

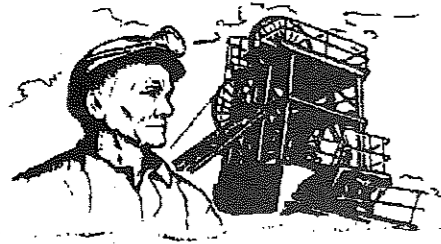
FOLK *North West*

WINTER 1999/2000 (DEC, JAN & FEB) £1.20



IN THIS ISSUE

INTERVIEW WITH CHRIS WHILE & JULIE MATTHEWS
LOCAL RADIO LISTINGS: LIVE REVIEWS: FESTIVAL
REVIEWS: NEWSREEL: CLUB DATES
A YOUTHFUL PERSPECTIVE: PRESS RELEASE
DIARY CHAT: SPOTLIGHT ON THE BOTHY: CD REVIEWS



Coppull Folk Festival

THE FUN FESTIVAL IN THE HEART OF LANCASHIRE!!

16th, 17th & 18th June, 2000

Artistes booked to appear include:

**Jez Lowe,
Bernard Wrigley,
Hilary Spencer, Garva,(TBC),
Pete Ryder, His Worship & The Pig,
Monologue Joe, Scolds Bridle, Hands In Pockets,
Rum, Bum & Concertina, Frigga,
No Turn Unstoned, Camellia,
The Ossie Cloggers, Clogology,
*Plus many more!!***

Craft Stalls, Free camping, Dancing,
Pony Rides, Face Painting,

New for 2000! Ceilidh in St. John's Hall.
Morris Dancing on the Car Parks of Village Pubs.
-Alison Arms, Wagon & Horses,
Wheatsheaf, and Royal Scot-

For more information, please call:
Bob Gilbert, c/o Fernlea, Shutling Fields Lane,
Hoghton, Preston. PR5 0LH. Tel: (01772) 338718

For Craft Stall Bookings, ring the number above.

DISPLAY ADVERTISING

IS ACCEPTED AT THE FOLLOWING RATES:

	CAMERA READY	OTHER
1/8 page	£9.00	£11.50
1/4 page	£18.00	£21.00
1/2 page	£36.00	£42.00
1 page	£72.00	£84.00

COVER RATES:

External back cover	£80.00
Inside front or back cover	£75.00

SIZE [Height x Width (mm)]

1/8 page	65 x 92 or 135 x 44
1/4 page	135 x 92 or 65 x 185
1/2 page	135 x 185 or 275 x 92
1 page	275 x 185

Discounts available for adverts booked in several issues.

MINI MARKET

Only £2.00 per 1/16 page
Maximum of 2/16 per advert

For private sales and wants, club adverts,
artistes business cards and other items.
Size 65 x 44 mm.

Send your copy by January 10th 2000 to:

Paul Holden (Advertising)
7, Sunleigh Road
Hindley, Nr WIGAN WN2 2RE
Tel. No. 01942 258 459

SUBSCRIPTIONS

For just £6.00 per year you will receive
four issues of the magazine. To
subscribe please send your cheque
(payable to N.W.F.F.C.)

Send your subscriptions to:

Newsletter Subscriptions
7, Sunleigh Road,
Hindley, Nr Wigan WN2 2RE
Telephone No. 01942 258 459

N.B. All subscribers automatically become
Associate Members of the North West Federation
of Folk Clubs. This does not, however, confer
voting rights at Federation meetings.

ISSN 1350-8083

CONTENTS

Volume 22 Number 3
Winter 1999

	Page
Advertising/Copy Dates	3
Federation Aims and Officers	4
Editorial	4
Contact Information	5
Local Radio Listings	5
Chairman's Jottings	6
LIVE REVIEWS	6
Dervish - Oswaldtwistle Civic Hall	6
John Wright Band - Weensland Suite, Hawick	7
Steve Siren Streetband - Millenium Blues	7
Ron Sexsmith - Boardwalk, Sheffield	9
Eric Bogle - Edinburgh Festival	10
Sean & Dolores Keane - Octagon Theatre	10
Kristina Olson & Peter Grayling - Worden Arts	10
Sherburn, Bartley & Scott - Wooden Horse	11
Davey Arthur & Co - Accrington Town Hall	12
Tamarack - Westhoughton Golf Club	14
MacAlias - Northwich Folk Club	14
Maddy Prior - Albert Halls, Bolton	15
The Poozies - Accrington Town Hall	15
Northern Folk For M.S. Concert	16
FOLK FESTIVAL REVIEWS	17
Saltburn Folk Festival	17 & 28
Bridgnorth Folk Festival	28
Fylde Folk Festival	28
The Federation Clubs	19
December Dates	20 & 21
January Dates	22 & 23
February Dates	24 & 25
Advance Dates	26
Club Residents	26
Press Release - Folkus	29
Letters	30
A Youthful Perspective	30
Diary Chat	30
Interview - Chris While & Julie Matthews	31
Spotlight on The Bothy	33
Whitby Hiring Fair 1999	33
CD REVIEWS	35
Ria Bright - Afeared	35
Roy Clinging - Cheshire Born	35
Christine Collister - Songbird	35
Crasdant - Welsh Traditional Music	36
Lucy Kaplansky - Various (3 CD's)	37
James Keelaghan - Road	37
Ewan McColl - The Radio Ballads	37
Ken Nicol - Clean Feet	39
Mick Ryan & Pete Harris - Hard Season	39
The Old School band - Fylde Away	40
Chris While & Julie Matthews - Higher Potential	40
Andrew White - Guitara Celtica	41
Poetry Book Review - Time Travel 1	41
Newsreel	42



EDITORIAL

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

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

Chairman	David Jones, 4 Kingfisher Close, Swallowfields, Pleckgate, Blackburn. BB1 8NS Tel 01254 54877
Treasurer	Kath Holden, 7 Sunleigh Road, Hindley, Wigan, Lancs WN2 2RE Tel 01942 258459
Editor	Ken Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs PR7 3QU. Tel 01257 263678
Advertising	Paul Holden, 7 Sunleigh Road, Hindley, Wigan, Lancs WN2 2RE Tel 01942 258459
Membership Sec - Federation Sec	contact Treasurer (see above) Angie Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs PR7 3QU. Tel 01257 263 678
Youth Activities	Jenni Hyde, 13 Alresford Road, Middleton, Manchester, M24 1WU Tel 0161 654 6197
Club Dates	Chris McIlveen, Moorland View, Hargreaves Street, Huddlesden, Darwen, Lancs. BB3 3NB Tel 01254 705895
Proof Reader	Pete Gleave, 34 Hamilton Road, St Helens. Tel 01744 732117

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

The picture above has become somewhat ironic as my computer displays a wide range of messages to help me explain why this magazine is likely to be late. The problem seems to be a bad table index. Now I dispute this since I have checked my table carefully and have discovered that it has got four legs and they are all touching the ground - so my computer hasn't got a leg to stand on - confused? read on.

The bad news is that, in your absence at the AGM, it was decided to increase the magazine price to £1.20 for the next two issues and then to £1.50. To cut a long story short, taking care not to saw anything off the legs of my table, since we have increased the number of pages to 44 and included more photographs it is costing £1 per issue for printing. So our finances are looking a bit wobbly. It would help greatly if you have not yet paid for past issues or not renewed your annual membership (£12 for weekly clubs, £10 for fortnightly clubs and £8 for monthly clubs) if you could pay promptly to help our cash flow.

We have decided to hold quarterly meetings of the North West Federation of Folk Clubs. The meetings will be held at The Old Dog, Alma Hill, Up Holland from 12 noon on the following dates, Sunday February 20th, Sunday May 21st, and Sunday August 20th. Extra car parking is available at the nearby Conservative Club so there is no excuse not to attend and express your opinions and tell us how your club is getting on and how we can help. Do please try to attend, the magazines should be available for collection on those dates.

PRESS RELEASE - WHITBY HIRING FAIR 2000.

Whitby Folk Week Hiring Fair is a unique opportunity for the aspiring acts on the folk scene to place themselves before a discerning audience in a professional setting. It will take place on Sunday 20th August 2000 at Whitby. If you are an aspirant contact:-

John Prentice,
Telephone 01246 566 522
or c/o PO Box 44, Selby,
North Yorkshire, YO8 9YP.

If you are a club organiser then try to be there. The Hiring Fair was first launched by Whitby Folk Week in 1982, It comes entirely free of charge (always a winner with organisers) and is part of a packed week of activities organised by Whitby Folk Week covering all aspects of Folk Music, Dance & Song - and much more besides from 19th to 25th August 2000.

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
Huddlesden
Darwen
Lancs
BB3 3NB
Tel. No. 01254 705 895 or 07867 831 352
e.mail: chris.mcilveen@icl.com

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

Ken Bladen
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 :-

Paul & Kath Holden
7, Sunleigh Road
Hindley
Wigan
Lancs
WN2 2RE
Tel. No. 01942 258 459

CDs or tapes for review to :-

David Jones
4, Kingfisher Close
Swallowfields
Pleckgate
Blackburn
Lancs
BB1 8NS
Tel. No. 01254 54877

Please note that the copy date for the
next issue is January 10th 2000.

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

RADIO DERBY (Leicester, Lincoln, Nottingham)
MW 1116kHz FM 95.3/104.5
FOLKWAVES with MICK PEAT & LESTER SIMPSON
Monday 7.07-9.05pm

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

CHAIRMAN'S JOTTINGS



Hi there,
If you've not already heard on the grapevine, I'm the new chairman of the Federation. I was nominated and elected at the AGM, at the beginning of October, assuming the chair immediately. As I sit back, I hope nobody plugs it in!!

I've got to say I was disappointed at the low turn out at the AGM, considering it's YOUR Federation, this was YOUR chance to have a say. I know that many people feel we are just a magazine driven body, obviously, the magazine plays a big part, but I really want us as a nucleus of clubs to start to make things happen, for the benefit of everyone.

To that end we propose to have regular meetings each quarter, held at the Old Dog, [because of its central location, not to mention its reasonably priced, wholesome food and ale,] see the editorial for details.

Your voice can only be heard if you want it to be, so please make the effort, you just might find it worthwhile. It's about time we, as a Federation started to fulfil our aims, so use your membership to make a difference, [that would make a good party political slogan.]

Can I remind those clubs who have not responded to Kath Holden's cajoling, that your outstanding monies would be most welcome, as Kath continues with her difficult juggling act to keep us solvent!!

I would like to place on record, the Federations thanks to Pauline Coan, for her tenure of the chair and her continued support.

Any suggestions, ideas, praise or brickbats, send them to me at the address on page 4.

Finally, I'm really looking forward to the months ahead, as we attempt to unite the clubs in some form of dialogue.
Cheers for now

David Jones

LIVE REVIEWS



DERVISH - Live at Oswaldtwistle Civic Hall on July 11th and 'Midsummer's Night' (Whirling Discs, WHRL005)

On a hot and sultry Summer's evening, the audience could be forgiven for taking its time to warm up to the music on offer. However, Dervish were straight into their stride from the first moment with a set of tunes from their new album. Having expanded the line up from six to seven with the addition of Tom Morrow on fiddle, we found there was no deterioration in their familiar tight mix of fiddle, flute, accordion and bouzouki.

Unlike some of the other, younger bands about, Dervish have managed to build themselves a useful back catalogue of material including a double live album (the thumpingly good 'Live In Palma') and three studio albums ('Harmony Hill', 'Playing with Fire' and 'At the end of the day'). This means that they have a wealth of material to offer as well as a wealth of experience playing together. So, provided you don't count all your riches in monetary terms, there are some rich pickings to be had by the music fan.

The first set went along with a mix of newer material from a 'soon to be amongst us' studio album and familiar older material such as the reels of 'Packie Duignan's' and their fine song, 'The Hills of Greanmore'. In their second set, it became clear to me that their strengths lie not only in the tightness of their playing.... an achievement in itself for most bands..... but also in their ability to drive the music along at a pace whilst keeping up their strong interplay. The interaction between Shane Mitchell's accordion and Michael Holmes' bouzouki was a joy to hear for starters. Indeed, watching them all pass around the musical baton with such skill was very impressive.

To complete the musicianship, we have Cathy Jordan, their lead vocalist. She has a voice with a lot of character, which is perfectly in line with her own lively personality. I thought her performance on 'There was a maid in her father's garden' was wonderful but her unaccompanied encore, 'Eileen McMahon', not only brought a tear to her eye but similarly moved members of the audience. Not that's what I call a live music show.

The question you ask yourself after such a show is whether the records will stand up to the live music experience. How many times have you bought a studio recording after a great live performance and been disappointed? So, it's great to report that Dervish won't disappoint on this front. Indeed, this review runs slightly late as we awaited their fine tuning of the latest recording, 'Midsummer's Night'. It's well worth the wait.

The format of their recordings is well established with the alternation between lively instrumentals and songs featuring Cathy's wonderful vocals. On the reels and jigs, the band get a chance to show us their instrumental dexterity. This chance is grabbed with both hands on tracks like 'Abbeyfeale Set' and never is this chance truly spurned. On the songs, Cathy Jordan has taken full advantage of the opportunity to get the right sound out of the studio. Try out the cracking.....should this be craicing?.....'There was a Maid in her Father's Garden'. Stage favourites are bound to include tracks like 'Bold Doherty'.....not 'Bald Doherty' as I'd thought, the band assured me with more than a chuckle that this was 'another fella'. Without doubt, the standards set on their earlier recordings are well maintained with 'Midsummer's Night'. All this from a reviewer who thinks that, generally, we've been swamped with

far too much 'Celtic' music of late with very little attention being paid to quality.

Steve Henderson

JOHN WRIGHT BAND - Live at the Weensland Suite, Hawick - 11th July 1999 and 'Pages Turning' [CDTRAX 177].

It certainly is an imaginative way to introduce a new CD, with a launch to the assembled music press downstairs and then up two flights, to a packed house of 250 people, at 5:45 pm in the afternoon. You get the opportunity to sing every track and better still to sell your new recording to an eager audience. My three hour drive to the Scottish Borders was both pleasant and rewarding, with breathtaking views followed by an afternoon of quality music.



'Pages Turning' is the third recording from the John Wright Band, and takes them on a giant step, for in the past two years their feet have barely touched the ground. The opening track, 'Was It You', tells the heartbreaking story of Captain Scott's quest to be the first man to the South Pole, only to find the Norwegian explorer, Amundsen, had beaten him to it. Scott and his party subsequently died of exposure, before they could be rescued. Dougie Pincock adds raunchy pipes to this great track.

The band draw on many writers for their material, with American, Cathy Mattea providing, 'Knee Deep In A River', why do we fail to keep in touch with people? Stewart Hardy provides superb pathos on the fiddle. Much respected singer/songwriter, Allan Taylor, penned, 'Middle Time', after watching a couple of advancing years, walking hand in hand along Brighton sea front. Allan says John sings it "better than I do", praise indeed. John's singing, allied to more superb fiddle, provides a real thought provoking picture.

Perfect choreography on the day, saw Kieran Halpin walk in, just as his song, 'All The Answers', was being introduced. A great number from an outstanding writer, performed superbly. Kenny Spiers' expressive guitar playing is the backbone of the band and coupled with understated fiddle, John Gorka's, 'Love Is Our Cross To Bear', encapsulates succinctly for me, what the John Wright Band is all about. Another favourite with audiences is, 'What You Do With What You've Got', Si Khan's powerful song is eminently singable, with a good counter beat on the fiddle.

Beth Nielsen Chapman wrote, 'Sand And Water', following the death of her husband from cancer. It helped her to cope with her loss. You can sense her pain through John's sensitive treatment of the lyrics.

Another American, Utah Phillips, provided the interval number, 'All Used Up'. Yet another powerful song, which continues to haunt all those who care deeply for our environment. The instrumental, 'Hermitage Water To Kinzigtal', is a fiddle led slow air with guitar. It derives its title from the Hermitage Valley, where

John lives in the Borders, while Kinzigtal is the town in Germany where the idea was conceived whilst on tour. 'River Run', is a beautiful song from Canada's, James Keelaghan, who allies the constant changes in life to the twists and turns in a rivers course. Again sung with the feeling only John can instil into a song. Richard Thompson's, 'Keep Your Distance', gave way to 'The Queen Of All Argyll', by Andy M. Stewart, two old favourites always keenly anticipated by the audience.

A song about relationships and not giving enough time to them, is the subject of, Mike Silver's, 'Not A Matter Of Pride', the fiddle/guitar combination, together with sensitive vocals, really tugs at the heartstrings. Dave Mallett, always writes songs to make you stop and think, 'Hungry For Love', is an outstanding example of his art. The contrasts provided by the band, couldn't have been demonstrated more starkly than with the Mary Chapin Carpenter number, 'Naked To The Eye', giving way to, 'How Weak I Am', written by, Clive Gregson. More virtuoso fiddle giving this song an edge.

The final song on this special afternoon was from Ireland's, Mick Hanly, it's quite clear, Kenny, John and Stewart enjoy performing it. 'Past The Point Of Rescue', allows Stewart to demonstrate his classical training, enabling him to show why it was all in vain!!! By the way Stewart, that little Moroccan sailor sends his regards!! By now the audience were in raptures, the encore, 'Hold On To That Heart', has a powerful message, it comes from the pen of Pierce Pettis, the next door neighbour to Clive Gregson in Nashville. The hauntingly beautiful, 'Never Be The Sun', followed, but still they shouted for more, the curtain finally coming down with 'All The Lies', by Christy Hennessey.

'Pages Turning', gives John the chance to show the range and depth of feeling in his voice. Kenny and Stewart are such versatile and diligent musicians, that their contribution to the general sound is a joy on the ear and demonstrates outstanding quality. It's an album with which everyone involved can take immense pleasure. Indeed as the pages continue to turn, the groups reputation continues to precede them. Hard work and devotion has carried them extraordinarily far in a relatively short time and as the story evolves, this is one tale that I feel has many more interesting chapters still to be written.

David Jones

STEVE SIREN STREETBAND - Live at The Millenium Blues Festival at Vale Park, New Brighton, Wirral - 11th July 1999.

"Get ready for jangling madness", intoned a gaunt scarecrow figure over the microphone. The musicians broke into a triplet rhythm thing; entitled 'Four Roses' and the Steve Siren Streetband kicked into gear. Immediately you notice a Dylanesque, nasal quality to Steve's lead vocal. However this seems unstudied and natural.

There were some 'walking bass' passages from bass man Nathaniel Naraish, with a round, but punchy tone. The first number ended with some guitar work using a 'fiddle'-type sound and hammered notes.

A surprise dead-ending was immediately followed by 'Safely Home' with its Cembalum-type figure on guitar and Silvie's Chrissy Hinde style backing vocals. Already, the professionalism is seeping through the laid-back impression. This particular outfit has been around for five years - it shows!

A 'rasquedo' Spanish guitar right hand from Steve starts the intro to 'Do You?' There's a tongue in cheek passage that's a straight lift from 'Hernando's Hideaway' in Tango rhythm. Almost

FOUR FOOLS BIG SING

Saturday 26th February 2000
12 noon to 12 midnight
with LES BARKER (evening)
at THE OLD DOG, ALMA HILL
UP HOLLAND

Bring some food for a Jacob's Feast
Tickets (£5.00) and information from
Angie & Ken Bladen, 36 The Oaks,
Eaves Green, Chorley, Lancs. PR7 3QU.
Tel 01257 263 678
or e.mail: four.fools@virgin.net

A What's On Publication
MIDLANDS FOLK DIARY
 Covers 20 counties and over 100 clubs issued Monthly on the 1st of the month
Annual Subscription
 £11.00
 Edited by: Joe Smith
 121 Morris Avenue
 COVENTRY CV2 5GS
 Tel. No. 01203 444 405
 Cheques payable to J.Smith

Mini Market
 Only £2.00 per 1/16 page
 Maximum of 1/16 per advert
 For Private sales & wants, club adverts and artistes cards.
 Send Copy by July 10th 1999 to:-
Paul Holden (Advertising)
 7, Sunleigh Road, Hindley, Nr Wigan WN2 2RE
 Tel. No. 01942 258 459

bobgoblin music
 Est. 1976

Britain's Folk Specialists
 CASTAGNARI, DELICIA, FYLDE, SHERWOOD, CHIEFTAIN, GREMLIN, YAMAHA, SERENELLINI, AND OTHER TOP MAKES

As Britain's leading folk music business, we stock the widest range of new and secondhand folk instruments in the country. Whatever you're looking for, from Bodhrans to Bouzoukis, Concertinas to Crumhorns, Mandolins to Melodeons ... you'll find it at Hobgoblin at competitive prices. We are all musicians and our specialist advice is free.

But don't just take our word for it, come and see us!

VISIT OUR SHOPS:
CRAWLEY - 01293 515858
 17 The Parade, Northgate, Crawley,
LONDON - 0171 323 9040
 24 Rathbone Place, London, W1
BRISTOL - 0117 929 0902
 30 College Green, Bristol, BS1
BRADFORD - 01274 730750
 38 Manningham La. Bradford, BD1
MANCHESTER - 0161 273 1000
 123 Oxford Road, Manchester, M1

WORLDWIDE MAIL ORDER
07000 462462
 Email Post@hobgoblin.co.uk
 P.O. Box 12, Horsham, RH12 4YE
 Send now for your free FULL COLOUR catalogue.

www.hobgoblin.com

Keeping up the tradition

CONCERTINA PLAYERS

The next monthly meetings are:

Saturday 18th December	2pm to 5pm
Saturday 15th January	2pm to 5pm
Saturday 19th February	2pm to 5pm
Saturday 18th March	2pm to 5pm

Now at The Old Dog, Alma Hill, Upholland
 All English and Duet Concertina players are welcome.
 For more information please contact Angie Bladen on 01257 263 678 or Mike Bartram on 01744 817 127

WHITBY folk week
19-25 August

the friendly festival with plenty for all

Details from Whitby Folk Week
 PO Box 44, Selby North Yorkshire YO8 9YP
 tel/fax 01757 708424
 Please enclose SAE with enquiry

ADA DISTRIBUTION
 & mail order specialists

ARE UNDER NEW MANAGEMENT AND HAVE MOVED TO ... 

PO Box 800, Belper, Derbyshire DE56 2ZL
 Phone and Fax 01773 850000

The largest independent mail order CD specialists in the UK

Based in the heart of the Midlands

The best in traditional, contemporary, folk, celtic and world music

All the top labels including Topic - Fellside - Dara - No Masters - Grapevine - Pure - BMC - Fat Cat - Humming Bird - Free Reed - Linn - Hands On - Fled'ling - Harbourtown - Home Roots - WildGoose - Sugar Hill - Greentrax

Orders and Enquiries
 Phone or Fax 01773 850000
 Free catalogue on request

had to get up and Tango, but it looks pretty silly alone! 'Just a feeling' gave an impression of rhythmic spaces, maybe because of the offbeat drum pattern, and snare drum with an almost 'Timbale' sound. The lyrics "weightlessness just a feeling" trying to pin down something metaphysical, maybe insights achieved by Yoga, or accidental chemicals?



'Honey for your Love' had a punchy intro. The rhythm section of Nathaniel Naraish and Carl Woodward's drumming very tight here. Steve and Sylvie's vocal duet well co-ordinated. 'Gone on too Long' shows Sylvie has a strong solo voice in her own right.

The show wound up with 'Sonny' with some haunting blues harp and this gem of a line 'That old Ford Cortina takes a heavy load'. More street cred than stretch limos I always say!

The finale 'White Lines', presumably of an illegal kind, had a Cheryl Crow type guitar sound alla 'If it makes you happy'. Nice one.

I came away after a quick photo session with the band (The Steve Gibbons Band were due on). They told me they'd been around for about 10 years, with the present line-up extant for about 5 years. There are eleven musicians on their latest CD "Truth" and they do alternate bass and drums with two other players.

The songs are all about life, maybe at the hard edge sometimes and about fighting, losing and still being stood up when the dust settles. I sat there wondering how a band can be around, doing all the right things and not yet be at the top.

Guitarist Kevin McCann told me he'd lost the "whammy bar" off his Fender Strat. When he finds it again... watch out!

Paul Wrightson

RON SEXSMITH at The Boardwalk, Sheffield - Wednesday, 14 July 1999

Ron Sexsmith is a Canadian singer/songwriter who blows apart categorical perceptions and transcends musical boundaries. He arrived back in the UK on the trail of a slipstream providing favourable comparisons and high expectation. Described variously as adopting the mantle of Tim Hardin, and embracing influences as diverse as Gordon Lightfoot, Harry Nilsson, Neil Young and the Beach Boys, Brian Wilson. His praises have been sung by Elvis Costello and Richard Thompson; others, like Rod Stewart, Mary Black and Cry Cry Cry (a trio including Lucy Kaplansky and Dar Williams), have sung his songs as well as his praises.

The Boardwalk is an intimate and friendly music venue used to

hosting significant talents from the rock, country and folk roots world. It was full with a suitably appreciative and supportive audience, their numbers undoubtedly swelled by highly favourable media reviews.

Blessed with an unassuming stage presence, Sexsmith establishes a strong rapport with his followers using a mixture of gentle asides, self-deprecating humour and an eagerness to please. Now in his early thirties, he has that double edge sword of a face that could get him half price bus travel, but questioned by most bar staff for proof of age. On this tour he was accompanied on stage by regular drummer, percussionist and occasional cello player, Don Kerr, and bass guitarist Tim Bessley, who also turned his hand to piano accordion.

Mike Weston King, from alternative country band, The Good Sons, was the support act. King is the creative force and lead singer behind a band that has achieved most success in America. King is now attempting to branch out on his own. Accompanying himself on acoustic guitar he sang a selection of songs written for, and recorded with, the band, plus, from his forthcoming solo album, 'Lay me down', a tribute to the late Townes van Zandt.

Sexsmith came on to play a straight two hour set of 28 songs, mainly taken from his three album releases, including the most recent, 'Whereabouts'. His eponymous 1995 debut is already regarded as a definitive work. The most notable of his songs include 'Secret Heart', a plaintive ballad that demonstrates the fear of revealing our true feelings because of the potential damage we cause to ourselves and others, together with the 'what happens if I'm rejected' syndrome.

'Speaking with the angel' has been picked up by several artists including Mary Black who has chosen it as the title track for her latest release. It examines the innocence of the new born child who does not know the meaning of hatred, prejudice and organised religion until it is revealed to them by adults. We were all like that once and, if we have to lose our innocence, why can't we learn the good rather than the bad.

Sexsmith has the ability to empathise, and see situations and experiences through the eyes of child. 'Galbraith Street' is about someone who returns to their childhood street; the memories flood back using startling and evocative imagery. 'The sun went down on Galbraith Street/ I saw it from my childhood bed/ As the red and gold brick houses stood/ Underneath a crimson sky that bled.'

'Strawberry Blondes' is about a young school girl who appears to have no problems but at home leads a sad and dysfunctional life that is shattered by her alcoholic mother's suicide. The would be childhood sweetheart, who observes her childhood, does not see her again until she is a woman, with her own strawberry blonde daughter.

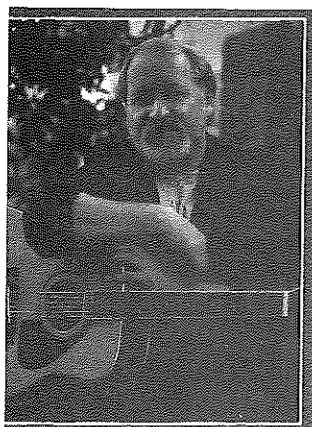
Also thrown in were a few well chosen cover versions which enrich and define his musical tastes. There was the George Jones's Nashville classic, 'She thinks I still care', 'You're beautiful', a Canadian hit for Gordon Lightfoot, and Paul McCartney's 'Listen to what the man said' that, tongue in cheek rock star style, Sexsmith claimed as his own.

Sexsmith is an artist of considerable talent. His voice and songs are an acquired taste but a taste worth acquiring. As well as being able to create lyrics based on profound observation and empathy, he can create cameo images that convey stories in a song that are sometimes dark and portray life through kaleidoscopic, rather than rose tinted, spectacles.

Lewis Jones

ERIC BOGLE – Live at the Edinburgh Festival – August 1999

Eric Bogle played two dates in Edinburgh in August as part of the Festival Programme. We were lucky enough to be there for one of them. The venue – Becks Spiegel Tent – was one of the best on offer – a turn of the century portable Belgian dancehall made of pitch pine and stained glass. It took 14 hours to erect, 6 hours to take down and was unlike anything we've ever seen before. Both nights were filled to capacity, about 350, and I'm sure they could have sold more.



Yes, they were Eric's audience but his whole demeanour; professionalism and rapport would have won over any audience. Ably supported, (musically) by John Munro and Brent Miller, Eric gave a performance that lasted two hours.

Eric has never been afraid to tackle controversial issues while at the same time retaining his sense of humour. Lets be fair – he could have sung anything, but his set included old favourites such as 'Reason For It All', 'Singing The Spirit Home' and 'No-Mans Land' and also newer material like 'Song for Dunblane' – 'One Small Star', 'Were You There' – a nostalgic look back on the Scottish Folk Scene of the 70s, (co-written with John Munro) and a brand new song 'Jimmy Dancer', that left us feeling distinctly uncomfortable because of its strong emotional content.

As Eric lives in Australia, performances in Britain are few and far between and we were fortunate to catch him on a flying visit. Hopefully he will tour later next year.

If you see him advertised, just go, you'll understand what we mean!

Pat Ryan and Ken Howard

SEAN & DOLORES KEANE - Live at the Octagon Theatre, Bolton - Saturday 28th August 1999.

Sean Keane made a real impression, when he first came over to play at Westhoughton Golf Club in November last year. So his return was keenly anticipated, [if you'll excuse the pun,] as he brought his world famous sister, Dolores along, to play to a capacity audience, during the Bolton Festival.

Sean & Dolores came on stage together, and performed Kieran Halpin's, fittingly entitled, 'Sister & Brother'. Sean then left, to allow Dolores to perform the first half with her band and backing singer, Ruth Dillon. Guy Clark's, 'Emigrant Eyes', was followed by the beautiful, 'Never Be The Sun', which Dolores dedicated to her five year old daughter, Tara, who was present at the gig. Paul Brady, formerly with The Johnstons, wrote the song, 'The Island', which Dolores performed in her own inimitable style, before launching into the lilting strains of, 'Teddy O'Neill', with

its waltz style beat. Lead guitarist, Ted Ponsonby, played slide guitar on, 'Telling Me Lies', by Glenda Thompson. It was left to singer/songwriter, Dougie McLean to provide the two songs to take us to the interval and Dolores couldn't have chosen two better ones than, 'Caledonia' and 'Solid Ground'.

Music has been at the forefront of the Keane family's life for generations. Their two aunts, Rita & Sarah, recently won a lifetime achievement award for services to music. It was presented by the new, School of Music, in Fonn, Co. Galway.

Sean came out for the second half with Dolores and together they sang, 'May Morning Dew', Dolores then returned the first half compliment, leaving her brother to his own devices, along with his backing band. Tommy Sands composition, 'Music Of Healing', was the first song I ever saw Sean sing, for that reason, it holds special memories. 'The Man From Connemarra', was penned by, Robbie O'Connell, about James Keane, nicknamed, 'The Horse' Keane. Another song in waltz time now, Mick Hanly's, 'Crooked Mile'. 'Killing The Blues', was followed by two reels, played by Sean on the whistle, 'The Convenience/The Hop Down'. The latter he learned from his grandmother, May Keane, a melodeon player.

How many of you I wonder know Sting was born in Co. Mayo? Sean sings his smash hit, 'Fields Of Gold', quite superbly. The haunting strains of 'Lullaby', filled the theatre, followed by, 'Like I Used To Do', written by, Tim O'Brien and Pat Angier from Nashville. Robbie O'Connell's 'Home' brought another fine concert from this accomplished singer to an end.

Dolores returned and together they performed the eminently singable, 'Home Away From Home', followed by 'Galway Bay'. Still the audience refused to depart and Mick Hanly's, 'My Love Is In America', served as yet another encore. Dolores went on to perform, 'Dangerous Dance', by Peter O'Hanlon, as a solo, with Sean bringing the proceedings to a fitting climax with, 'I'm No Stranger To The Rain'.

Both Sean & Dolores are accomplished artists, Dolores having made her mark on the bigger stage, to a wider public. Sean continues to win over devotees, with his laid back, easy style and presentation. I'm sure it's only a matter of time before real fame beckons him.

David Jones

KRISTINA OLSEN AND PETER GRAYLING, supported by BEV SANDERS WITH JEZ LOWE at the Worden Arts Centre, Leyland - Sunday, 5 September 1999; Kristina Olsen – 'The Truth of a Woman', (Take A Break Productions - TAB2008 - own label) This album should be available from Fellside, distributed by Topic.

This **Mr Kite** promotion was organised by Steve Henderson as part of an ongoing programme to help raise money for worthwhile charities. The venue was the excellent Worden Arts Centre in Leyland. It's a tastefully converted barn, in the middle of the local park, where the stage is set against a backdrop of natural brick walls - an ideal and comfortable setting for a great evening of music.

The worthwhile charity on this occasion was the Jennifer Trust; it helps families with babies who suffer from Spinal Muscular Atrophy (SPA), a rare genetic disorder, and incurable wasting disease. SPA affects one in 40,000 babies; those who contract it never see their first birthday.

Opening the evening was Bothy Folk Club resident Bev Sanders,

accompanied by Jez Lowe on acoustic guitar and harmony vocal. They performed a session of mainly traditional songs including a variant on 'The White (this time Green) Cockade', 'Jordan', about adverse Victorian social conditions, with an added verse to take in Thatcher's attempt to lead us forward into the Nineteenth Century. 'Cottage for sale' was written in 1929 - the year of the Wall Street Crash, - telling the tragic tale of a woman who not only loses her lover but also has her home repossessed. The popular duo were recalled for a well deserved encore - James Taylor's 'Millworker'.



Fronting the guest spot was the brilliant, sensitive, sensual and humorous Californian singer/songwriter, Kristina Olsen, with her Western Australian cello accompanist, Peter Grayling. Olsen is a creative, poetic writer observing and collecting snatches of life and turning them into memorable imagery and stories. This short tour coincided with a newly recorded CD, 'Truth of a Woman', her sixth album and, once again, featuring Peter Grayling on cello.

The title track of her new album, featured early on in her first set, draws (literally) on her experiences in learning to develop her visual artistic talents when attending life classes. 'Rainy Night in Chinatown' has you reaching to turn up your coat collar and put up the umbrellas - very much the feel of Hoagy Carmichael's 'Hong Kong Blues'.

'Phoebe's Iceberg' was the most poignant moment of the evening. It's an instrumental featuring Kristina playing steelbody slide guitar. Written specially for a child called Phoebe a victim of SPA, the title derives from her doctor who, whilst travelling in the Antarctic, saw an iceberg and named it after her. As well as appearing on the new CD, this has also been released separately as a single to help raise money for Jennifer's Trust.

'The Yellow Piper' is the liberating tale of a female flyer who spreads her wings in more ways than one. 'Big O' believe it or not, is not a biographical tale of Roy Orbison. Featuring multiple rather than double entendres, it encourages the world to 'come together', with multiple rather than single O—s. (If you've seen

that scene from 'When Harry Met Sally' you'll get the gist!).

The first song of the evening contained the wonderfully vivid line - 'If love was a drought and you were a storm, I'd take all my clothes off and let you pour down.' Olsen draws on a variety of influences that are strongly embedded in the folk and blues heritage. It is understandable why she is in such demand in and outside her native land as a top class folk club, coffee house and festival performer. As a singer she can be as understated as Michelle Shocked and as raunchy as Bonnie Raitt. Peter Grayling provides a perfect accompaniment on cello. His classical background, and ability to move freely between musical genres, complements Kristina's style of music.

In spite of the hindrance of a heavy cold she produced a truly heart-warming performance. By 17 September Katrina's voice was fully recovered. She and Peter appeared at Carlisle Folk and Blues Club. Folk North West compatriot Dave Jones was there and fully shares my enthusiasm for this outstanding duo. They're also thoroughly nice people. Don't miss them next time they are near your neighbourhood. Get the new CD - it's well worth it. Excellent lyrics and superb musicianship.

For further information or to add your name to the **Mr Kite** mailing list write to **Mr Kite at 24 Acorn Close, Leyland, Lancashire, PR5 2AF** with your name address and e-mail address (if you have one).

SHERBURN, BARTLEY AND SCOTT - at the Wooden Horse Folk Club - 12 September 1999

"Forget your troubles, come on get happy" is the opening line to a popular song of yesteryear, but the message it carries was just as relevant on this evening when the Wooden Horse was blessed by a visit from those happy lads of the folk scene, Chris Sherburn and Denny Bartley, who are guaranteed to help blow anyone's troubles away.

The Wooden Horse Folk Club, as many will know, but there may be a few who don't, meet on Sunday evenings at the Junction pub which is just out of Rainford Village close to St Helens. Guest nights are once a month and as is the routine, the visiting guest or guests are supported by one of the club's residents. On this occasion it was Chris Lock and Ian Tupling; known collectively as 'LocTup Together' who opened the evening. They gave us a lively first set which included the pairing of two Australian songs 'All Around the Wool/Grey Gulf Water' followed by their own award winning 'Clydesdale Dream'. This got us nicely warmed up for the guests.

Chris and Denny have their own warm up procedure and it consists mostly of Chris talking with odd responses from Denny. The chat and the banter is so amusing and entertaining it hardly seems to matter that they take so long to get around to actually singing and playing. Chris himself suggested that he and Denny had made a bad deal in agreeing a fee of £3 per song. This amount would not have reached the legal minimum wage requirements on the night!

When they did begin to play and sing, how the music flowed! They kicked off with 'Roseville Fair' followed by a jig and 'Night Visiting Song'. My mate Mike Bartram observed that Denny Bartley is the only singer he knows who can enhance a song by singing just one note. In between songs Chris's patter, which has all the appearance of being unscripted, keeps the audience continually laughing; but once the music starts it is treated with the greatest of respect and played for real. Another example of performers who take their music seriously, but not themselves.

It was an excellent first half with some great concertina from Chris on 'Out on the Sea/The Gallant Tipperary Boys'. They closed their first set with Si Kahn's 'What you do with what you've got'. Once again Denny's idiosyncratic vocal style was in full flow, using the song like a piece of play-do; stretching out and shaping the phrasing to whatever form he wanted it to take.

The customary beer break and interval followed in which those who didn't win the raffle made the usual noises at those who did.

Ian and Chris got the second half of the evening going with a short set that included a new song they are singing called 'Another Man's Sky'. A lovely thought provoking song, beautifully sung.

The guests had a pleasant surprise for us in their second set in the form of Uilleann piper Nick Scott who appears with them on their album 'Live at the Wharf'. Nick played for the whole of the second set and contributed even more to the music, which was already of a very high quality.

With Denny Bartley around there is obviously a strong Irish presence in the duo's music. This element was increased and enhanced by Nick Scott's involvement; yet there was no sense of being overwhelmed by the so called "diddly dee" but rather a deepening and enriching of the performance. Nick Scott is a fine piper and his playing conveys great feeling and integrity.



Denny sang 'The Tinker's Daughter' which Chris thought at one time was called 'Redededan.' (Red headed Anne is a line from the song), followed by the tune 'The Holly Bush' and the musicianship from the three of them was absolutely superb. We really did think that they had peaked at that point, but were to be confounded a little later by their "tour de force" of 'I am Asleep' - traditional slow air on the pipes from Nick, 'The May Morning Dew' - spine tingling vocals from Denny and 'Collier Reel' - remarkable concertina playing from Chris.

This was an outstanding example of how traditional music is still

very much alive and relevant and being interpreted by young performers of the highest quality.

Thank you Sherburn, Bartley and Scott. You gave us a wonderful evening of music, humour and good company; and thanks again to Jim and Pauline for continuing to bring such artistes to the Wooden Horse.

Norman Wilson

DAVEY ARTHUR & CO. - Live at Accrington Town Hall - Sunday 19th September 1999 and 'Cut To The Chase' [Blue 31].

Davey Arthur lives in Co. Cork, Ireland. He's best known to many for his partnership with his life long friend's, The Furey's, but since striking out on his own, he continues to build a niche for himself, on this side of the Irish Sea. His two musicians on this tour, were guitarist/pianist, Mike Galvin from Dublin and Dave Howard, late of Salford, on bass/mandolin. A couple of years ago he moved his recording studio over to Kilkenny and has subsequently spent more time playing in this country, than he has in Ireland!

A lively set of tunes, 'Cunningham's/Within A Mile Of Dublin/The Boys Of Malim', set the tone for the evening, before Davey sang, 'The Reason I Left Mulingar', about Pat Cooksey, who left for London, but returned after finding he was drinking more than he was earning. The guitar/mandolin/piano combined superbly for a song of emigration, 'Over The Ocean'. Then it was back to instrumental mode for two waltzes and a jig, 'Paddy In Paris/Waterford Waltz/Keen Jig'.

Davey performs some of the songs he sang as part of the line-up with the Furey's. Eric Bogle's moving story of needless death during the Great War, 'Green Fields Of France', continues to bring a tear to the eye.

Jimmy McCarthy wrote, 'The Mad Lady And Me', after watching three itinerants get steadily drunk, in Cork, one afternoon. The final tunes of the half were three reels, 'Star Of Munster/Singing Tap/O'Rourke's'. Davey demonstrated throughout the evening that he is a real master of the banjo. Ralph McTell popularised, 'Clare To Here', it reminds Davey of his trips to London in the '60's and '70's, when he shared a flat on and off with such names as, Christy Moore, Barbara Dickson, Aly Bain, Gerry Rafferty, Isla St Clair and Archie Fisher.

Three reels under the umbrella, 'Fair City Set', as the title would suggest all are Dublin based, provided a rousing start to the second half. Christy Moore's popular 'Ordinary Man', followed. Then came a song for all those who have travelled over to London from Ireland, to seek their fortune, 'Euston Station'. A Co. Kerry set of tunes entitled, 'Slip 'N Slide', ensued. Davey wrote, 'When Another Domino Falls', just recently, in tribute to two of his friends, who died in tragic circumstances.

We were winding up for a big finish. Steve Knightley's, 'Galway Farmer', evoked great audience reaction and was followed closely by a Furey's hit from the '80's, 'Red Rose Cafe', which was written by Dutchman, Vader Abraham, about a famous Amsterdam landmark. One of the most famous Irish tunes, featured twice in the final instrumental set of the evening, as Belfast's Shaun Maguire's, 'Mason's Apron', was sandwiched either side of a tune called 'Conway's'. Davey's amazing picking and flailing style at speed on the banjo has to be seen, to be believed.

The Tipperary love ballad, 'Sweet Sixteen', that took the Furey's to number one in the charts, provided the encore. It tells how

"GARVA"

A NAME FROM THE PAST TO CONSIDER FOR THE FUTURE

TONY GIBBONS

(CITTERN & VOCALS)

TERRY COYNE

(FLUTE, WHISTLES, FIDDLE, MANDOLIN, & VOCALS)

LESLEY McGOUGH

(KEYBOARDS & VOCALS)

For bookings / enquiries

01695 424 327

0151 281 7713

0151 652 5116

Folk Mix at Accrington Town Hall

Sunday 14 November CELTIC FIDDLE FESTIVAL

Accrington Town Hall - 7.30pm Tickets £7.50 / £6.50

Sunday 19 December THE ALBION BAND CHRISTMAS CONCERT

Accrington Town Hall - 8pm Tickets £7.50 / £6.50

Friday 11 February JUNE TABOR

Singing the songs of Joni Mitchell, Cole Porter, George Gershwin, Elvis Costello,

Ewan MacColl, Shane MacGowan & Richard Thompson, June Tabor has been

variously described as "Queen of Folk Song", "Diva" & "National Treasure".

Accrington Town Hall - 7.30pm Tickets £7 / £6

Sunday 20 February THE JOHN WRIGHT BAND

Accrington Town Hall - 7.30pm Tickets £7 / £6

Credit / debit card sales 01254 380 293

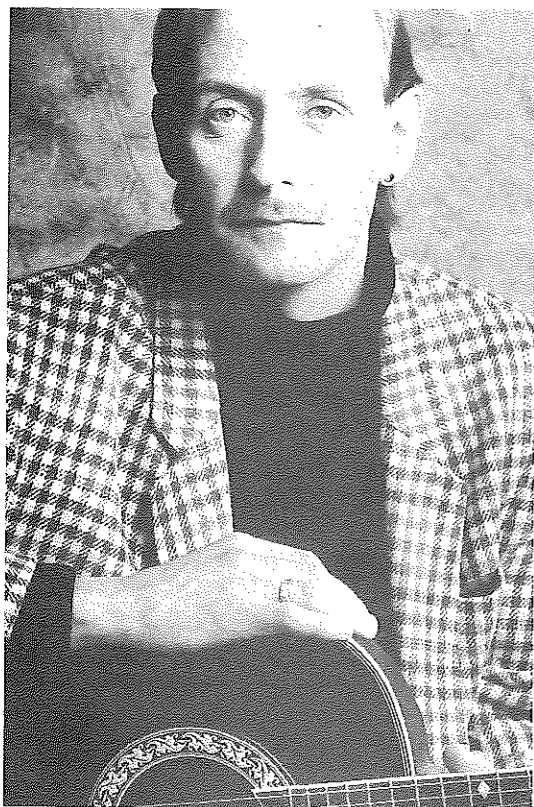
Tickets available from:

Accrington Information Centre, Town Hall, Blackburn Road, Accrington

To join our free mailing list contact Helene on 01254 380 295

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

Jimmy Thorpston and his wife, Bunny, set out in 1880, to start a new life in America. But during the voyage, Bunny died of consumption. Jimmy's first task on reaching, Ellis Island, New York, was to bury his beloved wife. He died a few years later of a broken heart.



Alex leads in French on 'Le Sergent', set in Quebec in the aftermath of the American Revolution, General Woolf, conquered all before him. Shelley plays an outstanding fiddle solo. Ian Tamblin wrote, 'Days Of Sun And Wind', about a canoe trip on Lake Superior. It's both scary and powerful in equal measure. 'Logging Camp Christmas', off their current CD, tells how the lumberjacks and log rollers, spend their festive season.

Molly started the second half with the eminantly singable, 'Up On The Verandah', then it was time for another canoe song, from the pen of Ian Tamblin!!! 'Camp Fire Light'. 'Loyal She Began, Loyal She Remains', is the motto of Ontario, as well as a catchy song title. It's the story of the British, who supported the cause and united the Empire loyalists and the Canadians, the American's call them traitors! Molly sang a delightful song, about her great grandmother, Elizabeth Reid, born in Aberdeen, 'Elizabeth Would Walk'.

There was more superb fiddle on the French Canadian song, 'Le Nord Canadien'. It tells of the expulsion of the Arcadians from Nova Scotia and how they looked back up to the North, from their exile in Louisiana.

In the wake of the war of 1812, Britain were engaged in the Napoleonic Wars, but they still found time for a spat with the Canadians and the U.S.A. 'The Virginia Brand', is the story of the aftermath of that particular devastation. Shelley provided a fine solo on the mandolin. In 1992, The Dawson City Festival, in Yukon, celebrated the 50th anniversary of the building of the Alaska Highway, or Alcan as it's known locally. It goes over mountains and through bogs. Two thousand miles was built by American soldiers. The song is 'Charlie Fox'.

A change of mood and subject, 'Until The Stopwatch Is Gone', demonstrates vividly that the factory assembly line can never match the quality of craftsmanship. Finally, Molly's detroit roots show through on 'Rain'. Motown at it's best. For their deserved encore, came the song, 'Les Raftsmen', the vivid pictures in the mind of loggers lashing logs together, before riding them down river.



Tamarack are fiercely proud of their country's heritage, as their songs portray. No subject is 'off limits', to this talented trio, who have again boosted their popularity in the U.K.

David Jones

MacAlias - at Norwich Folk Club - Friday 24th September

A superb evening's entertainment was provided at Northwich Folk Club by new Scottish duo, MacAlias. Gill Bowman is already well established on the Scottish circuit and first teamed up with comparative newcomer, Karine Polwart, at the Shoots and Roots Festival in Edinburgh last Easter. They so enjoyed the experience that they decided to form MacAlias and they soon made a name

for themselves in Scotland.

This was their first performance together south of the border and Northwich Folk Club was treated to a very high standard of musicianship from two delightful singers who clearly have developed a great rapport with each other and the audience. Their personalities shone through and the audience were soon enthralled. Their sets contained a mixture of styles from traditional ballads through country-style songs and a number of the girls' own compositions. They clearly knew their stuff too, with intelligent and educational introductions, and a joke or two thrown in for good measure.

Highlights were many, from Karine's superb original unaccompanied ballad about John Sinclair, to Gill's heart-wrenching "Winter Sun", about women miners long ago. Their harmonies were inventive and a joy to hear, and on "Fine Floomers In the Valley", they showed great imagination by combining the lullaby, "Bonnie At Morn", melding one into the other most effectively. There was also a medley of Burns songs, a touchingly funny song about John the gas installer - a love story of the ordinary, a gruesome lullaby or two, a bright "Freedom Come All Ye", and more great examples of Scottish traditional singing.

The evening was one of those you'd want to go on forever, with humour and friendly banter and the only disappointment being that it had to end. Their next trip to these parts is an appearance at Biddulph on December 2nd, but club organisers should take note - this is an act you should not miss - contact Stoneypot now!

The evening was run by John Booth who started things off with 'The Best Time Are Yet To Come' (never truer) and another original, 'The Man Who Lived By The River', after which sound man, Iain Bowley stepped out from behind the desk to perform two Scottish numbers 'Are You Sleeping, Maggie?' and 'What Shall We Drink To Tonight?' In the second half, John again gave us one of his own, 'Bright Star', then invited his wife, Ailsa to sing 'No One Ever Sang Quite Like Billie' (which pleased her fans!) Otherwise, the night belonged entirely to MacAlias and what a wonderful night it was!

John and Ailsa Booth

MADDY PRIOR and the CARNIVAL BAND - Live at the Albert Halls, Bolton

This concert was unfortunately not very well publicised. The way we heard of it was through our daughter's involvement in brass band music some ten years ago. She still appears to be on all sorts of odd mailing lists from back then. All in all if I were in Maddy's shoes I think I would be taking my agent to task. Who has a concert in the north west without an advert in Folk North West?

Seriously though I have subsequently met many folkies who had no idea the band were in Bolton. Consequently the hall was barely half full, in complete contrast to when Pat Batty and Westhoughton Folk Club have promoted a "Maddy" event. Further to publicity a brochure was on sale profiling Maddy and the band. I've got to say the cover resembled a 1970 knitting pattern. You half expected the merchandising table to have balls of Arran wool.

This was an MC less event and the band came onto the stage in complete darkness. The lights came up and the band introduced themselves in possibly Russian and then Maddy came on and sang her first song in a similar language. However as time went on the sound did get considerably better but it's the first time I

have ever seen Maddy and not been able to hear every word. I find her diction superb. I suppose the hall is very lofty with not the best acoustics in the world and it was half empty but come on at £12 and £10 a ticket - could do better.

Having said all this I really enjoyed myself. I have not seen The Carnival Band live before and to my great delight they were well up to expectations. To my great delight probably about half the evening was given to songs from the CD 'Hang up sorrow and care' - Maddy Prior and the Carnival Band. which I had the delightful experience of reviewing three or four years ago. The sheer exuberance of the live performance was inspiring. All the songs and tunes are 16th to early 18th century with appropriate instruments, that is to say shalmes, curtals, lute, baroque guitar, alongside instruments of today giving perfect balance.

As I said half the performance was from the CD but we also had hymns - a great rendition of 'He who would valiant be'. We had songs from school like 'Linden Lea' and even a touch of the Everley Brothers. There were three encores and the final song to everyone's delight was Maddy's husband's, Rick Kemp, 'Somewhere along the road'. A perfect end to a shaky start. As we were leaving there was a lady of advancing years just ahead of us. I got the impression she was a Halls regular. Her comment to her companion was "well I've never seen or heard anything quite like that and I daresay I never shall again but wasn't it wonderful?"

It certainly was.

Kath Holden

THE POOZIES - Live at Accrington Town Hall - Saturday 2nd October 1999.

Following four highly successful years, this was Kate Rusby's final weekend, before leaving the Poozies, to pursue her solo career. Her contribution to the band's success and popularity has been immeasurable. Karen Tweed, Patsy Seddon and Mary MacMaster, will now be joined by Eilidh Shaw, from Oban, a fiddle player and singer, who was the 'fifth member' of the band on this short tour.



The accordian, fiddle, guitar and both harps were in harmony on 'Hogties Reel/Si Morag/Lassies Fashion', 'Si Morag', being of Gaelic extraction. Kate then sang, Jim Malcolm's, 'Neptune'. When will the pollution of our seas end? Back to the instruments for a Swedish waltz, entitled, 'Maja's Brudvals', followed by a Jo Freya tune, 'Tanteeka' and finally, an English waltz from Bristol,

'Lost In Fishponds'. Mary led the next song, with a great mid-west accent! 'Cotton Mill Girls'. It tells of the girls working in the American cotton factories, in the last century. They thought they'd make their fortune. How wrong they were.

Eilidh left the stage, as the girls launched into, four part a-cappella harmony, with James Taylor's, 'Lonesome Road'. That led on in turn to 'Come all Ye Lonely Lovers'. This Aberdeenshire song, was sung by Jimmy McBeath, from a travelling family, rumoured to be direct descendants of Macbeth! It tells of a girl in love with a ploughboy's apprentice, who vows she will follow him anywhere - well, he is heir to twenty thousand pounds!! Eilidh returned for a song with a funky beat, 'Hey How My Johnny Lad', that was climaxed by the tune, 'The Wind That Shakes The Barley'. Mary's harp and Kate's voice were predominant on 'The Maid Of Llanwellyn'. The song appears to be Welsh on the surface, but Kate's pronunciation, on her own admission, leaves a lot to be desired. It's a love song, written in Glasgow! two hundred years ago by, Joanna Baillie.

Karen and Eilidh, started the second half together, with a tune set on accordian and fiddle, 'Dorothea/Tam The Banjo/The Silver Spire, 'Tam The Banjo', was written by Eilidh. Kate, Patsy and Mary returned for the English song, 'Sorrows Away', sung superbly in five part a-cappella harmony. All the instruments were then employed on another three tune set, 'Crooked Road To Dublin/Tack Till Thomas/Itchy Fingers. Mary then sang, 'The Shepherd's Wife', followed by the tune, 'Andrew Carr', before giving way to Andy Cutting's tune, 'Bay Tree Waltz', Mary then sang 'Faca Sibh', in Gaelic, before the set closed with 'Jig Jazz'. 'Ma Plaid', was sung by Patsy, in a hauntingly beautiful voice. This Jacobite song, tells of a girl who is not allowed to wear her pattern, because the lover who gave it to her has gone overseas. The alternate title is '20 things you can do with a kilt!!!'. The Mary MacMaster tune, she wrote for Jo Freya, 'Freya Dances', followed.

The final song, fittingly, came from Kate. It's a number which has become a great favourite with audience's wherever the Poozies play. Mick Ryan's, 'The Widow', was followed by the first tune Karen ever wrote, 'Charlie's Cap'. An enthusiastic audience of around 300, demanded more and were rewarded with, 'Cajun Girl', a great up tempo number written by, Little Feet. It proved to be quite an exhilarating evening.

The girls went on to Birmingham and Sheffield for the next two nights, before Kate took her final bow.

As in many bands, members come and go, but despite losing a fine singer and musician, I'm sure the Poozies will continue on apace. Eilidh Shaw, amply demonstrating that she's got what it takes, to further enhance the musical aspirations of the band.

David Jones

**NORTHERN FOLK FOR M.S. CONCERT
AT LOWTON CIVIC CENTRE
SATURDAY 2nd OCTOBER 1999**

There is a saying that goes, if you want to get the show on the road in real style, then put the job in the best hands. I've just made that up; but all traditions have got to start sometime haven't they? Well, Angie and Ken Bladen put this job in the hands of Jez Lowe; arguably the best hands in the business and so this year's M.S. Concert got off to the best possible start. During his introduction, the MC Clive Pownceby expressed the opinion that Jez is a songwriter in the class of Paul McCartney. I had not thought of that comparison before, but on reflection I am inclined to agree. I think he is!

When writing a review, just to list the songs an artist has performed does not really convey the quality of the performance I have just seen and heard. What I did experience on this occasion was 30 minutes of pure pleasure listening to an artiste in complete control of his material and complete control of his performance of that material. I do however mention two particular favourites of mine. Firstly, 'Had Away Gan On', for the gentle and shared humour of the situations described. Sting should be flattered to share a line with Johnny Handle in a Jez Lowe song. The other one I like for its acute observations, its clever imagery and the empathy with the "young mens" situation, is 'Young Men Propping Up Walls'. But I enjoyed the whole of Jez's set, as did the rest of the audience.

Angie had promised us some surprise guests, in addition to those who were billed, and so we folkies were curious to know who they were. We weren't kept waiting long for the first surprise, who came in the form of Harvey-Davidson. Chris Harvey and Alison Younger are well liked and respected artistes and I personally was delighted by their appearing. There ain't many box players who can squeeze as well as Chris Harvey and I must admit that Alison is one of my favourite female singers. Her Scottish heritage was in clear evidence as she worked her way through a delightful set of songs from north of the border. I loved singing along with 'The Old Meal Mill' and 'Rantin Rovin Robin' to Chris's excellent box accompaniment.

No sooner had we learned who one surprise act was, when the next was hard on their heels. It was Hughie Jones and it was great to see him. He is as good and as popular as ever; if not more so. Hughie writes love songs; love songs to ships, and as Angie the organiser had requested it we were treated to one of Hughie's best songs; 'Marques' I don't know of another performer who knows as much about his subject material as Hughie Jones does. His erudition about sailing ships really is impressive. I could have listened to him indefinitely about the 'Down Easters'. What's the name of that timber again? Great song; great story. PS I thought the blues lick on Johnny Todd was cheeky and very neat.

What can one say about Artisan that hasn't already been said? They are so classy; full of vocal power and they never seem to put a foot wrong; not for me anyway. To come up so fresh and full of humour every time shows a very high level of professionalism indeed. Their set included the acutely observed song about 'Kicking the habit' and the much loved and performed by many, 'Wings'. I reckon that 'Wings' is one of the best contemporary songs around and it never fails to move me.

For the second half our colourful and entertaining MC Clive had taken off his bacofoil jacket and replaced it with a spangled job. Very smart; very tasteful, even though it did draw some ribald remarks from Colin Pitts later on. Take no notice Clive; we love you!

We weren't kept waiting too long to learn what the remaining surprise was. Some fine Irish music from Lasduff. John Murphy, Kevin Webster and Matt Fahey make up the trio and they wasted no time in getting the feet tapping to a set of reels, followed by 'Paddy O'Ryans slip jigs'. It is not easy to ascertain the names of some Irish tunes from the musicians. There seems to be a set of variables at work such as; where they heard them; and from whom they were learned. Sometimes I wonder if it depends upon the direction of the wind, or if there is an "R" in the month. Anyway they have such wonderful names such as 'Chief O'Neills Fancy' or 'John Murphy's No.3'. We had a Dublin song from Matt Fahey about the "poor old gather'em up" There is something surreal about these comical Dublin songs that appeals to me. In complete contrast John Murphy sang the haunting 'Mrs Rafferty' in Irish and English which is from the Arran Islands.

When I heard John's pipes and Kevin's accordion together, I couldn't help thinking of the much missed 'Garva'.

I was chatting to Janet Gifford in the interval who told me that Derek was gigging down in the West Midlands. Perhaps he was on an exchange with Colin Pitts from Evesham who was on next. We really enjoyed Colin's set. He makes it all seem so easy; rich relaxed voice and fluent guitar style, and of course excellent songs. He started with 'Gregory St', a song about people being dispossessed in the name of progress and development. I liked the song about the flooding in Evesham. We don't usually associate the threat from natural disasters with our own country. It usually happens somewhere else and we tend to make jokes about the British weather, but this song has quite a dark edge to it. Nice work Colin!

An enjoyable evening of good folk music and good company was drawing to its close and who better to round it all off but Pete and Chris Coe. Its back to your roots with these two. 'Byker Hill' and 'Four Loom Weaver' soon had things in the traditional mode; followed by some lovely step dancing from Sue Coe to Bill Hall's No. 1 and Bill Hall's No.2 on the concertina. If these tunes weren't from the North East of England you'd swear they were Irish with names like that. I just love 'My Uncle Walter goes Waltzing with Bears'. It's a lovely song!

After that it was the finale with Jez Lowe leading all the artistes who were still present and the audience of course, in 'Durham Jail'.

Of course all this fine music was considerably enhanced by the work of the extremely competent soundman Phil Vickers. Our grateful thanks to him.

A special word of appreciation to Clive Pownceby who compered the evening with his inimitable mixture of wit, charm and tongue in cheek "smoothy". He is very good and had me thoroughly convinced in those canapés and smoked salmon in the mythical hospitality suite!

I understand that £900 ish was raised for M.S. and we all had a good time in helping towards it. See you next year.

Norman Wilson

.....

Can we take this opportunity to thank all the artistes; MC and soundman concerned who gave their time freely in order to raise money for this worthwhile cause. Special thanks to Jez Lowe for both starting (not an enviable job) and finishing off the concert so well. As for Clive's mythical 'Hospitality Suite', actually it did exist, but saying there were cheese sarnies and tea/coffee out in the kitchen certainly doesn't have the same ring to it! Also many thanks to everyone who came along and bought tickets for the event. Thanks also to artistes who were not able to be there and to Mike and Ruth Bartram who were holidaying in Cape Breton (what a weak excuse) for providing wonderful prizes for the raffle. Grateful thanks also to Lowton Civic Hall who gave us free use of the hall for this event. See you next October.

.....

**SALTBURN FOLK FESTIVAL
6 7 8 August 1999**

Thursday afternoon was the start of a good weekend for me. My festival compatriot Jane Day invited me to stay overnight with her. What a surprise, I watched a video of a Maghull Folk

Club Anniversary, Jane said she thought it was the Tenth, but I thought it was the eighth, anyway it was lovely. Joe Ryan was "nowt but a lad" and Chris Lock was "nowt but a lass" and as for Tony Gibbons he was "nowt but a babby", what a picture of memories. Again I digress I am supposed to talk about a glorious festival.

Again Ian Tupling gave Jane and I a lift up to the East Coast on Friday afternoon. We checked into the "Spa Hotel" at Saltburn. Had a little hassle regarding our room, but all in all we settled in quite comfortable. Went down into the evening concert, started with the "Wilson Family" they were on top form. "Mike Raven and Joan Mills" not quite my cup of tea but OK; "Viv and Angelina" never seen them before but very enjoyable. Our own "LocTup Together" who put on a very good show. For me, the artist of the night was the "Judith Haswell Band" a lovely sounding trio. Again another first for me. After the concert Jane and I went into the late night singaround. Not very enjoyable, full of noisy locals and hotel staff, the singers were fighting a losing battle. So at 12.45 Jane and I went up to bed.

Saturday was an early start, Jane went off to a "Chance to Meet". I went into the Conservative Club to a "Corn Dolly Workshop", I'm afraid I was all fingers and thumbs but Ruth and Mike were very patient, in fact they were very kind to all of us, including the children between 6-8 10-12, they were very good, put me to shame. Anyway after all our efforts we all came away with a corn dolly each. Wonderful! The icing on the cake at the Conservative Club was that the "Wilson Family" was in the next room. So, I could join in the singing while I was making or trying to make my fingers work. Jane came to me at 12.15 and we walked out joining in with the Wilsons singing Union Miners. Great! Magic! So to the singaround at the Spa, we had a song each. I wrote mine out for a fellow; "Old Age is Golden". Away to a concert at the Emmanuel Hall. Wonderful! That word is going to appear rather a large amount. Saw John Wright Band fantastic, Marie Little a lovely lady. Then the act I had said to Jane I wanted to see "Shine" a jazz group. They did "Summer Time" yes a blues song done I must say in Jazz time. Out of this world! "All of Me" and "Georgia Brown" whatever next I thought. Now I must admit Jazz I can take or leave; but these three fellows were well worth the great applause they received. So to a break for food and a "head rest". I expect you are wondering what I mean; well my head was so full of songs and music. At 6.15 Jane was off to the Bandstand, I made my way back to the Spa Hotel. I needed to get my feet up for half an hour. You know I am not a spring chicken. So onto the evening concert, first was "Mike Silver" a lovely man, then again "LocTup Together". I feel so proud of being their "buddy" they gave such a good account of themselves. Next was another band again new to me, "The Smokehouse Boys" fair enough I felt we needed ear plugs but for all that they went down like a high class 1930s bomb; with their "Minnie the Mucho", absolutely great, I was really "sent" and out of it all and as bad as the rest. To follow we had dear Bernard Wrigley. I laughed fit to burst, his family stories they slay me. Ending with "Coope Boyes & Simpson" who slowed us down; a very good ending to a lively evening. I turned in for bed leaving Jane to follow at her leisure.

Sunday again was an early start. Three "Chances to Meet" the first at 10am "Old Rope String Band". Very very good. Shades of the 30s humour, "Keystone Cops" etc, so funny. Sat tight for Vin Garbutt again a very talented man, a wonderful ¾ of an hour. Again sat tight till 1pm to see the "Deighton Family". I hadn't seen them for years. All the used to be children now were grown up and very good musicians. A wonderful morning. Off Jane and I went for a "comfort stop" and some food, then away to the Victoria Hotel for the singaround taking our cases with us. "LocTup Together" were the hosts, we heard some good singers and also good songs. I had a go, you can guess

MAGHULL FOLK CLUB

presents

The Annual Concert In Memory of Dave Day

Saturday 11th March 2000

7:30

at Melling Tithebarn

featuring

Th' Antiques Roadshow

Brass Tacks

Terry Murphy

Back in Business

Admission £5.00

For tickets contact

Joe Ryan: 0151 531 9273

All proceeds to Woodlands Hospice

Fazakerley

Liverpool

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 Road, 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 452 782
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 877 324
PROSPECT	08:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Roger Hanslip	01925 731 567
SWINTON	08:30 PM	White Lion, 242 Manchester Road, Swinton	Ged Todd	01942 811 527
TRITON	08:30 PM	Aigburth Peoples' Hall, Aigburth Vale, Liverpool	Anne Crumpton	0151 920 5364
TUESDAY				
8:45 AT LANE ENDS	08:45 PM	Lane Ends Hotel, Weeton Road, Wesham	Ann Green	01772 683 027
FURNESS	08:30 PM	The Brown Cow, Goose Green, Dalton-in-Furness	Andy Frame	01229 835 601
HOWCROFT INN	08:30 PM	The Howcroft Inn, 36 Pool Street, Bolton	Ron Callow	01204 381 956
JACQUI'S FOLK CLUB	08:30 PM	Bishop Eaton Parish Centre, Childwall, Liverpool	Jacqui McDonald	01244 300 576
LIVERPOOL	08:30 PM	The Ship & Mitre, Dale Street, Liverpool	Helen Hebden	0151 727 0088
MAGHULL	08:30 PM	Hare & Hounds, Liverpool Road 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
UPSTAIRS @ THE EAGLE	08:30 PM	Eagle Hotel, Bolton Street, Chorley	John Joyce	01257 241 536
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 Street, Wigan	Joan Blackburn	01942 321 223
WEDNESDAY				
ALISON ARMS	08:30 PM	The Alison Arms, Preston Road, Coppull Moor, Nr Chorley	Hilda Foy	01257 792 246
BLACKBURN	08:30 PM	Veteran Hotel, Eanam, Blackburn	Brian Kirkham	01254 720 745
BURNLEY	08:30 PM	Waggon & Horses Inn, Colne Road, Brierfield	Phyl Watson	01282 774 077
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 300 576
DENBIGH	08:30 PM	The Bull Hotel, Denbigh	Geoff Durno	01745 582 265
FOUR FOOLS	08:30 PM	The Old Dog, Alma Hill, Upholland, Wigan	Ken & Angie Bladen	01257 263 678
THE RED BULL	08:30 PM	The Red Bull, Hillgate, Southport	Peter Hood	0161 432 4142
THURSDAY				
BIDDULPH	08:15 PM	The Biddulph Arms, Congleton Road, Biddulph	Eric Cox	01782 514 896
FLEETWOOD	08:30 PM	Steamer Hotel, Queens Terrace, Fleetwood	Dave Ryan	01253 876 351
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 750 730
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 321 223
WREXHAM	08:30 PM	The Lex Club, Regent Street, Wrexham	Ian Chesterman	01978 357 307
FRIDAY				
BOLLINGTON	08:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wakefield	01625 573 596
CARLISLE FOLK & BLUES	08:00 PM	The Coach House, Heads Nook, Carlisle	Ken & Sue Bradburn	01228 670 580
MILNTHORPE	08:00 PM	Milnthorpe Social Club, Beetham Road, Milnthorpe	Frank Lewis	01524 734 440
NORTHWICH	08:30 PM	Harlequin Theatre, Queen Street, Northwich	John Booth	01606 793 56
PORKIES	08:30 PM	Royal British Legion, Ward Street West, Poynton	Judy Hancock	01260 252 633
PRESTON	08:30 PM	Moorbrook Inn, North Road, Preston	Rob Malaney	01257 231 463
RHYL	08:30 PM	Bee & Station Hotel, Bodfor Street, Rhyl	Darryl Morley	01745 353 859
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 812 301
SATURDAY				
BREWERY ARTS	08:30 PM	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539 725 133
CITADEL ARTS CENTRE		Closed due to refurbishment - reopening March 2000	Box Office	01744 735 436
OSWALDTWISTLE	08:30 PM	St Mary's Parish Centre, Lock Street, Oswaldtwistle	Dylan Owen	01254 390 391

DECEMBER DATES				
SUNDAY	05-Dec-99	12-Dec-99	19-Dec-99	26-Dec-99
ACCRINGTON TOWN HALL			Albion Band	
ALBION	Burgundy Road	Singers Night	New Era	Closed
BOTHY	Singers Night	Hughie Jones	The Office Party	Closed
BREWERY ARTS			Cellidh (8:00 Start)	
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Closed
WOODEN HORSE	Singers Night	Chris White & Julie Mathews	Xmas Party	Closed
MONDAY	06-Dec-99	13-Dec-99	20-Dec-99	27-Dec-99
BRIDGE	Singers Night	Pete Coe	Xmas Party	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Rum Bum & Concertina
PROSPECT	Martin Young	Singers Night	Singers Night	Singers Night
SWINTON	Derek Gifford	Singers Night	Xmas Party	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	07-Dec-99	14-Dec-99	21-Dec-99	28-Dec-99
8:45 at LANE ENDS	Eddie Walker	Rebecca Green & Friends	John Scarlett Band	Ken Nicol
FURNESS		Xmas Bash with Alan Garforth & Jackie Spry		Closed
HOWCROFT INN		Staff Folk		Closed
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	Singers Night	A Christmas Tail' with His Worship & The Pig	Singers Night	Singers Night
*NORTHWICH				Millennium Singers Night
RING 'O' BELLS	Singers Night	Copperwood	Singers Night	Singers Night
UPSTAIRS @ THE EAGLE		Xmas Party with Dave Gardner & Ann Topping		
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	01-Dec-99	08-Dec-99	15-Dec-99	22-Dec-99
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	Xmas Party with Ian Bruce	Closed	Closed
CHESTER	Singers Night	Chris White & Julie Mathews	Singers Night	Singers Night

DECEMBER DATES				
WEDNESDAY	01-Dec-99	08-Dec-99	15-Dec-99	22-Dec-99
DENBIGH	Singers Night	Singers Night	Singers Night	Singers Night
FOUR FOOLS	Tom Lewis	Martin Young	Singers Night	Singers Night
RED BULL	Mainly English Session			
THURSDAY	02-Dec-99	09-Dec-99	16-Dec-99	23-Dec-99
BIDDULPH	The Wrigley Sisters & McAlias		The Sad Pig	
FLEETWOOD	Singers Night	Jon Harvison	Singers Night	Closed
PARKGATE			A Christmas Tail' with His Worship & The Pig	
RAILWAY	Singers Night		Singers Xmas Party	Railway Xmas Party with Blarneystone
RUTHIN ACOUSTIC	John Wright Band (Oriol House Hotel St Asaph)		Singers Night	Closed
THE SHIP INN	Singers Night		Singers Night	Closed
WIGAN (7 STARS)	Singers Night		Singers Night	Closed
WREXHAM	Jeremy Taylor		Xmas Party with Guest tbc	
FRIDAY	03-Dec-99	10-Dec-99	17-Dec-99	24-Dec-99
BOLLINGTON	Jones & Reade	Singers Night	Xmas Party with Ian Bruce	Closed
*BOTHY		Cellidh with The Morris Travellers at St Johns Hall		
CARLISLE FOLK & BLUES	Last Night's Fun plus Les Barker		Club Outing to Artisan's Xmas Show	Closed
MILNTHORPE	Singaround		Singaround	
NORTHWICH	Singers Night at Davenham Players with Brenda & Steve	Les Barker	Party - Formal	Closed
PORKIES	Sad Pig Band		Xmas Party with Gentleman Soldier	
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night
RHYL	Singers Night	Maggie Boyle	Singers Night	Closed
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Vin Garbutt (Ticket only)	Lucy Kaplansky (USA)	Closed	Closed
SATURDAY	04-Dec-99	11-Dec-99	18-Dec-99	25-Dec-99
*BIDDULPH	The Oyster Band ((Congleton Town Hall)			
OSWALDTWISTLE	Singers Night			Singers Night
*RAILWAY	Saturday Special - Huw & Tony Williams			

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

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

JANUARY DATES					
SUNDAY	02-Jan-00	09-Jan-00	16-Jan-00	23-Jan-00	30-Jan-00
ALBION	Closed	Millenium Opening Party	Singers Night	Fiddlestone	Singers Night
BOTHY	Closed	Alison Younger's Desert Isle	Chris Foster	Singers Night	Kellie White
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Singers Night	Singers Night	Risky Business	Singers Night
MONDAY	03-Jan-00	10-Jan-00	17-Jan-00	24-Jan-00	31-Jan-00
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Singers Night	Phil Hare
PROSPECT	Singers Night	Singers Night	Fiddlestone	Singers Night	Singers Night
SWINTON	Singers Night	Singers Night	Guest tbc	Singers Night	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	04-Jan-00	11-Jan-00	18-Jan-00	25-Jan-00	
8:45 at LANE ENDS	Coope, Boyes & Simpson	Archie Fisher	Keith Hancock	Kellie White	
FURNESS		Singers Night		Geoff Higginbottom	
HOWCROFT INN		Pete Ryder		Joe Stead	
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		
RING 'O' BELLS	Singers Night	Roy Clinging	Singers Night	Singers Night	
UPSTAIRS @ THE EAGLE	Geoff Higginbottom		Singers Night		
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night	
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night	
WEDNESDAY	05-Jan-00	12-Jan-00	19-Jan-00	26-Jan-00	
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	
CASTLE	Singers Night	Singers Night	Singers Night	Singers Night	
CHESTER	Singers Night	Hoghton Weavers	Singers Night	Singers Night	

JANUARY DATES					
WEDNESDAY	05-Jan-00	12-Jan-00	19-Jan-00	26-Jan-00	
DENBIGH	Singers Night		Singers Night		
FOUR FOOLS	Jane & Amanda Threlfall	Singers Night	Singers Night	Singers Night	
RED BULL	Mainly English Session				
THURSDAY	06-Jan-00	13-Jan-00	20-Jan-00	27-Jan-00	
BIDDULPH	Jez Lowe	Kate Rusby (Biddulph TH)	Pete Morton	Harvey Andrews	
FLEETWOOD	Singers Night	Singers Night	Singers Night	Singers Night	
PARKGATE				Hoghton Weavers	
RAILWAY	I Survived New Year' Singers Night	Closed	Singers Night	Tom McConville, Pauline Cato & Simon Howarth	
RUTHIN ACOUSTIC	Singers Night	Guest tba	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			Singers Night with Yardarm		
FRIDAY	07-Jan-00	14-Jan-00	21-Jan-00	28-Jan-00	
BOLLINGTON	Singers Night	Risky Business	Pint & Dale	Singers Night	
CARLISLE FOLK & BLUES	Chris White & Julie Mathews		Vin Garbutt		
MILNTHORPE	Singaround		Singaround		
NORTHWICH	Singers Night	Blue C	Singers Night	Mal & Katrina Waite	
PORKIES	Bernard Wrigley				
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night	
RHYL	Singers Night	Singers Night	Singers Night	Singers Night	
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night	
WESTHOUGHTON	Closed	John Wright Band	Jez Lowe	Closed	
SATURDAY	08-Jan-00	15-Jan-00	22-Jan-00	29-Jan-00	
*BIDDULPH			Niamh Parsons (Biddulph Arms)		
OSWALDTWISTLE	Singers Night				
Notes:	* If Club name has "" in front, it's not the usual club night.				
	* If entry has "" in front, it's being held at a different venue (unless venue is named)				

FEBRUARY DATES

	06-Feb-00	13-Feb-00	20-Feb-00	27-Feb-00
SUNDAY	06-Feb-00	13-Feb-00	20-Feb-00	27-Feb-00
ACCRINGTON TOWN HALL			John Wright Band	
ALBION	Singers Night	Singers Night	Barry Skinner	Singers Night
*BIDDULPH				Dougie Maclean
BOTHY	Singers Night	Johnny Collins	Singers Night	Belshazzar's Feast
BREWERY ARTS	Singers Night	Dougie McLean		
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Theme Night - Songs of Love & Lust	Brass Tacks	Singers Night
MONDAY	07-Feb-00	14-Feb-00	21-Feb-00	28-Feb-00
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	John Wright Band	Singers Night
PROSPECT	Singers Night	Singers Night	Singers Night	Singers Night
SWINTON	Guest tbc	Singers Night	Guest tbc	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	08-Feb-00	15-Feb-00	22-Feb-00	29-Feb-00
8:45 at LANE ENDS	Guest tbc	Bannister & Barlow (ex Bushburys)	Alan Bell Band	Vin Garbutt
FURNESS	Singers Night		Singers Night	
HOWCROFT INN	Travelling Charles Fyson		Daz Barker & Anna Bearne	
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	Singers Night	Singers Night	Singers Night	Singers Night
RING 'O' BELLS	Travelling Charles Fyson	Singers Night	Singers Night	Singers Night
UPSTAIRS @ THE EAGLE	Guest tbc	Singers Night		
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	09-Feb-00	16-Feb-00	23-Feb-00	01-Mar-00
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night
BURNLEY	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
CASTLE	Singers Night	Singers Night	Singers Night	Singers Night
CHESTER	Singers Night	Singers Night	Singers Night	Singers Night

FEBRUARY DATES

	09-Feb-00	16-Feb-00	23-Feb-00	01-Mar-00
WEDNESDAY	09-Feb-00	16-Feb-00	23-Feb-00	01-Mar-00
DENBIGH	Singers Night	Singers Night		Singers Night
FOUR FOOLS	Singers Night	Singers Night	Singers Night	Singers Night
RED BULL	Mainly English Session			
THURSDAY	10-Feb-00	17-Feb-00	24-Feb-00	02-Mar-00
BIDDULPH	Isaac Guillory	Derek Brimstone	Kellie White	Marie Little
FLEETWOOD	Travelling Charles Fyson	Singers Night	Singers Night	John Conolly
PARKGATE			John Wright Band	
RAILWAY	Singers Night	Singers Night	Kieran Halpin	Singers Night
RUTHIN ACOUSTIC	Singers Night	Singers Night	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	Guest tbc	Singers Night with Yardarm		
FRIDAY	11-Feb-00	18-Feb-00	25-Feb-00	03-Mar-00
ACCRINGTON TOWN HALL	June Tabor			
BOLLINGTON	Bootscooters	Singers Night	The Amazing Mr Smith	Singers Night
CARLISLE FOLK & BLUES	Niamh Parsons	Singers Night	Alistair Hulett & Aidan O'Rourke with Pat Kilbride	Singaround
MILNTHORPE	Singaround	Singaround		
NORTHWICH	Kieran Halpin	Singers Night at Davenham Players	Huw & Tony Williams	
PORKIES	Tom Topping Band	Singers Night		Paul Milnes
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night
RHYL	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Allan Taylor	Tom Topping Band	Cathryn Craig & Brian Willoughby	Kieran Halpin & Maartin Allcock
SATURDAY	05-Feb-00	12-Feb-00	19-Feb-00	04-Mar-00
*BIDDULPH	Janet Russell (Biddulph Arms)	June Tabor (Daneside Theatre Congleton)		
OSWALDTWISTLE	Singers Night			Singers Night

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

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

ADVANCE DATES FROM MARCH

ALBION

Mar 19 - Colin Henderson Apr 2 - Marje Ferrier

BIDDULPH

Mar 5 - Chris While & Julie Matthews (Daneside Theatre Congleton) Mar 16 - Kieran Halpin Mar 20 - Rod Clements Apr 6 - Kathryn Craig & Brian Willoughby Apr 13 - Artisan Apr 20 - Ben & Joe Broughton Apr 27 - Show of Hands (Daneside Theatre Congleton)

BOLLINGTON

Mar 10 - Graham & Eileen Pratt

BOTHY

Mar 12 - Mike Silver Mar 16 - Cherrington & Ward Apr 9 - John Pearson Apr 16 - Martin Jenkins & Kalinka Vulcheva + 4th Annual Easter Quiz Apr 23 - 35th Birthday Festival Weekend with John McCormick May 7 - Robb Johnson May 14 - Closed May 28 Judy Cook (USA) Jun 11 - Kieran Halpin Other Sundays are Singers Nights.

CARLISLE FOLK & BLUES

Mar 17 - Tom McConville, Pauline Cato, Simon Howarth & Maggie Boyle Mar 31 - Jez Lowe & The Bad Pennies Apr 28 - Kieran Halpin Jun 23 - John Kirkpatrick

CONWY

Jan - Date tbc - Hackneyed Folk Song Night Mar - Date tbc - Mike Hand

FLEETWOOD

Mar 23 - Cherrington & Ward May 11 - Anthony John Clarke

FOUR FOOLS

Mar 8 - Scolds Bridle Mar 15 - Tanglefoot Apr 5 Martyn Wyndham-Read May 3 - Collum Sands

NORTHWICH

Mar 10 - Vin Garbutt

PARKGATE

Sep 27 - Eric Bogle

PORKIES

Apr 7 - Marion Middleton-Pollock May 5 - Artisan Jun 2 - John Wright Band July 7 - Sally Barker Aug 4 - tbc Sep 1 - Mike Silver Oct 6 - Albion Band Nov 3 - Vin Garbutt Dec 1 - Harvey Andrews Dec 15 - Xmas Party

PROSPECT

Mar 20 - Taggart & Wright Apr 17 - Roam May 15 - Valerie Vaughn (USA) Jun 19 - Daz Barker & Anna Bearne

RAILWAY

Mar 2 - Singers Night Mar 4 - Saturday Special - Isla St Clair Mar 9 - John Kirkpatrick Mar 16 - Singers Night Mar 23 - Bernard Cromarty Mar 30 - Singers Night Apr 6 - The Amazing Mr Smith

RHYL

Apr 14 - Tom McConville & Pauline Cato Apr 28 - Phil Hare May 19 - Pete Coe (tbc) Jun 16 - Geoff Higginbottom (tbc)

RING 'O' BELLS

Mar 14 - Roam Apr 11 - Quartz May 9 - Valerie Vaughan (USA) tbc Jun 13 - Jez Lowe July 11 - Derek Gifford

RUTHIN ACOUSTIC

Apr 6 - Rod Clements (Lindisfarne) Oct 19 - Phil Hare Nov 16 - Ken Nicol

WESTHOUGHTON

Mar 3 - Kieran Halpin & Maartin Allcock Mar 10 - Tanglefoot (Canada) Mar 17 - McCalmans Mar 24 - Harvey Andrews Mar 31 - Albion Band Apr 7 - Artisan Apr 14 - Katy Moffatt Apr 21 - Closed Apr 28 - TBA Sep 28 - Eric Bogle

WOODEN HORSE

Mar 26 - Mike Nicholson Apr 16 - Dave Webber & Anni Fentiman May 21 - Residents Night

CLUB RESIDENTS

ALBION - Gill & George Peckham, Roger Parker, Burgundy Road, 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 Threfall & 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

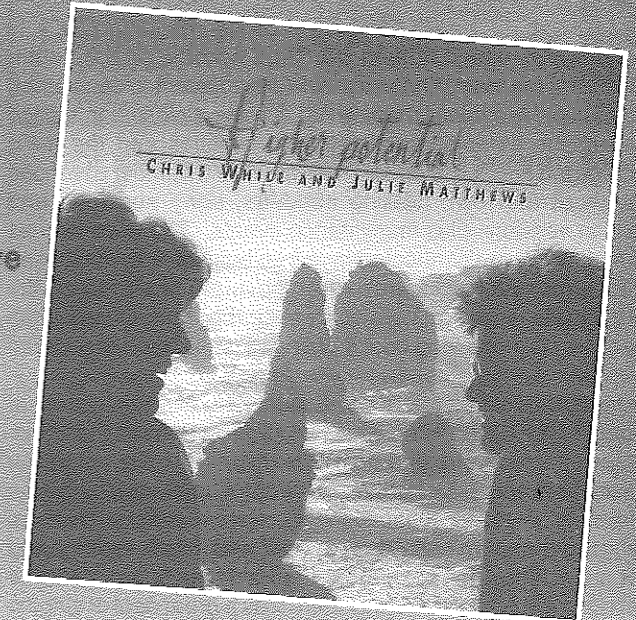
WREXHAM - Offa (Goff Jones & Ian Chesterman), Yardarm

Higher Potential

CHRIS WHILE AND JULIE MATTHEWS

DECEMBER

- 1st Loughborough, Town Hall
- 2nd Morecambe, The Platform
- 3rd Harthill nr Sheffield, The Beehive
- 4th Walsend, Buddle Arts Centre
- 8th Chester, The Rugby Club 6
- 10th Bridgwater, The Arts Centre
- 11th Lichfield, The Guildhall



New CD (FATCD007)
on **FAT CAT** Records



for further information contact **01226 746821**

Ian and Chris wanted a good one so guess, I did "Anti Social Problem". Around 3.30pm we made a move for home, with Chris and Ian. I was feeling very tired, but a head full of music and songs. Bed was very welcome!

Joan Gallimore

BRIDGNORTH FOLK FESTIVAL 27th, 28th & 29th August 1999

The town of Bridgnorth stands on the River Severn. The town itself is architecturally and geographically interesting and well worth a visit. However, with the advent of this sizeable folk festival, the colour and atmosphere associated with such an event has, as usual, added a different dimension to the whole place.

The festival is based around two large schools on the south-west side of the town. These schools are adjacent to each other, divided only by a minor road, which creates a close connection between the camping/administration facilities and the main concerts and ancillary events. There are also a number of venues throughout the town hosting concerts, song sessions and musician sessions plus many dance events. The town venues and main sites are connected by a free bus service, employing a wonderful restored 'chara', which gave the older folkies the chance to reminisce on how resilient our backsides used to be especially on those long coach outings t' seaside.

The festival boast all the usual events, plus one totally unique happening, that is the 'Folk, Rattle and Roll on Saturday evening. This took the form of a steam train journey on the Severn Valley Railway between Bridgnorth and Kidderminster, stopping also at Bewdley. At these destinations there were venues reserved in which informal folk clubs were held plus much 'revelry and thirst quenching' until once more the train was boarded for the return journey. Needless to say there was a great deal of singing on the train as well, all led by booked artists who had been allocated to the three reserved venues.

The facilities on the campsite are what you would expect at a well-organised event with plenty of indoor and portable toilets, plus good showers although these did prove to be a little luke warm. The site roadways were well indicated and the minimum tent/caravan spacing well enforced.

The guest list was impressive and varied, with the organisers not showing a leaning to any one type of artist, and used the main stage for more than the headliners. An artist listing is unnecessary, but for me there were one or two wonderful highlights. The F.O.S. Brothers Friday night concert was powerful and driving and proved just how good this band is. On Saturday night The Wilsons did an informal late concert in one of the school foyers, which proved to be one of the most solid and funniest sets I've seen them do. Spending Saturday evening in the company of Th'Antiques Road Show and Sharon Fountain at Kidderminster Seeing Robert Plant (ex Led Zeppelin) with his new band in the intimate surroundings of a folk festival. A bit of a surprise to the assembled crowd although rumours had been buzzing around all day. What a superb set he did.

The over-riding factor that impressed me was that in three years the organisers have achieved an atmosphere that many long running festivals would envy, so forget the August Bank Holiday chaos for 2000 and pencil in Bridgnorth I'm sure you'll find it worthwhile.

Ian Tupling

FYLDE FOLK FESTIVAL - Fleetwood 3rd/5th September 1999.

As surely as night follows day, the Fylde Folk Festival continues to present, encourage and showcase talent, from the top names worldwide, through to youngsters eager to show what they can do, no matter how rough the edges might be.

The Friday night concert in the Marine Hall, once more had an eclectic mix of acts. Ben & Joe Broughton, who first appeared at the festival as youngsters, started proceedings in their own inimitable style. Ben did a bizarre rendition of the Chipmunks, [remember them? Alvin and Simon et al.] singing Eric Clapton, 'I Shot The Sheriff', 'Layla' and 'You Look Wonderful Tonight', it proved a real showstopper. Jez Lowe and the Bad Pennies followed, with such favourites as 'Durham Jail', 'Soda Man', 'Dover Delaware' and 'High Part Of The Town', with the audience giving more than ample backing and then raising the roof on, 'You Can't Take It With You When You Go'.

A change of mood and style brought the doyen of English sea songs to the stage, Cyril Tawney. 'Diesel and Shale', was warmly received, a song he wrote after five years as a submariner. 'Hangman Hold Your Hand', is an amalgam of 'Gallows Tree/ Prickly Bush' and tells of the trade of the former hangman to the Crown, Albert Pierrepoint. 'Tamar Valley Requiem', was written for a television programme, directed by, Angela Rippon, about the disused tin mines around the Tamar valley. Cyril continues to defy the advancing years with his level of performance.

The John Wright Band, making their first visit to Fylde, had the audience eating out of the palm of their hands. With a mixture of songs, old and new, many featured on their new CD, reviewed elsewhere in this issue. All in all, a great start to another fine weekend.

At Harlequinns on Saturday afternoon, another imaginative line-up greeted a full-house. Anthony John Clarke, continued his rise up the folk ladder, with a more than accomplished set, that included favourites like, 'Too Long At The Fair' and 'Tuesday Night Is Only Karaoke'. He went on to perform, 'You Never Know What You've Got 'Till Its Gone' and 'The Broken Years', from his new CD, 'Man With The Red Guitar'. The Kitchen Girls, are a six-piece band, comprising, Tanera Dawkins, Linda Game, Fiona Larcombe, Carol Levi, Jackie Rawlinson and Judi Wright. They play between them, four fiddles, cello and guitar and perform a mix of tunes as well as singing songs that eminantly suit their style, which is a mix of Cajun, Jazz, Swing and Jigs!!! Judi and Fiona sang 'Wild Flowers', whilst the audience was right with them on, 'Buffalo Girls'. Two tunes, 'Flop Eared Mule/Mississippi Sawyer', brought this refreshing set to a close. Maggie Boyle, gave the sort of performance we've come to expect, sensitive songs, superbly sung, whilst never losing sight of her audience and their total appreciation of her art. Tamarack, who are reviewed elsewhere in this issue, brought this finely blended afternoon to its conclusion.

I headed off to the Steamer on Saturday night. This is one of the more lively, but no less enthusiastic venues used regularly by the festival. As on the previous evening, Ben & Joe Broughton had the crowd mesmerised with their whirlwind musicianship, which is guaranteed to get them in the right frame of mind. London based, Gypsy Dave Smith, is a unique talent, who plays blues on both acoustic and steel slide guitar. He brought a real contrast to the evening. Local boy, Rob Wilson, followed, bringing a fantastic response, with a vastly varied programme, that moved between, 'Ordinary Man' and 'Ride On', from Christy Moore, to Ewan MacColl's song of the travelling people, 'Go, Move, Shift'.

Then onward through Peter Gabriel's, 'Salisbury Hill' to Kirsty MacColl and The Pogues, 'Fairy Tale In New York', before finishing with, 'American Pie', by Don McLean. All were performed with a real zeal. Cajun and Zydeco at its premium best finished the night, in the shape of festival favourites, Bayou Gumbo. This 'family', hail from Yorkshire and raise the temperature at every venue they play. Such quaintly titled numbers as, 'You Make Me Feel Like A Hedgehog On The Road' and 'Squirrel Stew', nestle alongside other masterpieces of dance, 'Les Pieds/Georgia Railroad/Old Mother Flanagan' and 'New Arcadian Two Step'. All in all, a set that left the audience breathless.

Sunday morning is the regular slot for the popular concert given by Alan Bell and his band. This year it co-incided with the release of their new CD, 'In My Homeland'. The programme re-visited some of Alan's more established songs, such as 'Lakeland Fiddler' and 'Bread and Fishes'. It also gave an opportunity to air some songs from the new release, along with, Th' Antiques Roadshow, Scolds Bridle and Rebecca Green, who all feature on the CD, it provided a morning of real pleasure.

Over at the Victoria Bar, in the North Euston Hotel, the afternoon session was given a rousing start by, Captain Cooper's Motley Crew, a local band who have appeared at every festival. MacColl's, 'Thirty Foot Trailer', The McCalman's, 'Smuggler' and the beautiful Irish ballad, 'Fields Od Athenrye', snuggle up easily to the more up-beat offerings, 'The Roving Boys Of Plenty', 'Finnigan's Wake' and 'Whiskey In The Jar'. Brian Osborne, another artist who's appeared at every Fylde, brought great contrast with his poignant ballad style. 'The Water Is Wide', 'The Photograph' and 'Ae Fond Kiss', being fine examples of one man and his guitar, very much in harmony. Cross O' The Hands, brought their own brand and presentation of traditional music to the proceedings, followed by the teen and twenties mix of Newcastle band, Slippy, whose fiddle led style shows much promise for a bright future.

The final concert at Fylde is renowned for great quality and so again it proved. Local girls, Sue Bousfield and Liz Moore, make up the accomplished duo, Scolds Bridle. They started the concert with 'The Smuggler', then went into a cappella mode, for Anne Lister's, anti-war song, 'The Quiet People'. Being from Fleetwood, their set, not surprisingly includes, many songs connected to the sea, none more tragic than, 'Twenty Years Or More'. The song was written to reflect on the tragedy of the sinking of the trawler, Red Falcon, with the loss of nineteen lives, that left many widows and twenty-five children fatherless. 'The Fisherman's Dream', followed as a well deserved encore. Canadian trio, Tamarack, gave another fine example of their devotion to songs about their heritage, before giving way to, Waterson/Carthy. Martin & Norma continue at the head of this countries Royal Family of folk, [no doubt pointed out by her majesty, when she presented Martin with his MBE.] Daughter Eliza and son-in-law, Saul Rose, completed this powerful line-up. 'Ramble Away/Valentine Waltz, started the set, that progressed through, the slow ballad, 'Bonny Fisherboy', to Norma's solo, 'The Bay Of Biscay'. The audience were in such raptures following their final offering, 'Sleep On Beloved', in four part a cappella harmony, that they just had to return and in similar vein sang, 'Jacob's Well'. It simply took the breath away. All in all there was only one act that could follow that, Show Of Hands, with Steve Knightley and Phil Beer determined to take Fylde '99 out with a bang. The demise of the small shopkeeper was lamented in, 'The Cold Heart Of England', followed by the audience favourites, 'Blind Fiddler' and 'Crazy Boy'. 'Broken, from Steve's new solo CD followed, before a full house helped the boys out with 'Cars'.

'The Keeper', tells the story of the first day of the Battle of the Somme, on the 1st July 1916. The pace of things was beginning

to hot up, it wasn't long before the inevitable strains of 'The Galway Farmer', erupted, a song charting that inevitable link between the Irish nation and the Cheltenham Gold Cup. The encore was slightly more sedate, with the decline of Cornish tin mining being brought into sharp focus in, 'Cousin Jack'. Just time for one more, well two really, 'The Train/Blackwater Side', bringing the curtain down on another successful festival.

As we turn into the new Millennium, Fylde will continue, I'm sure, to draw people like a magnet, to a celebration of all that's best in folk music, both in this country and beyond.

David Jones

PRESS RELEASE



FOLKUS - A new Folk Arts Agency of the North-West.

As chairman of the steering committee, I am pleased to announce the formation of **FOLKUS**, a new agency in the North-West, dedicated to the development of Folk Arts, within all social and ethnic communities in the region.

In February, 1999, the Lancashire Folk Arts Network, was established as a development vehicle for a Folk Arts Network, within Lancashire. This initiative proved to be very successful and has led to public demand for the franchise to include interested people and groups within the North-West. Hence, the Lancashire Folk Arts Network, has been absorbed into, **FOLKUS**.

FOLKUS will receive funding from, Lancashire County Council, North West Arts and the Arts Council of Great Britain. In addition, **FOLKUS**, will be supported by the Fylde Folk Festival, the Chairman of the North West Folk Federation, presenters of local radio Folk Programmes, performers, artists and youth development agencies. The creation of **FOLKUS** in the North-West, will complete the geographical map of Folk Arts Networks throughout England.

A full Artistic Mission Statement, is being written to meet the demands of presenting Folk Arts within communities and this will be published, developed and implemented with the agreement of all the Arts groups involved.

FOLKUS will be staging three one day tuition courses for beginners, with interests in learning how to play the guitar, or melodeon, for example. These events will be staged in the Lancaster & Morecambe, Hyndburn and Chorley areas, early in 2000. Later the programme will be expanded into other areas and districts. It is also hoped to develop a programme to enable visiting artists and musicians to tour rural areas of the North-West.

The creation of **FOLKUS** is a very important event for all the people of the North-West.

For further information, please contact me;
Alan Bell, Chairman,
FOLKUS,
55, The Strand, Fleetwood, Lancashire, FY7 8NP.
Tel: 01253 872317, Fax: 01253 878382.
email: alanbell@fylde-folk-fest.demon.co.uk

LETTERS



Dear Editor

In reply to Neil Wayne's letter regarding producing cheaper quality Concertinas, I would offer the following suggestion re. producing cheaper Anglo Concertinas, which would be to make two row Concertinas either in C/C# or C#/D which would enable, by crossing rows, to be fully chromatic.

By producing an instrument that only requires 40 reeds instead of a 30 key C/G which has 60 reeds the cost of the Concertina should be reduced by a third, without any compromise of quality in the use of steel for the reeds.

With reference to his remark about the superiority of Wheatstone Mayfairs to more recently produced accordion type Concertinas, perhaps the answer is simply that they sound better because the quality of steel of Concertina reeds is superior.

Best Wishes

Dick Miles

A YOUTHFUL PERSPECTIVE



I'm after some help. "Not again," I can hear you thinking. Well yes, I'm afraid so. I'm looking for people who play traditional instruments and sing. And yes, there is a reason. It has been suggested that the Federation put together a list of people and resources to go into schools on weekdays, evenings or weekends to perform for pupils. This is in line with National Curriculum directives that children should experience music not only from the European classical tradition and world music, but the traditional music of the British Isles. What would be particularly welcome would be offers from players of instruments like concertinas, pipes, bodhrans, etc. which most young people never see in the flesh and may never have heard of or even heard! The idea is that we offer the package to Local Education Authorities, who keep such information available for schools to draw on when they need to. If there is anyone out there who would be willing and able to help, or who has any ideas, please contact me.

Are there any young people out there interested in playing to a wider audience? Strangely enough, every now and again I get asked to organise young guests for festivals and suchlike events. What is even more strange to me is that there have been very few people volunteering themselves. If you are interested then please contact me - let me know what you do, how old you are, who your influences are, where I can get in touch with you.... you could even send me a tape if you like. But one thing is for certain, if I don't know you exist I can't ask you to do anything!

One other small point. For anyone with access to electronic mail, I can now be contacted at youthquake@wallyberry.connectfree.co.uk

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
Huddlesden
Darwen
BB3 3NB

NB: Please note new phone number -

Tel: 01254 705895 or 07867 831353
Fax: 01254 708430

Email Address

Please note that you can now email information to me at

chris.mcilveen@icl.com

• Club News

We bid a warm welcome to the **Carlisle Folk & Blues Club** who have recently joined the Fed. This club runs fortnightly on the 1st and 3rd Friday of every month, at The Coach House, Heads Nook, Carlisle. The club is run by Ken and Sue Bradburn, who can be contacted on 01228 670580.

Likewise we welcome **Upstairs @ The Eagle**, running at The Eagle Hotel, Bolton Street, Chorley. Again this club runs fortnightly, on the 1st and 3rd Tuesday of every month, featuring guests as well as singers nights, in a mixture of contemporary and traditional folk music. Contact John Joyce on 01257 241536 or Steve Clifford on 01257 268116 for further details.

Sadly, Peter Hood informs me that the **Arden Arms Folk Club** is no more, following a dispute with the landlady of the venue. The club's activities have moved to The Bridge Folk Club, at the Bridge Inn, Georges Road, Stockport. Contact Peter on 0161 432 4142 for more information.

• Birthday Celebration

Eddie Green, who along with his wife Ann runs the 8:45 at The Lane Ends at Wesham, is approaching his 60th birthday. To make it a special and memorable night, Ann is hoping to celebrate in musical style, inviting along all the people Eddie has played with along the way, to a surprise celebration at the club on 22nd February. So, if you see or speak to Eddie, remember - MUM'S THE WORD!

The refurbishment of the Citadel in St Helens is on schedule and the reopening of the venue will be in March 2000 as planned.

Chris McIlveen

CHRIS WHILE & JULIE MATTHEWS

Take two girls who were born to sing, add a burning desire to succeed and you have one of this countries most sought after duos. David Jones went along to talk to them about their lives & music.



Chris While was born and raised in Barrow-in-Furness, "I remember at secondary school, the music teacher, Miss Taylor, she sang a Bob Dylan song, instead of the regular old school type songs, she taught me three chords on the guitar and then you couldn't stop me. An old friend of my dads gave me a guitar I could borrow for a couple of weeks, my brother then bought me one for ten shillings, I was hooked. I played at a folk club every single week [there were six in the Furness area] and I used to go to them all, Christine Mills the little solo singer from Barrow, they stuck me on everything. I moved to Manchester, got married, had my kids and when I split up with my husband in 1991, I decided to go full time. I joined the Albion Band and met Julie."

Julie Matthews grew up in Sheffield and followed a similar path. "Again it was a teacher who influenced me, I was playing the guitar at every opportunity and the music teacher, Mr. Hill was my biggest inspiration. I started teaching myself to play the piano, as well as writing songs, he suggested I do myself a favour and go out and buy the 'Tapestry' album by Carole King, I did and it changed my life.

I did folk clubs as well, but I was never really immersed in the folk scene. I'd get up, do my compulsory two Carole King songs and one Julie Matthews song. I would foist those songs on

everybody who came into my path."

Chris's influences were Joni Mitchell, Judy Collins and Sandy Denny, amongst others. "I had a folk group in Barrow called, 'Dill Pickle' and I took on board the persona of a mixture of those fine artists. I was and have always been pulled towards American singer/songwriters, until I met Ashley Hutchings and Simon Nicol in the Albion Band. It was then that I picked up the English influence and I've really wanted to do that ever since."

They both started writing songs, but at vastly different ages. "The big fundamental difference between Chris and I, is that from the age of ten I was writing songs [albeit, bad ones] and regarded myself first and foremost as a songwriter. Chris didn't start writing until she was thirty-five, so Chris was a singer who chose fantastic material, going out to do research, before choosing beautiful songs. She spent her life wanting to be a singer, primarily learning her skill."

Both were solo artists going down different paths, so how important was that first meeting with the Albion Band? For Julie had always been a professional musician. "Prior to the Albion Band, I'd worked with Pat Shaw, but she was a teacher and singing was her hobby. I'd sung in pubs and piano bars across Europe for seven years, but I wasn't on a serious circuit. My break came with the Albion Band, it introduced me to a new world, to people who wanted to listen to my music, not just providing background music for drinkers! I was now writing songs for people to listen to." Chris found the experience of the Albion Band, fascinating. "As a fifteen year old I was working in a factory in Barrow and listening to Un-half Bricking and Liege and Leif, then all those years later I got a call from, Ashley Hutchings. In fact Julie saw me do a gig at the Fylde Festival with Howard Lees, she was on next with the Albion Band. I was just filling in that day for Howard's regular partner, John Hobson, whose wife

ROY CLINGING

songs, ballads, maritime and music hall
with English concertina

New CD from 101Records

'Cheshire Born'

SONGS AND TUNES OF OLD CHESHIRE
(supported by Cheshire County Council)

"Someone who is obviously deeply involved with his material and has that most charming characteristic of all - genuine enthusiasm." Mike Raven

"Chester's answer to 'The Renaissance Man.'" Phil Brown

"Great songs, great singer, great player! What more can I say?" Keith Kendrick

for bookings and further information

telephone: 01244 319509 e-mail: roy@motmove.freemove.co.uk

was ill." Julie takes up the story, "At that point, Ashley was outside in the corridor, it was one of my last gigs with the band before leaving. This woman came on stage, she sang a Joan Armatrading song as well as her own composition, 'Memories Of You', which she wrote for her dad. I was completely knocked sideways, I hadn't been in the room with such a fantastic singer in all my life. I went outside, found Ashley and said 'you've got to come in and listen to this singer.' But he will never give me the credit for spotting Chris's talent." Ashley's reaction was to ask Chris for a cassette. "I got a call three weeks later, inviting me to lunch. He asked me to join the Albion Band, but I said, no, right away. My recording, 'Look At Me Now' had just been released and I wanted to be a solo singer. Then I got a call from, Phil Beer, saying, 'do it,' it'll take you to an audience it might take you three years to reach on your own. Ashley phoned again and I agreed to join."

Just being in the Albion Band meant huge audiences wherever we played." Ashley has always been the driving force behind the Albion Band, but down the years many of the former band members have gone on to establish themselves in their own right. Chris and Julie feel a certain gratitude to him for that, as Julie explains, he's also a great band leader as well. "We were both fortunate to work with some great musicians because of him. No matter what people may say about him, he has shaped and modelled modern folk rock music as well as many careers. He has a great track record of taking unknown artists, Chris being one of them." Chris was told upon joining, as indeed everyone is, that it is not an autocratic band but a democratic one. "You definitely get an input, and it's an accepted fact that you're a part-time band member, he knows you're going to leave at some point to do your own thing. But when you're in the band, it's all about the band and you can't break the mould until you leave."

Chris's daughter, Kellie, has just joined the band, so things are almost turning full circle. So what does mother think of her daughters involvement? "Fantastic, because everyone should get the chance to hear her voice. I don't have any negative feelings, because for Julie and I, the Albion Band is a thing of the past. I'm just glad she's making a living as a musician." Julie re-joined the Albion Band eighteen months after Chris joined, and continues the story. "We got to know each other quite well and one night after a gig I found a grand piano backstage, I started playing it and every song I played, Chris knew. The musical pull was strong, so we decided a few months later to do some writing together. We met for a week and got on so well, we did our first project in Canada, Women of Albion, a one off trip."

So when was the actual moment they thought about leaving the band to form their partnership? Chris explains. "I think it was the very last tour with Chris Leslie, that wonderful fiddle player. It really was a beautiful line-up. He was leaving to join Fairport Convention, our own workload was becoming so heavy with Daphne's Flight, as well as taking on more work as a duo. We simply had no time for a life outside music. It was at that point, things were really happening and we decided above all else we wanted to be a duo that would have a life and longevity and become us. It was a risk. The Albion Band was a regular wage packet, but you should never be disillusioned that it's going to be your band, you're just a member. We haven't looked back."

So who would represent us? We wanted to give that task to somebody who had never done it before and wanted to work solely for us. Julie's oldest friend is Jill Barke and she's turned out to be an absolute diamond. People really like her and it's given her a new lease of life. Added to our little team is a guy who lives just two doors away from us, Steve Brookfield, who is a fantastic, sensitive musician and as we discovered he liked

doing sound as well. He also drives us everywhere."

A chance phone request from London based, Melanie Harrold, brought about the all too brief formation of Daphne's Flight, with Julie, Christine Collister and Helen Watson joining her for a Womens Music Night in the capital. Chris was unavailable for that gig, but joined up with the quartet at the Cambridge Festival. Julie was quite simply astounded at the reaction of the audience. "It was eleven o'clock at night, on one of the hottest weekends in 1994 and everyone was wilting, But they all came to their feet and it's still talked about even now. The ovation lasted ten minutes and we realised we'd created something, but what were we going to do with it? Fledgling records said, 'you've got to make an album, we'll do it with you,' so we went off to the Isle of Man, made an album, then did just one tour during the month of May. It was really inspiring. Sadly time has now passed, and we won't have what we had then, I know we won't. The four of us see each other regularly and get up on each other's sets. But Melanie is busy with other things, so the five of us will probably never see the light of day together again."

Has the last five years and how far they've come as a duo shocked them? "Somebody said recently to Chris and I, 'you don't know how famous you are,' we're not famous, but it's nice that our music is quite widespread." Chris intoned, "we get up in the morning, go off to do a job we enjoy, we make records, write songs, then go home. We also have our website now and since Cropredy we've had eight hundred hits!"

Watching Chris and Julie on stage, you can see they enjoy what they do and that transmits itself to the audience, for Julie that's not an illusion. "To me it's been the biggest joy ever in anything I've ever done, to work with Chris. Sparks fly on stage and some nights I feel nothing can stop us. The last five years has brought us to a very comfortable and exciting place. The release of the new album, [we have a small but very dedicated record company, FATCAT, who are dedicated to us,] with distribution through the RMG Music Group. I feel like we have really made our mark on this album. It's the culmination of what we're all about. What we're looking for now is some mainstream radio, that would be lovely."

After all this success, can anything rain on their parade? Chris is ever the optimist. "If you go to work each day and you do your job to the best of your ability and show your audience the respect they deserve, because remember, they've come out and bought a ticket to see you, that's an amazing thing on its own. If you share what you do with them, I don't see how it can fall down. If you get too big for your boots, I think you're on the slippery slope."

In 1997 they toured Australia for the first time, returning for a second tour, earlier this year. Chris felt the hot weather was one of the fundamental differences whilst performing. "It really does induce a different kind of reaction from the audience. One thing is, you can sing outside, it's a very intimate scene. The buzz goes around very quickly, we played in Perth and a week later in Sydney [the distance in between is like London to Moscow,] but they all knew about us and the same happened when we travelled on to Melbourne. They treated us like stars and we didn't tell them any different!!! At the Port Fairey Festival, we took over the record for CD sales from the Battlefield Band, Taking \$9000 over two days. If we'd had a visa machine, business would have been even better!!!" As Julie points out, "we've come away from Australia and over one thousand copies of our CD are in homes across the country and that's exciting"

Is there anywhere the girls would still like to conquer? Julie cites the U.S.A. "we're hoping to go to the Folk Alliance in 2001, which is the biggest showcase for the U.S. circuit. You get promoters,

venues, organisers, record companies, distributors and agents, which is what we need. You can book a stage to perform to them and that's our key, if people can see us perform. Ireland would also be a good country in which to make our mark."

The new album has been recorded on 24 track, as oppose to the 16 track recording of their debut album, 'Piecework'. Chris and Julie have built and invested in their own studio, of which they are justifiably proud, with Julie becoming a better sound engineer as she gains experience. So what does she think, listening to the new album? "There are songs that I think are more commercial than others and it has the potential to mainstream and reach a wider audience. But I hope in my heart it will still appeal to the folk audience. We won't just sell out to be commercial, We want the wider music world to accept us for who we are. The optimistic side of me believes this album will turn that corner for us and get us the mainstream radio we've been striving for. We also hope to release, 'The Light In My Mothers Eye', as a single early in the new year."

They've been together five years now, so will they be together in say twenty years time, in unison they both nod vigorously, Chris continues, "in order for the duo to be as good as it is, we have to be individuals too. Like French and Saunders, who come up with a series every two years, but in between go off to do separate projects. We won't be deserting the duo to do other things, it's only to keep things fresh and vital. Finally, what's been the highlight of the past five years? For Julie it was a standing ovation by three thousand people in a marquee at the Port Fairey Festival in Australia. While Chris was amazed a week later in Christchurch, New Zealand, as every single person stood up as they walked INTO a gig! Another real pleasure they derive is when they get to the chorus of a song and can hand it over to the audience. The regulars at the Westhoughton Folk Club are particularly special in that regard."

Wherever they go, people love what Chris and Julie do and the sound they make and never tire of giving their encouragement. Such is their modesty that they really are not fully aware of the immense pleasure they bring through their songs.

Interview by David Jones

SPOTLIGHT ON THE BOTHY



No-one who has met Clive Pownceby could fail to remember him. It is he of the lively jackets who runs the Bothy Folk Club on a Sunday evening in Birkdale (or Southport, to those of us from further afield who don't know about these things) by means of a 'benevolent despotism' - his words, not mine. He runs most of the club himself, with the assistance of a good standard of club resident. The emphasis is on the song - guest nights alternate with singers' nights, and the entry price varies depending upon the guest for the evening, but the atmosphere is excellent. I am aware that I say that quite a lot, but it does seem to be true that folkies in folk clubs are a very welcoming bunch. The lighting is, shall we say, subdued and don't be surprised to see and hear Clive's percussion when you least expect it.

The night of my visit was the last before the Blundell Arms, home to the Bothy, closed for refurbishment. Which is not to say that the upstairs room which actually houses the folk club, and could

probably hold around a hundred guests, was going to see any such renovation. Clive was hoping for a better class of lightbulb, but not at all convinced he was going to get it! The music began at about 8.10pm when Clive opened the evening with two songs. Residents Pete Rimmer, Alison Younger and Bill Hackney followed with two items each, and then the guest of the evening took over at about 8.55pm. Club announcements preceded the short interval, during which there was a chance not only to buy raffle tickets, but also to sample the house (Tetley) and guest beers, both reasonably priced.

After the interval Nev Grundy performed two songs and then the draw was made for the raffle prizes of a CD and free club entry. The guest then played for the gathered crowds until just before 11pm. And this is one club where you can be sure that the night will not run over - train timetables rule the night!

Jenni Hyde

WHITBY HIRING FAIR 1999

One of the problems of any aspiring artist is finding somewhere to play before an audience willing to listen. At Whitby, and many other festivals, there are sing-arounds and sessions but these can be, at times, akin to playing in a railway station. Also the aspiring wannabe cannot develop other aspects of their act, intro's, asides etc. It was decided, many years ago, to try and rectify this by establishing the Whitby Hiring Fair.

The format of the Hiring Fair is very simple. It is four hours long and so the organiser, yours truly, decided to limit the number of acts to sixteen, thus giving each artist fifteen minutes on stage. They could use this time in any way they saw fit. By using this method it gives any folk club, or festival, organiser the opportunity, not only to see and hear them play, but to see how they react to an audience."

The standard this year was exceptionally high. One artist, Fay Heald, sang in the Metropole Hotel with Grace Notes before the end of the week. Several secured bookings with various folk clubs and festivals. For the ones who didn't feel that they had done as well as they had hoped, there was the chance to discuss their performance with the others who had taken part.

However, it should not be thought that the procurement of work was the sole reason for taking part. For some it was the highlight of the week to be 'on stage' at Whitby Folk Festival.

Several members of the audience were season ticket holders and when I quizzed them about attending a concert such as this they said that, for them, it was one of the best concerts of the week. There weren't any preconceptions about the artists because they hadn't heard of most of them. Whilst they didn't like all of the artists taking part the majority were a pleasant surprise. They said the same comments could be made about any of the other concerts at Whitby.

In conclusion I would make the plea for more festivals to make room for such concerts. It is easy to see why the 'superstars' of folk are so good when talent such as this is snapping at their heels. One member of the audience remarked, when they were leaving the venue, that if they had been charged £8 - £10 for this concert then they would consider it great value for money.

John Prentice (Organiser, Whitby Hiring Fair)

The Wooden Horse Folk Club Presents

12th DEC **Chris While & Julie Matthews**

23rd JAN **Risky Business**

20th FEB **Brass Tacks**

5 Dec Singers Night	2 Jan Singers Night	6 Feb Singers Night
19 Dec Christmas Party	9 Jan Singers Night	13 Feb Songs of love & lust
26 Dec Closed	16 Jan Singers Night	27 Feb Singers Night
	30 Jan Singers Night	

8-30 Start at "The Junction" News Lane, Rainford.

FOUR FOOLS FOLK CLUB

every Wednesday from 8.30pm at

THE OLD DOG, ALMA HILL, UP HOLLAND

A warm welcome awaits singers, musicians and listeners.

Dec 1st	TOM LEWIS
Dec 8th	MARTIN YOUNG
Jan 5th	JANE & AMANDA THRELFALL
with ROGER EDWARDS & MARTIN ELLISON	
Feb 9th	KEITH KENDRICK
Mar 8th	SCOLDS BRIDLE
Mar 15th	TANGLEFOOT (CANADA)
Apr 5th	MARTYN WYNDHAM-READ
May 3rd	COLLUM SANDS

All other Wednesday nights are singers nights.

For more details please contact Angie & Ken Bladen

36 The Oaks, Eaves Green, Chorley, Lancs PR7 3QU

Tel No 01257 263 678

e.mail: four.fools@virgin.net



CD REVIEWS



ROY CLINGING – 'Cheshire Born' [101REC08]

An eagerly awaited CD this as I have listened to Roy quite a few times over the years and have always enjoyed both his voice and his choice of songs, plus I have always had a great love of the English Concertina.

Well I certainly wasn't disappointed. This is an excellent CD, a collection of songs and tunes of old Cheshire. Traditional songs sit alongside newer material, they all blend seamlessly together and a couple of superb tunes complete the assortment. Roy really has done a lot of research into the songs and tunes of his native county and the whole CD is a joy to listen to. He has adapted words and put some great tunes to songs from 'Ballads and Legends of Cheshire'. Here is a guy that clearly loves Cheshire and has spent a lot of time and effort putting this collection together. His rich strong voice, at times unaccompanied, other times complimented by English Concertina certainly is compelling and his diction is such that every word can be understood and this to me is really important.

Roy is joined at times by Mary Clinging on backing vocals and also a few more fine singers and musicians supply chorus vocals and also fiddle and guitar.

To choose favourite songs is difficult as I must admit I really enjoy listening to the CD as a whole. 'Cheshire Cavalry' is a great chorus song and the 'Norley Gate' written by Reg Holmes is a wonderful song about a true incident that happened when a local landowner tried to fence off part of the common. 'The Curs' Fisherman' is a spine tingling ballad about jealousy. 'The Mobberley May Song' is one of the best songs to celebrate the beginning of summer that I have heard. As for 'The Unfortunate Loves of Thomas Clutterbuck and Polly Higginbotham' well I shall leave that to your imaginations. I can say that the chorus is not the easiest to sing after a couple of pints, as was found when Roy appeared at the Four Fools a couple of months ago.

This is a fine CD and one for the collection if you are interested in the songs and tunes of Cheshire, if you like good story songs, or if you just appreciate a fine singer. Also Roy's live performance is just as good. If he hasn't been to your club yet, do book him, you will be guaranteed a great evening. He certainly deserves a wider audience.

Angie Bladen

CHRISTINE COLLISTER – 'Songbird' [FLEDG'LING FLED 3025]

In one sense 'Songbird' represents a tour through Christine Collister's solo career since the break up in 1992 of her critically acclaimed partnership with Clive Gregson. On another level it offers us a glimpse at the musical journey she intends to follow. Eight tracks are taken from her previous solo releases, and this semi-retrospective makes available some rarities that have appeared only on other collaborations, compilations or CD singles. If you have a PC with a CD-Rom facility, as well as the music, you get additional notes about the songs and biographical information about the singer.

Throughout her solo adventure Collister has drawn a firm line under the songs written by Gregson. As well as developing her musical independence, by becoming a more accomplished guitar performer, she has unearthed a song writing talent, in partnership with close friends, most notably Helen Watson.

There are four new recordings on this 15 track CD. The title track was written by Christine McVie and appeared originally on

RIA BRIGHT 'AFEARED' [EP – KELP 0014]

For a trip down Memory Lane – back to those days of double-breasted velvet suits, ruffled shirts and "interesting" roll-ups, you could do no better than to sample this rather unusual EP from solo singer Ria Bright, 'Afeared'.

This five-track EP is a strange mix – evocative of a different age, a different world. At times Ria sounds reminiscent of a young Marianne Faithful, with all the emotional battering of Al Stewart thrown in for good measure.

The first track 'Into the Light', seems to describe a period of transition. It's a complicated song which appears to be examining the emotions of a wasted life now emerging into a new and promising phase. Ria started off well but too soon the song was swamped with instrumentation. When the harpsichord was introduced, I couldn't get away from the 'Windmills of My Mind' era and frankly, the lyrics lost me along the way.

I'm afraid track two, 'Wonderment', also left me wondering that the song was all about. Were we on a journey through the Western Isles or through Ria's love life? Maybe we were on both. Again the song sounded a tad old-fashioned but it was quite atmospheric.

'Beholden', track three, is a welcome departure from the genre of the first two songs. This is a traditionally styled story of forbidden love and power – servant girl/handsome nobleman type. Unfortunately, the song is hard to follow in places. Ria's diction fails at times and although the music, arranged and performed by Dark Horse, is vibrant and exciting, there are times when it simply overpowers Ria's voice.

I'm afraid 'Right of Way', track four, did little to inspire. It started well with Nick Waddecar's beautifully played guitar and Ria's lovely voice. Then in swept all the synthesised instrumentation along with Bright's harmonies competing with Bright's melody and the moment was lost again.

By far the best song on the EP is the shortest and the last, 'Runner'. Ria's voice comes out loud and clear and isn't killed this time by over instrumentation. The double-tracked harmonies worked much better and the lovely, soft guitar complimented her rich, earthy voice rather than overpowering it.

All the songs were written and arranged by Ria, who also produced the EP, excepting 'Beholden' (lyrics and title by Ria) and 'Into the Light' (McGurk and Bright).

I have to confess that I found the songs hard to listen to and particularly difficult to follow at times. This meant that it was often pure guesswork as to what they were actually about. I'd like to hear more of Ria Bright but I would have to insist that she shot not only the piano player but the violinist, the harpsichordist and most of the percussionists too!

Barbara Duxbury

the 1970s Fleetwood Mac best selling album, 'Rumours'. Collister injects feeling and warmth into the song while maintaining the simplicity of the original.



'Driving Past', co-written with Watson and Lynda Turner, is a lament for love gone wrong and the temptation to try again - the reality is that 'driving past' is the option of the head if not the heart, an act of self delusion. Recording Smokey Robinson's, 'Tracks of my tears', thankfully made available on this collection, demonstrates Collister's versatility. Her voice is well suited to Motown and the song is habitually well received at her live performances.

The other new track is the Lal Waterson/Oliver knight song, 'Cornfield', with McShee and Watson again doing the honours on background vocals. Howard Lees and Ruari McFarlane have been regular recording and touring companions and their quality guitar playing is in evidence on several of the tracks, as is the percussion work of Gerry Conway. Vocal harmonies from the likes of Watson and Jacqui McShee certainly help - as if she need any - to raise the goose bumps.

The CD provides an impressive portfolio of Collister's music for existing fans and potential converts. She covers songs by an array of recognised contemporary songwriters from both sides of the Atlantic, including long time mentor (or would he prefer tormentor!) Richard Thompson, Robert Wyatt, Randy Newman, Tom Waits and Jesse Winchester. Disappointing exclusions - Bruce Cockburn's, 'Whole Night Sky' and Sam Phillips', 'Private Storm'; disappointing inclusion - 'Black Eyed Dog' by the late and over lamented, Nick Drake.

Seven years on and Collister has found a musical direction that enables her to develop her vocal talents and musical abilities to the full. It should only a matter of time before she gets the wider recognition she undoubtedly deserves. 'Songbird' is a valuable introduction to Christine Collister's solo work and confirms that, whether inside or outside the folk world, she is one of this generation's foremost vocal talents.

Lewis Jones

CRASDANT - Welsh Traditional Music [Sain SCD2220]

Such is the nature of things that I rarely get the chance to listen to and review an instrumental album and especially one, having spent over 20 years of my life in the Principality, that contains so much marvellous Welsh material. It was therefore a real pleasure to load my CD player with this debut recording from Crasdant, the latest Welsh supergroup formed by the coming together of

the brilliant individual talents of four musicians already well known on the acoustic folk/roots scene.

The four in question are the celebrated triple harpist from Aberystwyth, Robin Huw Bowen, whose championing of Welsh traditional music has already taken him around the world several times, Stephen Rees on fiddle and accordion, flautist and pibgorn player Andy McLaughlin and guitarist and step dancer Huw Williams. The latter may be a surprise to many folk fans on the other side of the border who more readily identify him through his due work with Tony Williams, and for his outstanding songwriting. Many of his songs have become classics being recorded by such artistes as Fairport Convention whose versions of 'Rosemary's Sister' and 'Last Summer Before The War' have become standards in their concert sets. However, Huw was an expert step (or 'clog') dancer long before his emergence as one of the finest songwriters of his generation. Indeed, he is the author of the only book ever published on the subject.

Robin and Huw's musical colleagues also have immaculate pedigrees with Stephen originally coming to prominence with Ar Log before immersing himself in academia at Bangor University. Thankfully he has now returned to the performing stage with Crasdant whilst Andy, the only Englishman in the band, came through the ranks accompanying dance groups like Dawnsyrwyr Mon after he came to live in North Wales.

So to the album itself which is a collection of well researched and performed hornpipes, jigs and airs from all over Wales credited to a number of authors and traditions and with some self-penned tunes besides. The CD commences with a lively set of hornpipes (Mr Pringle & Corwen) with all instruments gradually phased in and the first taste of Huw's distinctive step dancing being introduced. This is followed by the lovely slow air 'The Day' setting the pattern for the rest of the album, with Robin taking centre stage on triple harp on a tune collected from the repertoire of triple harpist Nansi Richard (1888 - 1979).

So follows what is surely one of the finest collection of Welsh tunes ever assembled with 14 tracks in all from as diverse sources as Chicago-Welsh fiddler Chris Bain (The Men of Pen-Dref/Golden Beer/Powell's Fancy), a waltz from the Welsh gypsy repertoire (Fairy Glen), several tunes from the manuscripts of Llewelyn Alaw including 'Hunting the Hare' and 'The Welsh Pollacca/Roaring Hornpipe/The Galloping Nag' an old Christmas carol tune, 'The Great Medley' and Huw's slow air for his daughter, 'Bethan Rhiannon'.

The whole tour de force comes to a fitting end with one of Huw's winning stepping routines from the National Eisteddfod to start the final tune set of Huw's Dance (Rachel Dafydd Ifan)/Good Beer/Owen Huw's Hornpipe. A word too for producer Bryan Jones and Sain Records who have both done a splendid job, the former for his crisp and clear production and the latter for providing an attractive sleeve with informative information on the band and detailed notes on each track.

Having completed successful tours of France, USA and Canada and recorded for television the band have only recently rectified a surprising omission, playing their first gig on Welsh soil in November. Because, as individuals they have so many other commitments the scope for further gigs and tours is strictly limited so you will probably have to be content to hear them through the medium of this excellent CD, a lasting testimony to their musical skills and also to look out for their TV coverage on S4C. Mind you, as my old dad always used to say, "They don't put gold in big heaps" and that is what Crasdant are, pure Welsh gold and you know how rare that is.

Ian Chesterman

LUCY KAPLANSKY - 'The Tide', 'Flesh and Bone' and 'Ten Year Night' [all on Redhouse Records, respectively, RHR CD 65, RHR CD 92 and RHR CD 126]

With Lucy Kaplansky starting to make her way to these shores from New York on a regular basis as well as being due here again soon, a quick introduction to her recordings seems in order. Her first record, 'The Tide', was produced by Shawn Colvin and came out in 1994. It mixes cover songs like Richard Thompson's 'When I get to the border' and her joint compositions with Richard Litvin. The latter are by no means second rate with the title track being a particular highlight. Stylistically, the music sits in that area where folk tradition gets a good lashing of country which, sometimes, rocks gently and at other times is more melancholic.

When 'Flesh and Bone' followed the first album, the self penned material wasn't as strong though the record again included some cover versions. Richard Thompson was favoured again but songs by Nick Lowe and Gram Parsons were included too. Despite their country leanings, covering the latter didn't gel and seemed like it was pandering to a rock audience. Whether this was true or not, the new album, 'Ten Year Night' draws almost exclusively from her own co-writing talent and that of Richard Litvin. Only the Steve Earle composition 'Somewhere out there' manages to sneak past her own material onto the album. It's a brave move to rely on her own compositions but the gamble pays off on the whole. I have some reservations about the production on the new album which, at times, aims for an MOR country style and takes away some of the rootsier playing of her first record. Nevertheless, we're going to have to watch out for Lucy as her songwriting seems to go from strength to strength.

Steve Henderson

JAMES KEELAGHAN - 'Road' [HIGHTONE RECORDS FLED 3025]

'Road' is the Canadian singer/songwriter's fifth album in twelve years and his first solo recording since 'A Recent Future' in 1995. Keelaghan has made relatively few visits to this country but his songs have been covered by a number of artists on the folk circuit including Roy Bailey, Bram Taylor, John Wright and Cry Cry Cry (which features Lucy Kaplansky and Dar Williams). He has also made other recordings in this period, most notably with Oscar Lopez, one of the musicians accompanying him on this album.

Of the ten tracks on his new CD, all but two are self penned. His own compositions provide the backbone of this CD. Keelaghan is one the best modern songwriters drawing on native influences like the late Stan Rogers but expressing themes that are universal. Listening recently to a Stan Rogers album I was reminded of the similarity of tone and inflection in their voices.

Dedicated to his father, 'Love what a road' is the opening track and demonstrates Keelaghan's ability to harmonise poetic and scientific imagery. Not many writers could embrace 'laugh lines and longitudes' in the same line and make it sound sensuous. 'Message to the future' recalls Keelaghan's life as a construction worker when he would sometimes write messages in the ductwork before it was insulated and covered with a concrete building. Notwithstanding demolition and an keen eye for detail, no one else would probably ever read it.

'Number 37' recalls a horse racing event where a women rider was able to win a race though cajoling her horse with love and kind words rather than a whip. 'Ring' is symbolic of the material

things and baggage we acquire through life and how they remind us of people and places, while 'Pillow' is described as an insomniac's lullaby.

'Captain Torres' is the poignant and tragic tale of a freighter of the same name that went down in high seas ten years ago. It describes how the crew, whose chances of survival were slim to none, made radio contact for the last time with families and loved ones. 'Who dies?' is an uplifting song about death. As everyone dies inevitably then we ought to make the most of our lives while we have time.

'Mirabeau Bridge' was written 25 years ago by Sam Larkin and is one of the outstanding songs on the album. Inspired by French poet, Appolinaire, it contains a simple and evocative chorus: 'I had a dream and I gave it a name/The name that I gave it was your name'. Keelaghan also takes the opportunity to revive Ewan MacColl's timeless and emotive folk classic, 'My Old Man'.

This is an excellent album, a long time coming and well worth the wait. Keelaghan is backed by an impressive cast of musicians including Colleen Allen, who accentuates the mood on several tracks with her exquisite Clarinet, Soprano and Tenor Sax, Ben Grossman on percussion and Oliver Schroer on fiddle. Schroer has also done a fine production job on the album. Highly recommended.

Lewis Jones

EWAN MacCOLL - 'The Radio Ballads' [Topic TSCD801, 802, 803, 804, 805, 806, 807 and 808]

In the month of October we commemorated the 10th anniversary of the death of arguably the greatest name behind the British folk revival of the 1950's and 60's, Ewan MacColl. It is therefore fitting that those innovative series of broadcasts of the late 50's and early 60's, that were to pass into folk history as 'The Radio Ballads', have been issued this summer on 8 CDs from Topic Records.

The 8 CDs, in chronological order, are, 'The Ballad of John Axon', about the railwaymen of England (1958); 'Song of the Road', about the building of the M1 motorway (1959); 'Singing the Fishing', about Britain's herring fishing community (1960); 'The Big Hower', about Britain's coal miners (1961); 'The Body Blow', about the psychology of pain (1962); 'On the Edge', about teenagers in England and Scotland (1963); 'The Fight Game', about boxers (1963) and 'The Travelling People' about Britain's nomadic peoples (1964).

Although the creation and concept is credited jointly to Ewan, his wife Peggy Seeger and the radio producer Charles Parker there is a lot of evidence to suggest that MacColl was the main and virtually all encompassing force behind these remarkable milestones in broadcasting. However, he did harness a team of singers, songwriters and technicians together to put his creative ideas into practice in this unique format and many of these went on to make their own mark on the British folk scene. The list reads like a "Who's Who" of the British Folk Revival and was possibly the first and last time that artistes of this calibre were assembled under one roof in a radio studio. There was Scots Isla Cameron, Jimmie McGregor and Ian Campbell; Ireland's Louis Killen, Francis McPeake and Seamus Ennis; folk song collector A L Lloyd; Cornishman Cyril Tawney and the then young English fiddle player Dave Swarbrick.

Ewan's days with The Theatre Workshop shared with his first wife, actress Joan Littlewood, stood him in good stead. This, together with the early years learning the songs of his mother

SINGLETON CLOGGERS
 North West Clog Morris Dancers
 Bookings: Sue Walker
 Tel: 01253 884 217

WYRE PIER BAND
 Ceilidhs 'Lancashire Nights'
 Weddings, Birthdays & Celebrations
 Bookings: Barrie Parker
 01253 395 251

WRIGLEY'S WRITINGS
 (Bernard Wrigley's songs and monologues)
 60 pages - £5

LANCASHIRE BONDS
 (Les & Alan Bond's poems and monologues)
 48 pages - £4

Post free if payment with order:
 Landy Publishing, 3 Staining Rise,
 Staining, Blackpool, FY3 0BU
 Tel/Fax 01253 895 678

A COUNTRYMAN'S CHRONICLE
 ORIGINAL POEMS & ILLUSTRATIONS
 BY KEITH SCOWCROFT (SCOWIE)

Book One	~ Reprint	Each Book
Book Two	~ Reprint	£5.00 plus
Book Three	~ New	50p P & P

ALL THREE £15.00 POST PAID ~ ALL C.W.O.
 "A JOY TO READ" BOB COPPER

K. SCOWCROFT
 8 BRENT HOUSE
 HALLIWELL
 BOLTON BL1 3UB

Risky Business
 Have a new album
 'The Raven'

The launch is at the Gateway Hotel in Didsbury, Manchester, on the 25th November 1999. This event is currently Sold Out.

But please contact Ruth on 0161 303 1468 for a copy of the album or e.mail her at: ruth.riskybusiness@virgin.net or visit our Web site: <http://homepage.virgin.net/risky.business/index.html>

Independent research has shown conclusively that people who stand up and perform at their local Folk Club display more personal magnetism, achieve more success with members of the opposite sex and are three times more likely to be promoted at work.

On the other hand, people whose only contribution is to occasionally liberate a bottle of Albanian plonk from the raffle are statistically more likely to be made redundant, suffer from embarrassing fungal infections or find their partner in bed with the gas fitter.

But what can I do, we hear you cry? I can't sing, I can't play an instrument, I can't even do amusing impressions of Ian Paisley on the lavatory. Am I to spend the rest of my life being shunned by my peers and feigning laryngitis in Roy Bailey concerts?

Well, help is at hand.

Bards of a Feather, the long-requested debut of **Baz Cooper & Kevin Collier** (erstwhile Otley Folk Festival Programme Editor), is at last available in print. Within its 56 closely-set pages, you'll find no fewer than 28 original poems and monologues for you to learn or crib from.

Varying from the scorchingly relevant and back again, each one has been tested and proved in the critical Tandoori Oven that is the West Yorkshire Folk Scene. For less than the cost of, well, £5.51-worth of anything, you will have at your fingertips enough material to hold an audience spellbound every week for a year, at least if you don't count those nights when there's a big name on and the bloody part-timers bag all the floor spots.

Simply send a cheque for £5.50, payable to 2CV Publications, to 31 Orchard Street, OTLEY, West Yorkshire, LS21 1JU, and we'll rush you your own copy.

Stand tall in the singarounds! Develop a gruff voice! Refuse to pay your rent!

THIS BOOK COULD CHANGE YOUR LIFE!

ARTISAN
 Stuff the Turkey!

A Get Ready for Christmas Show for all the Family 9s to 90s

Friday 26th Nov
 Birdsedge Village Hall, Huddersfield
 01484 606230

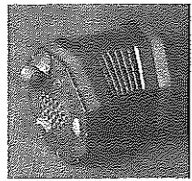
Wednesday 8th Dec
 Skelmersdale Arts Centre
 01695 720312

Tuesday 21st Dec
 Cockermouth Kirkgate Centre
 01900 826448

To contact Artisan
 01484 606230

Why not box clever for Christmas & the New Year?

New CD **BOXING CLEVER** featuring John Kirkpatrick, Tim Laycock, Dick Miles, Harry Scurfield.



Price £13 inc p & p. Available from DICK MILES COORAGURTEEN, BALLYDEHOB, COUNTY CORK, EIRE
 Tel: 00353 28 37 534

Dick Miles - also available for festivals and clubs.

and father's homeland, Scotland, his passion, passed down from his father, to uphold the rights of the working man and his own strongly held beliefs all came to fruition in these ground breaking broadcasts.

Beware of all imitators since and there have been a few, these were the originals and the idea of marrying song and prose to the words spoken, not by actors but by the people themselves was brilliant in concept and execution. Here are the fishermen, the coal miners, the road builders, the railwaymen, the travellers and everyone who make up the myriad facets of our nation in the middle of the 20th century, with their lives reflected in their own words and emphasised through the sympathetic words and music of MacColl and his colleagues.

I had almost forgotten why I was attracted to folk music in the first place and my perceptions had certainly become blurred over the years, maybe losing direction in the divergence into and absorption of so many related music forms under the folk banner. I therefore thank Topic for helping to renew my acquaintance with the real reasons through these "jewels in the crown" of the late, great Ewan MacColl and reaffirming my early hopes and aspirations in the power of music to move people and therefore to move nations.

The old maxim that folk music is the music of the people, by the people, for the people is nowhere more in evidence than on these 8 CDs when truly the music, and the words of the folk singers and the people they sought to represent, became as one coherent unit, speaking to the nation they were all a part of.

Another great product of the broadcasts was that Ewan's songs, 'Come me Little Son', 'Hot Asphalt', 'Shoals of Herring', 'The Thirty Foot Trailer', 'Freeborn Man' and 'Schooldays Over' also became part of our folk heritage being taken up and sung throughout the folk clubs and on the concert stages of Britain for the last 4 decades.

Ewan MacColl could have had no greater epitaph than these 8 Radio programmes and, after listening, I can only echo the reviewer in the New Statesman of 1963 who said that they were, "the most valuable products of the British Folk Music Movement". Anyone whose collection does not include at least some of these historic CDs will be so much the poorer. Phone Topic Records on 0171 263 1240 or contact your nearest CD stockist now.

Ian Chesterman

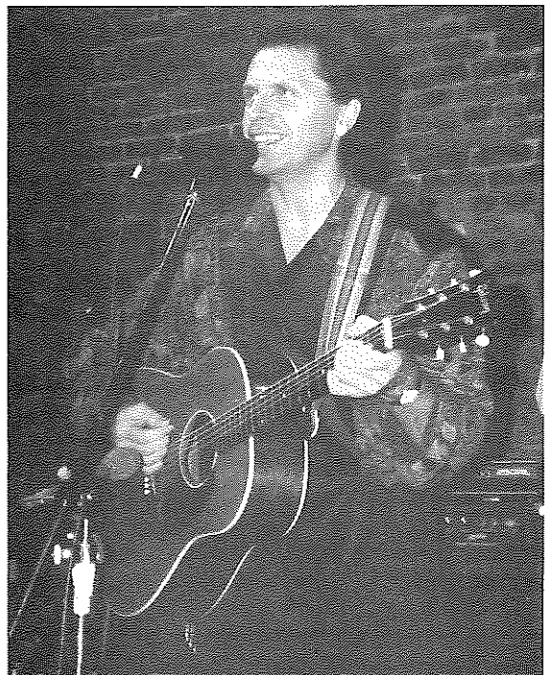
KEN NICOL - 'Clean Feet - No Shoes' [Chiropo disc CD 001].

I wonder how much or indeed how little you know about, Ken Nicol. Born in Preston where he still lives today, he is quite simply one of the most sought after guitarists in the country. After living in Southern California, where he toured with such luminaries as, Al Stewart and Loudon Wainwright III, he returned to try to make his mark in the UK. He is currently a member of the much celebrated, Albion Band, but has still found time to release this solo album.

We continue to fish the oceans to oblivion, 'Last Of The Great Whales', looks at the moment of death through the eyes of the whale, as they lurch towards extinction. Powerful lyrics from Andy Barnes. 'Those Travelling Days', Ken's Californian sojourn is behind him, this is a look back at the days of sun, surf, love, cadillacs and the San Andreas Fault!!!! Written in conjunction with fellow Albion Band member, Ashley Hutchings, 'The Sun Is God', has lyrics that are all embracing, just like the title suggests. Real guitar quality.

'Just A Little Closeness', we are all looking for that special someone. A simple song, but no less succinct for that.

Ken is at his finger pickin' best on 'Early Bird Rag', it was inspired by the illogical discrepancy between prices of single and day return tickets for a coach journey. By the speed he generates, it must have made him angry. 'Shiver Me Timbers', is a song of the sea by, Tom Watts. Close your eyes and let the water and Joe Broughton's fiddle playing wash over you. 'Sweet Surrender', is a track enhanced by Chris White's soaring harmonies. In Open C tuning and 3/4 time, 'Mary Of Dungloe', sees Ken's vocal range and exceptional dexterity give this track a refreshing new vitality.



After listening to 'How Could I Forget About You?', I now know where the saying, once seen never forgotten, comes from. No matter what the temptations, faithfulness wins through in the end. Speed is the key to the instrumental, 'Fisherman's Priest', as Ken plays it, you can't see the join between fish and finger! 'You Washed My Feet And You Stole My Shoes', is a solid song with Country overtones and a Cajun beat, it's short but none the less sweet. The final track, 'The Level Plain', was originally written as an Irish whistle tune, but it loses none of its resonance on its transition to guitar.

Ken is a master of his craft and is the best possible ambassador Fylde guitars could have. He always strives for perfection and in every way this recording conforms to that ideal.

David Jones

MICK RYAN & PETE HARRIS 'Hard Season' [Wild Goose WGS295CD]

There may be some of you in the north-west that have not heard about these two performers so let me elucidate. Mick Ryan was lead singer of 'Crows' during the eighties but is more recently known for his writing of superb folk musicals including 'A Tolpuddle Man' with Graham Moore, 'A Days Work' (about World War One) and 'The Voyage' (about emigration to America). Although these shows have toured extensively unfortunately little has been seen of them up here in the north-west. Pete Harris is a fine multi-instrumentalist and singer within both the folk and blues scenes currently leading his own blues band. They have been performing as a duo since 1993.

Putting two people together with such illustrious pedigrees should produce the 'goods' and indeed this is a very crafted and professional album both lyrically and musically. Six of Mick's own well written songs are included of which I particularly liked the title track 'Long Hard Season' and 'Willy Worrell' (which, coincidentally, I first heard only a few days before writing this review from a very good floor singer at a club in the Midlands) a well told comic tale of requited love.

The other nine tracks are of traditional songs and it is with these that their ability to 'revive' well known (and well worn!) songs is really tested. Needless to say you only have to listen to their renditions of 'The Leaves of Life' or 'Night Visiting Song' to realise just how competent these two are. Mick leads the vocals on all but one track where Pete gets to sing 'The Foggy Dew' accompanied by Dave and Joyce Ingledew on melodeon and fiddle respectively.

Mick's voice lies somewhere between Bob Fox and Tony Rose which gives some idea of its quality! Pete's instrumental style is harder to pin down, probably due to the fact he plays seven instruments (!), but his guitar style has definite Nic Jones/Martin Carthy influences - say no more. In fact I need say no more except to highly recommend that you add this classic album to your folk collection as soon as possible.

Derek Gifford

THE OLD SCHOOL BAND 'Fylde Away [Lukes Row Music 1]

The second album from this multi-instrumental homely north-west Band.

How do you constructively review a dance band CD? Well, first of all, I think, does it work for the dancers? Is it even intended for them? Well, if it is intended to dance to, then in most cases it works very well. Good clean starts and finishes at a very danceable speed with good introductions giving the dancers the speed of the dance. The only reservations on danceability are the Hornpipe, 'Old Black Joe'/'Duke of Lizzard' and 'Redesdale Hornpipe' - though well played definitely one for the dyslexic Nottingham Swing.

Around half of the tunes are penned by band members. Whilst not every one passes the old grey whistle test, the majority will be well accepted into the tradition, like the very melodeonable 'Poppadom Polka' and 'Walsh's Sarsaparilla' with the 'Clitheroe Kid' and 'Off to Poland' definitely the best selection of dots on the album.

My only comment on the production side is that the recording would have benefited from having a stronger clean-cut bass line.

Having decided the main intention of the Band was to show off their wares and entertain at the same time, that they have achieved on all 15 tracks on this very listenable CD. My particular favourite traditional track is the bluegrass tune Home Sweet Home the best mix of instruments of all the 33 tunes.

Having seen the Old School Band on many occasions, it is difficult to review the CD without reviewing the Band. They are a four piece, Phil Armitage, Dave Middlehurst and Peter and Bob Snape each band member playing to their credit 3 instruments, but not all at the same time; clearly enjoying their many gigs.

Mick Peat

JUNE TABOR - 'A Quiet Eye' [Topic TSCD510]

June Tabor has never been afraid to branch out and try something different, yet she never loses sight of what she does best, which is to give maximum expression to songs from varied folk sources. Some years back she did an album with the Oyster Band, 'Freedom and Rain', which still finds its way onto my CD player from time to time. I wondered if she'd collaborate again, to which the answer was yes, but not with the Oysters. June's attention has wandered elsewhere - she may come back, but for now she's experimenting with jazz, not the squeaky modern stuff, but a proper brass section. 'A Quiet Eye' sees her augmented on many tracks by the Creative Jazz Orchestra and to tremendous effect. 'A Place Called England' is stunning, written by Maggie Holland and looking for a real England beyond "somewhere to park the car". The brass adds a kick to the song and the Tabor voice meets it with drive, quite a contrast to the gently menacing 'The Gardener', the album's opener. Further in, there's a nostalgic run through 'I'll be Seeing You' and a simple, unaccompanied 'First Time Ever' where her voice can be as expressive as ever, but in between, there's Richard Thompson's 'Pharoah' which jumps into life with a harsh fanfare, and an outstanding Bill Caddick song, 'The Writing of Tipperary' which has "epic" written all over it. In amongst all this, a rather ordinary run through 'Waltzing for Dreamers' seems quite dull. Huw Warren contributes his usual keyboards, a little brighter than on some earlier recordings and better for it, but the splashes of colour that those jazz boys bring add life to the whole album and warn you that June Tabor's got plenty to offer yet and folk music won't be able to curl up cosy for long before it gets dragged off on another great adventure.

Daniel O'Kesh

CHRIS WHILE & JULIE MATTHEWS - "Higher Potential" [FATCD 007].

The new recording from this highly successful duo, represents their best work yet. A real mix of material, some commercial, some not, but all presented in a style only Chris & Julie can faithfully reproduce. 'Everything Turns', is a good solid opener, that Julie co-wrote with Steve Brookfield, just one moment can change your life, but never look too far ahead, because fate is a strange companion. 'Tyre Tracks In The Snow', Chris always excels on songs with a 'blues' feel, aided and abetted here by the superb, Helen Watson, as well as raunchy slide guitar from, P.J.Wright.

The girls hope to release, 'The Light In My Mothers Eye', as a single in the new year. That special relationship between mother and daughter is encapsulated perfectly between Chris and Kellie, who provides guest vocals. A track of real quality.

An attempted suicide bid, by a woman jumping off the Clifton Suspension Bridge in Bristol at the turn of the century, prompted Julie to write, 'Angels Walk Among Us'. The woman lived because her crinoline skirt billowed out and acted like a parachute. Truly touched by the hand of a guardian angel. A track with a powerful message. 'The Leaving', tells how goodbyes are always painful, from whichever side and perspective you look at them from. Can we really ever erase the memories and move forward? In a complete contrast, 'It's A Wonderful Life', is about real optimism, that nothing but nothing can stand in your way.

Waiting for a loved one to return from war can be agonising, but the return so joyous. In 'Love Goes To War', Chris really excels at bringing out the poignancy of the situation. Would you do absolutely anything for love? 'When Love Asks', is a good solid song from Julie. Love is at times the most fickle of emotions,

but when it goes wrong it plummets to 'Two Shades Deeper Than Blue', this superbly conceived number shows just how far that is. 'The Weight Of Loving You', you can't live with 'em, you can't live without 'em. A great rockin' number.



My favourite track is 'The Heart May Be Right', sometimes you really do have to follow your heart and not look back, but go forward with purpose. Sensitive but highly effective accordion from Karen Tweed, marks this track out. Celebrations and potential catastrophes, one way or another the beginning of the next thousand years will be truly memorable. It's all encapsulated in 'Racing To Millennium'. The final track, 'Diggin' Holes, tells how we continue on life's ever decreasing circle, when something much bigger and better is within our grasp. It's a line from this final track, that provides the CD with its title.

Chris and Julie have once again demonstrated through this new release, just what a class act they are. As a presenter from Birmingham, with the quaint name, Apache Indian, said when he introduced them on their television debut recently, maximum respect.

David Jones

ANDREW WHITE - 'Guitara Celtica' [Linn Records AKD106]

'This CD sounds better through a Linn CD player' announces the reverse of the CD. I'm always wary of the Hi-Fi company turned record company scenario as it reminds me of the person who asks about your interest in music and proceeds to enquire about what sort of speakers you have. Never mind, I shall put my personal prejudices aside.

Despite the title, 'Guitara Celtica', this release from Andrew White is a mainly instrumental recording reflecting his childhood in Northumbria. Out of the 16 tracks, the evidence for the latter is found in titles like 'Northumbria Road', 'From Bamburgh's high walls', 'Lindisfarne lullaby' and 'Geordie's return'. His guitar is very gentle, clean cut and Celtic in flavour. Hence, the title of the CD.

The instrumental guitar emphasis is only changed by the occasional vocal (as on 'Traces of silver') and some occasional additional instrumentation such as uilleann pipes and whistles. For me, this is the root of debate on whether you'll like this record. As you might imagine from the label connections, there is a very clean cut studio sound which will appeal to those who enjoy being sat back, relaxed, listening for each nuance of the guitar while the music washes over them. On the other hand, those who enjoy the human touch and a whole fistful of energy will likely be bored by the lack of variation and left stone cold by the clinical, relaxed presentation. Take your pick. My vote goes for the latter.

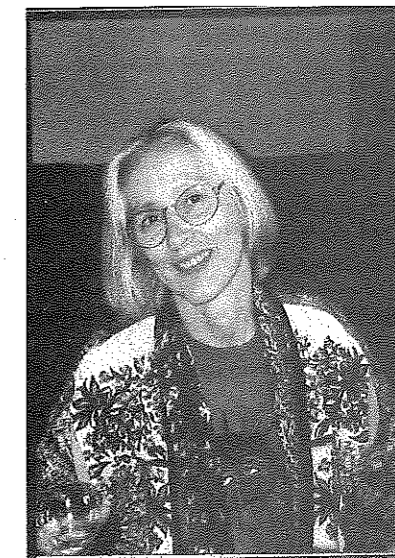
Steve Henderson

POETRY BOOK REVIEW



Time Travel 1 - Along the Silk Route Charlotte Peters Rock - Manatee Press ISBN 1 901998 19 2 (Available on CD and cassette)

The Silk Route consists of the many trails that spread east and west to link China with Western Europe. Charlotte's poem-stories are based around the archaeological evidence and known history of this area. Her brief informative introduction provides more detail on the background that inspired the poems and the poems themselves are prefaced with the factual material relevant to each particular poem or set of poems; there is also a fairly wide ranging bibliography of source material. Charlotte has written some unique, original and well constructed poems but also a thoroughly researched lesson in ancient Chinese and related history.



However, according to Charlotte's philosophy with which I agree entirely (as one would expect of a former performance poet!) poetry should not be hidden in books *it needs to be performed* which is why she has produced a CD and cassette to accompany her book. Unfortunately, it is with the recording that I have some reservations. When Charlotte performs in her 'natural' voice there is expression and emphasis enough to enhance the material but she has also found it necessary on some tracks to assume a character's voice. It is when Charlotte 'becomes' a Tai lady, a wise man or a warrior that I feel it becomes less successful and the performance detracts from the poetry; she also uses echo reverb which doesn't always enhance the performance. The last track, *African Journey* is performed in a way that emphasises the rhythm but detracts from the content.

The publicity material accompanying Charlotte's book and cassette make it clear that she is a performance poet of wide experience, and this is reflected in some of the material on the recording. It is ironic, however, that my enjoyment of the poems was hampered by the performance of some of the material. Even with this criticism, I can thoroughly recommend the book and **some** of the recording.

Charlotte's works are available from Manatee Press on 0156 572 2738.

Janet Hale

NEWSREEL



Chris While & Julie Matthews are appearing at the brand new St. Wilfred's Parish Centre in Standish on Friday 28th January 2000, at 8:15pm.
For tickets and information, please ring Barbara on 01257 427195.

Folkwaves on BBC in the Midlands on Radio Derby (Leicester, Lincoln, Nottingham) is on Mondays between 7.07 pm to 9.05 pm. It is presented by Mick Peat and Lester Simpson.

Belton House International Folk Festival 2000
Nr Grantham, Lincolnshire
Fri - Sun, 14 - 16 July 2000

Following the enormous success of this festival on its move to Belton House plans are already underway for next year. Guests booked to date: Black Umfolosi - Vin Garbutt - Old Rope String Band, plus many more top names tba. The bill promises to be second to none.

The 1999 festival was a sell out, so provisions are being made to accommodate another 1,000 people this year, plus a larger craft village. Festival details will be available from Iona Sadler, South Kesteven District Council, St Peters Hill, Grantham. NG31 6PZ. Craft Stalls are available from Peak Arts, PO Box 200, Belper, Derbyshire DE56 2ZL or telephone 01773 853428.

PEAK RECORDS offer a very comprehensive list of Mail Order CDs. New Releases from Waterson Carthy/Kate Rusby/Stam Rogers/Linda Thompson/The Bushburys/CBS/Natalie McMaster/Peter Bellamy and many more. Send for free catalogue to Peak Records, PO Box 200, Belper, Derbyshire DE56 2ZL.

Fiddles on Fire (*Ed sounds like a good idea*) tours in the year 2000 and features the cream of the new generation of players: Mercury Award nominated **Eliza Carthy**, **Dezi Donnelly**, 1999 Young Traditional Musician of the Year for Ireland, **Chris Stout**, leading player from that hotbed of the fiddle, the Shetland Isles, **Susanne Lundeng** from North of the Arctic Circle and **Janos Lang** from Hungary. The tour includes The Picture Playhouse Beverley (01482 867 430 / 868 033) on Thursday 27 January, Burnley mechanics (01282 664 400) on Sunday 6 February and West Yorkshire Playhouse, Leeds (0113 213 7700) on Thursday 10 February. Full details of the tour and The Fiddle Workout at Darlington Arts Centre from 9.30am to 5.30pm followed by Fiddles on Fire in concert at 8pm on Saturday 29 January can be obtained from Folkworks, 69 Westgate Road, Newcastle on Tyne NE1 1SG. Tel 0191 222 1717 or e.mail: folkworks@folkworks.co.uk or visit their web site: www.folkworks.co.uk

The Citadel arts centre, Waterloo Street, St Helens will open in March 2000 after a £942,000 refurbishment courtesy of the Arts Council of England Lottery scheme. Amongst a wealth of artistic talent in music, theatre and comedy, the new season at the Citadel will feature: Perrier nominee and Channel 4 star Johnny Vegas, Mercury Music Prize nominee Kate Rusby, Best Newcomer British Blues Awards Eric Bibb and touring shows from Everyman Theatre, Liverpool. Reservations are now being taken. To join the mailing list please phone the Box Office on 01744 735 436.

BBC Young Folk Award Finalists Announced. Six acts have just been announced to go forward to the Final of the Radio 2

1999 Young Folk Award. They were among 36 young musicians, all aged under 20 who took part in an 'Audition Weekend' at Grinton Lodge Youth Hostel in the Yorkshire Dales from 8 - 10 October. The finalists are **FILSKA**, fiddle, voice and piano trio from Shetland: **PHAMIE GOW**, singer and harper from Glasgow: **ALL JIGGED OUT**, electric folk from East Sussex: **TALIE EDWARDS and EMMA REID**, fiddle duo from Yorkshire and Northumberland: **422**, a five piece band from as far apart as Derbyshire and Northumberland and **HAMNAVOE**, five musicians from the north of Scotland. The final takes place at the BBC Radio Theatre in London on Saturday 4th December. Listen out for details on the Mike Harding Show, broadcast each Wednesday from 8 - 9pm. Excerpts from the Final will be broadcast on Wednesday 8th December on his show. The winner of The 1999 Young Folk Award will appear in a special 'Best of 1999' Radio 2 show as well as at the Cambridge Folk Festival and on a British Council tour during 2000.

Farewell **Osbaldeston**. The landlord and landlady at The Bay Horse in Osbaldeston are emigrating. There are no plans to continue with the Folk Club after they leave. The organisers express their thanks to everyone who has supported the club over the past five years.

The new **Bremetennacvm Folk Club** at the Black Bull in Ribchester got off to a flying start with the first two meetings on the 2nd & 4th Sundays in October. The first guest Clever to Swear went down a storm at the end of a superb evening.

Fred McCormick will be teaching a pair of educational courses in the new year on behalf of the Continuing Education Department of Liverpool University. The course details are as follows:

Irish Music and Irish Identity. 10 weekly meetings from Monday January 17. The search for an Irish national identity has played a crucial part in the making of modern Ireland and in the shaping of national consciousness. The course will show the part which music played in that search, and how it came to be remoulded in the process. Course Code LV063-879.

Early Country Music. 10 weekly meetings from Tuesday January 18. Country music today is a multi-million dollar industry. To understand the growth of that industry, from its roots in rural Appalachia, is to understand the growth of modern America, and to understand how the music was transformed by radio and records and by the great depression of the 1930's. Course Code LV036-754.

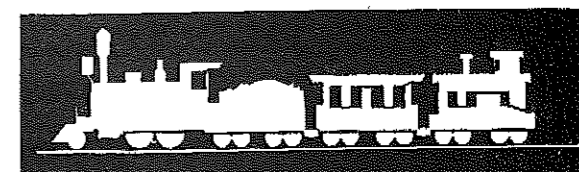
Both classes will meet at The Continuing Education Centre, 126 Mount Pleasant, Liverpool and will run from 7 to 9pm. The courses are open to all, no qualifications are required, and all attending will be assured of a hearty welcome. Phone 0151 794 6900 / 6952 for further details.

Denbigh, Rhyl and Ruthin Acoustic Music Club are coming together for the first (but not the last) time, to jointly bring top class folk music to the North Wales area. The John Wright Band will appear in concert at, The Oriel House Hotel, Upper Denbigh Road, St Asaph, Denbighshire. The date, Thursday December 2nd 1999 at 8.30pm. In support will be Rum, Bum and Concertina a local band comprising Jeff Blythin, Alun Rees Jones and Ted Robshaw. They might be better known as the residents at Rhyl every Friday night. The night will be co-hosted by Geoff Durno of Denbigh Folk Club and Campbell Finnie from Ruthin Acoustic Music Club. For information and tickets phone 01745 582 265 or e.mail info@brynpolyn.co.uk Tickets are £5 each and will be available on the door which opens at 8pm, but seating is limited.

Stuff the Turkey, Artisan's excellent Christmas show is at Skelmersdale Arts Centre on Wednesday 8 December (01695 720 312) and Cockermouth Kirkgate Centre (01900 826 448) on Tuesday 21 December. Do not miss it - it is marvellous.

THE RAILWAY FOLK CLUB

The Railway Hotel
Heatley
Lymm, Cheshire
Tel 0161 432 4317



Every Thursday at 8.30pm

SEASON 1999 - 2000

11 NOV

ALLAN TAYLOR

18 NOV

Singers' Night

25 NOV

THE JOHN WRIGHT BAND

2 DEC

Singers' Night

9 DEC

Singers' Night

11 DEC

"SATURDAY RAILWAY SPECIAL"

HUW & TONY WILLIAMS

16 DEC

SINGERS CHRISTMAS PARTY

23 DEC

RAILWAY CHRISTMAS PARTY

BLARNEY STONE

30 DEC

The "I'm glad it's over" Singers' Night

6 JAN

The "I survived New Year" Singers' Night

13 JAN

DEREK GIFFORD

20 JAN

Singers' Night

27 JAN

TOM McCONVILLE, PAULINE CATO

and SIMON HOWARTH

3 FEB

Singers' Night

10 FEB

RISKY BUSINESS

17 FEB

Singers' Night

24 FEB

KIERAN HALPIN

2 MAR

Singers' Night

4 MAR

"SATURDAY RAILWAY SPECIAL"

ISLA ST CLAIR

9 MAR

JOHN KIRKPATRICK

16 MAR

Singers' Night

23 MAR

BERNARD CROMARTY

30 MAR

Singers' Night

6 APR

THE AMAZING MR SMITH

Contact: Don Davies 0161 432 4317

FOUR FOOLS FOLK FESTIVAL

**ST MICHAEL'S C of E HIGH SCHOOL
ASTLEY ROAD, CHORLEY, LANCS.
FRI 23 - SUN 25th JUNE 2000**

**JAKE WALTON & BILLY SURGEONER
FAHEY, MURPHY & MAGUIRE (SUN)
DAVE FLETCHER & BILL WHALLEY
MARTYN WYNDHAM-READ
ALL BLACKED UP (SAT)
JUDY COOK (USA)
MIKE NICHOLSON
JEREMY TAYLOR
JOHN PRENTICE
JIM MAGEEAN
RAY FISHER
QUARTZ
SARA GRAY
COLIN PITTS
BRIAN PETERS
SCOLDS BRIDLE
KEITH KENDRICK
LOCTUP TOGETHER
VIN GARBUTT (SUN)
GEOFF HIGGINBOTTOM
COOPE, BOYES & SIMPSON (SAT)
ROY WILCOCK & BRIDGET GUEST
JANE & AMANDA THRELFALL with
ROGER EDWARDS & MARTIN ELLISON**



Weekend Tickets:- £28 before 30 April 2000, £32 thereafter.

OAP/Under 16 Half Price, Under 11 Free.

**Tickets and information (LARGE SAE please) from:-
Angie & Ken Bladen, 36, The Oaks, Eaves Green, Chorley,
Lancs. PR7 3QU. Tel (01257 263 678)
e.mail: four.fools@virgin.net**