

FOLK *North West*

SUMMER 2000 (JUNE, JULY, AUGUST) £1.50



Niamh Parsons

IN THIS ISSUE

LOCAL RADIO LISTINGS LIVE REVIEWS LETTERS CLUB DATES
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ISSN 1350-8083

CONTENTS

Volume 23 Number 1
 Summer 2000

	Page
Advertising / Copy Dates	3
Federation Aims & Officers	4
Editorial	4
Chairman's Jottings	4
Contact Information	5
Local Radio Listings	5
LIVE REVIEWS	6
Fleetwood Folk Club	6
Chris While & Julie Matthews - Standish	6
February Folk Day - Hoole Community Centre	7
The Deeside Folk Club	7
Niamh Parsons - The Platform, Morecambe	7
June Tabor - Accrington Town Hall	9
Dougie MacLean - Brewery Arts Centre	10
The Tom Topping Big Band - Westhoughton	10
Brass Tacks - Wooden Horse Folk Club	11
Huw & Tony Williams - Northwich Folk Club	11
Kieran Halpin & Maartin Alcock - Westhoughton	12
The Hazel Pear Folk Club - Acton Bridge	12
Tanglefoot - Four Fools Folk Club	14
Quartz - Ring-O-Bells Folk Club	14
ARTICLES	15
Edinburgh Folk Festival	15
Nervous About Your First Public Performance?	15
Scop - Buoys and Simpson!	16 + 28
The Federation Clubs	19
June Diary Dates	20/21
July Diary Dates	22/23
August Diary Dates	24/25
Advance Dates From September	26
Club Residents	26
ARTICLES	28
Last of The Welsh Minstrels	28
Letters	29
Diary Chat	32
BOOK REVIEWS	32
Lancashire Bonds - Alan & Les Bond	32
Bards of a Feather - Two Otley poets	33
A Countryman's Chronicle Part 3 - Scowie	33
Wrigley's Writings - Bernard Wrigley	34
Obituary - Pat Scrase	34
Spotlight on Fleetwood Folk Club	36
CD REVIEWS	36
Karen Burton - Point On The Map	36
Bruce Davies - The Best of Tomorrows	36
Mally Dow - Step Sitting: Poems & Songs	37
Geckoes - Red House	37
Charlotte Greig - Down In The Valley	37
Andrew Green - Watershed	38
Kate Howden & Paul Jones	38
Hughie Jones - Seascape	38
Malinky - Last Leaves	39
Anne Lister - Singing In The Wind	40
Little Johnny England - Rocking The English Trad	40
Barry McDonald & Marooan - Where The Sun	41
Risky Business - The Raven	41
Toni Wood - More Than Skin Deep	42
PRESS RELEASES	42



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'

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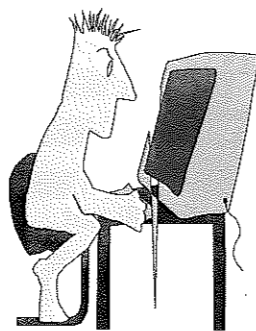
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EDITORIAL

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It is good to see a few more articles being written and one or two new names appearing to review CDs or live performances. There must be many more of you out there who have yet to contribute to our magazine, even if it is just correcting our mistakes and omissions. The more information and variety of contributions we have the better and more useful the magazine will become.

We have been talking about ways of improving the magazine and perhaps having a style make over. We need to know what you like and don't like with the current magazine so that we can make progress without making a mess of things and spoiling the environment we have created. So write in, ring up or send an e.mail to let us know what you think and what you think we ought to be doing to improve your magazine.

Finally I would appreciate any information you can provide on folk music on the Internet. It seems to be a great resource but also at times a great waste of time. It would be useful to share your knowledge with other readers both through this magazine and through our new web site. What should we be doing with our web site to promote folk music in our region?

CHAIRMAN'S JOTTINGS



Hi there,
As you can see from the front of this issue, the cover price has risen to one pound fifty pence. By the mere fact that you've bought the magazine, you must feel that it is still good value for money.

When the current Federation Officers came together, we felt that at eighty pence the magazine represented, at that time, good value for money, but we also knew that to take it forward into the twenty first century, improvements would have to be made. We feel that it is now a far brighter, more informative read and that the addition of more pictures has enhanced the quality. Something borne out by the number of new advertisers now using Folk North West and the continuing list of new subscribers. That's not to say that we're not looking to improve things further, for we continue to explore viable means of bringing you the very latest news and views from our region and beyond.

We are also keeping pace with the onset of new technology and have just launched our new web site. It is still in its infancy, but promises to be a real boon.

So once again thank you for your continued support as we try to make this publication a real must for those who have a love of the tradition, hopefully we'll continue to bring you a magazine to be proud of.

David Jones

Folk North West Contact Information



Who do I send information to ?

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

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

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Please note that the copy date for the next issue is July 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 89/97.2/103.7 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) or BBC Radio Leeds FM 92.4
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 Telefis Eirann Radio 1
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LIVE REVIEWS

FLEETWOOD FOLK CLUB - Thursday 20th January

At a complete loose end I decided to take my son (a rock musician) out, for a pint, on a foggy Thursday night - there was nothing much going on locally - so I thought that I would treat him to the delights of Fleetwood Folk Club. I have some happy memories of the club at Fleetwood (I was guest there when I played with Recycled) and I knew that a warm welcome would await us.

As we progressed along the roads to the famous Lancashire fishing port - the fog got thicker and thicker. My mum used to refer to it as "a pea souper" tonight it was definitely the "Campbells Condensed" variety. Unfortunately this slowed us down somewhat and we arrived after the start. (Usually, I like to get there early).

Entering The Steamer, it was a bit of a surprise to find a loud rock band - playing in the bar, I wondered if I had got the right night. However any doubt was dispelled when I saw the poster pointing to a 'Singers Night' in the upstairs room. The strange thing about F.F.C. is that it takes place 'behind the bar' albeit - up the stairs. The meeting room is far enough away from the main bar so as not to be disturbed by any noise from below.

The sign outside said "SINGERS NIGHT - ADMISSION £1.50" my first thoughts were that "it's a Singers Night - it should be free". However Dave and Mike (the Organizers) don't hold a raffle, during the evening, and they do have a pretty impressive - well planned out - guest list - which they have to finance somehow. (I got the distinct impression that anyone who genuinely couldn't afford the entry fee would not be pressed or embarrassed).

Dave Ryan & Mike France (Spitting on a Roast) are the perfect hosts for an informal sing-a-round they use their natural ability to ad-lib and feed off one another to keep the audience both amused and interested. Mike sits behind his Indian pump organ (interesting instrument) at a table assuming the position of chairman - often having to fend off the (tongue in cheek) derogatory remarks, coming his way, from the imposing 'Chewbaccian' figure of Dave. (If ever cable TV do a local Folk Music show - these two should host it). They are also very good when it comes to the singing & playing.

The evening, which was well attended, despite the fog was a well run sing-a-round - with most of the audience either doing their own bit or joining in with the chorus. Highlights of the evening - for me were - Alan Middleton, doing his Bud Flanagan ukulele bit, with 'Who do you think you are kidding Mr Hitler', and a lady with very colourful name 'Charlie Rainbow Wolf', who sang a self penned song about her grandmother (who was a native American of the Cherokee people). However I thought the most original performance, of the evening was by a man named Ken (sorry I didn't get the last name) who played a Mexican tune 'Il Silencio' using the bass buttons on his accordion while playing the melody on harmonica.

The club is also home to some fine guitar players and unaccompanied singers, (Sea songs a speciality). I can safely say to anyone thinking of visiting F.F.C. - as a listener you will certainly enjoy the experience and as a performer you will be appreciated irrespective of the level of your ability.

If you would like to know more about Fleetwood Folk Club ring Dave on 01253 876 351

Graham Dixon

.CHRIS WHILE & JULIE MATTHEWS at Standish Folk Club, St Wilfrid's Parish Hall, Standish - Friday, 28 January 2000.

This was the second gig arranged at this new folk venue in the North West. Organised by Dave Jones this newly refurbished parish hall has the makings of being a great club. In a venue that holds about 150 people there can rarely have been two more mouth watering starts to this enterprise. Having kicked off in fine style with the John Wright Band, for the second booking we were treated to the wonderful female duo, Chris While and Julie Matthews.

Parkgate Folk Club organiser and resident singer, Eddie Morris accompanying himself on acoustic guitar, warmed up the audience with a selection of songs that included the melodic, 'Walk in the Irish Rain', Ralph McTell's 'Sweet Mystery', and Peter, Paul & Mary's, 'If I Were Free'.

The history of this very special duo is well charted but it's worth summarising the highlights - a successful period under the umbrella of the Albion Band when they took the long standing institution in a new direction, the short-lived but nonetheless legendary female co-operative, Daphne's Flight, not to mention their outstanding solo projects, before teaming up to form one of the most popular and formidable musical partnerships on the UK folk circuit.

This tour coincided with their recent release of the aptly titled, 'Higher Potential'. On this album their musical and songwriting ability has gone from strength to strength. Their writing is an inspirational example to women artists in an industry that is still dominated by men. Their music is varied and accessible; they move with ease from songs about intimate relationships to those dealing with political and environmental issues that underpin their personal beliefs.

The opening set contained a balance of familiar choices interspersed with tracks from the latest album. The mood was set with 'Girl Gone Wrong', a song from Julie's solo recording. We then had a couple of the new songs - the blues and jazz influenced, 'Tyre Tracks in The Snow', perfectly suited to Chris's voice, and the beautiful plaintive love song, 'The Heart May Be Right', showing Julie's songwriting qualities at their best. Chris wrote 'The Light in My Mother's Eye' in memory of her late mother and its sentiments are positive rather than maudlin.

We were back on familiar territory with the audience participative 'Such is Life' followed by 'Diggin Holes', a song that required a choral refrain from the congregation. '100 Miles', a song that is comfortingly familiar and never fails to bring a lump to the throat and a tear to the eye, was followed by one of the most popular songs from their debut album, 'Even the Desert Bears a Seed'.

We were treated to the same unrelenting high standard of performance after the break with 'The Leaving', described by Julie as one of the saddest songs ever written. (There is apparently an unofficial competition to achieve this feat among the folk scribes - I dread to think what the prize would be!). Continuing their wonderful rapport with the audience and their obvious chemistry, the deadly duo had us reeling in ecstasy (not the Class A/B drug) with 'Angels Walk Among Us', written by Julie following a young woman's unsuccessful attempt to throw herself off the Clifton suspension bridge.

We were then into a stream of classics, including the Nashville inspired hit that never was but should have been, 'Blue Songs on a Red Guitar'; the constant personal vigilance required by

those who have gone through alcoholism described so powerfully in 'The Devil in Me'; the realisation of a relationship coming to it's end in 'Every Word We Speak (Sounds Like Goodbye)'; and in contrast the native American tragedy that inspired 'White Water Running'.

The evening drew all too quickly to its conclusion but not before we heard a roof-raising chorus on 'Circle Round The Sun'. We still had the obligatory encores to come and what better way to end than with Julie providing a superb piano accompaniment to The Beatles standard, 'Fool on the Hill' and Chris doing more than complete justice to Stephen Bishop's tear jerker, 'Separate Lives'.

There are many ingredients that make a good folk club - good organisation, a welcoming environment, and a comfortable venue all help. This club has all the right ingredients and with performers of this nature will continue to play to a full house.

I always go along to see Chris and Julie with great expectations; it is a tribute to their outstanding ability as performers that they always exceed the greatest expectations of their audiences. It's seems almost impossible that they can get better and better each time but still they manage it.

Lewis Jones

FEBRUARY FOLK DAY at Hoole Community Centre.

On a spring-like day a packed community centre enjoyed an excellent day of fun and music. The centre is well suited for a mini festival with a large hall and two side rooms with little if any crossover of sound. The organisers made full use of this in their programming which gave twelve hours of entertainment.

The day started with a session as the crowd started to turn up. At two o'clock prompt the first act took to the stage in the main hall, which by this time was full to bursting.

You expect beautiful voices from Welsh singers and that is what you get from Trefor and Vicki Williams who gave a relaxed performance in front of the large and appreciative audience. A quick change over and next up were Pigeon English a four piece who play mostly English Dance tunes which they interspaced with the occasional song to give a balanced set. Their array of instruments included a saxophone, something that seems to be catching on in folk bands.



The success of many concerts is due to the skill of the sound engineers in managing to produce balance rather than volume and full marks should be given to Mike Johnson and Chris Lee who did just that throughout the day.

Pete Coe's set was full of variety as in his first five songs he managed to play four different instruments and all of them well. Not to be outdone by Chris Coe - who gave a quick display of Appalachian Dancing - Pete himself sang, played and danced in his final number.

The afternoon concert came to a close with a performance from Garva, reformed as a three piece. Some might think this is a bit thin compared with their earlier line-up but they certainly had the audience clapping and stamping in all the right places.

Many of the audience took advantage of a break in the proceedings while others took part in a singaround hosted by Charlotte Peters-Rock or in the session that continued on throughout the day.

Garva took the stage for the evening ceilidh and that one man festival Pete Coe returned to give a song writing work shop, a dance display and another set in the evening folk club. The folk club was hosted by Mal Waite who found time to give several local floor singers a turn in a very busy programme which included another spot from Pigeon English.

The timing of events throughout the day was excellent and as if by expert planning the beer ran out spot on closing time but the session continued for some time after.

Noddy

The DEESIDE FOLK CLUB - 2 February 2000

The Deeside Folk Club, which meets on the first Wednesday of the month at the Jug and Bottle in Heswall has just celebrated its second birthday. Many Happy Returns to this very friendly and thriving club.

The Jug and Bottle is worth a visit just to try the wonderful selection of fine beers available - Directors, Old Peculiar, Old Speckled Hen, to name but a few.

A typical club night starts at 8.30pm and this night was no different with Fickie Finger, the resident band giving out a few tunes and songs before putting on the good range of floor singers to do their bit. Watch out for the folk saxophonist, as this is another of the clubs that hosts one.

The second half of the evening was set aside for their guests who were Taggart and Wright, a female duo from Chester. They gave a fine collection of songs to an appreciative audience. Their guitar work may not be very exciting but they make up for it with their vocals. The voices blend together beautifully and the ability and confidence of either Anne or Angie to take lead or harmony adds strength and versatility to their performance. The repertoire of songs contained contemporary and traditional material and it was in the a cappella numbers where their strength lies. If you were unlucky to miss Taggart and Wright this time don't worry they are back at the Deeside club in October.

The Deeside Folk Club may be only two years old but it has a great future ahead. If you are looking for a good night out one Wednesday then pop down to the Jug and Bottle in Heswall, you will not be disappointed.

Noddy

NIAMH PARSONS - Live at The Platform, Morecambe Saturday February 5th 2000 and 'Blackbirds & Thrushes' [GLCD 1197].

If traditional song is your particular vision of heaven, I strongly recommend that you go along to a concert given by Niamh Parsons as soon as possible. This Dublin based songbird has the voice of an angel and a stage presence that compels you to hang on to every note.

The title track of Niamh's new CD, 'Blackbirds & Thrushes', provided the opening for a night of quality that never once wavered. Modern day poet, Sigourson Clifford, who sadly died

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. 024 76 444 405
 Cheques payable to J.Smith

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CONCERTINA PLAYERS

The next monthly meetings are:
 Saturday 17th June 2pm to 5pm
 Saturday 15th July 2pm to 5pm
 Saturday 19th August 2pm to 5pm
 Saturday 16th September 2pm to 5pm

Now at The Old Dog, Alma Hill, Upholland
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FURNESS Tradition

FESTIVAL WEEKEND

The Furness Tradition Festival will be held on 14th, 15th & 16th July 2000
 Celebrating the music, song, dance, stories, traditional sports and craftwork of the Furness area.

On Saturday July 15th, Furness Tradition will be hosting a street party throughout the town of Ulverston, featuring workshops, music sessions, dancing, hands-on craft displays, junior showcase, rope making, street theatre, a ceilidh dance and lots more.
 There will be a showcase concert finale and dance in the Coronation Hall, Ulverston

Artists confirmed include: Pete Coe, Chris Coe, Raw Material, Tumbling Tom, Dave Goulder, Stanley Accrington, Mike Willoughby & Carolyn Francis, David Holt, Taffy Thomas, Perree Bane Manx Dancers, Leyland Morris, Horwich Prize Medal Morris, Carlisle Sword & Morris, Amounderness, Furness Clog Dancers, Furness Morris

Weekend tickets £15.00
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See you there!!

in 1986, provided 'The Boys From Barr', or in Gaelic, 'Na Sraide', it's about Irish lads growing up and going hunting the wren on St. Stephen's Day, (Boxing Day). There are many versions of the song, 'The Briar & the Rose', depending on which country you're from, this is Tom Waite's interpretation.

Niamh's accompaniment came courtesy of the hugely talented Dubliner, guitarist, Graham Dunne. He played two traditional reels, 'Speed the Plough/Rattigan's', both from Ennis, Co. Clare, the acknowledged home of Irish traditional music. The traditional Scottish ballad, 'Black is the Colour', was learned by Niamh in the 'Brazen Head' pub in Dublin, where she first started singing. Time for another track from the CD, 'Sally Sits Weeping', Niamh gave a fine a-cappella rendition of this English ballad. From the singing of Andy Irvine came another Scottish ballad, 'Bonny Woodhall' and to take us through to the break came the emotive 'Fear a Bhata'. A song about the lover of Jane Finlayson, who lived on the Isle of Lewis in 1798. This combined Irish/Scottish version was sung in Irish Gaelic.

Time to catch our collective breath and order a Guinness, before the commencement of the second half with a ballad from the Breege Murphy family of Co. Armagh, 'Clohinne Your Wind'. A change of beat and a happy up tempo song in the shape of 'Alexander', taken from the Shamrock, Rose & Thistle songbook, written by step dancing teacher, Terry Moylan. A song which deals with the dark subject of incest followed, all about the marriage of a grand uncle. 'Orphan's Wedding', was written by Edinburgh's, Andy M Stewart. 'The Tinkerman's Daughter', has become Niamh's signature tune. Given to her in 1985 by Cathal McConnell, flute player with, 'Boys of the Lough', it tells of a daughter sold to a farmer for the price of a pony. Another flawless a-cappella rendition.

Graham took centre stage again with two self-penned tunes, 'The Brown Bull of Kilnamona/Tipperary Temptress. Niamh followed that with an emigration song from 1910, about leaving Co. Cork to dig for gold in America, 'Kilnamartyra Exile'. From a sad song of emigration to one with a happy ending, 'North America', was collected by Frank Hart of Dublin. Another Frank Hart offering is 'The Green Grass it Grows Bonny', a boyfriend of Niamh's hated this song, so she got rid of him, but kept the song! The final song of the evening, 'The Flower of Magherally O', is connected to the Prunty family of Co. Down. One of them came to England, changed his name to Bronte and had three daughters, the rest as they say is history.

Most of the songs during the evening were traditional in origin, but for her encore, Niamh chose a relatively new song from the prolific pen of the Fylde singer/songwriter, Alan Bell, 'So Here's To You'. It was one of those evenings you really don't want to end, a voice of superb range and stunning quality, allied to some outstanding instrumentation, from an unassuming yet quite brilliant musician.

The new CD is a must for all those who love the tradition in its purest form and like to sit down quietly, switch on the stereo and let the music sooth away the cares and worries of the day. But if you get the opportunity to see Niamh live in concert, take it, for her voice quite literally will prove to be her fortune.

David Jones

JUNE TABOR - Live at Accrington Town Hall - Friday 11th February 2000 and 'A Quiet Eye' [TSCD 510].

It had been a few years since I had last seen June Tabor in concert, so it was an evening I was especially looking forward to. June took to the stage for her opening a-cappella number, 'The Bonny Boy', before being joined by pianist Huw Warren from Swansea and London's Mark Emerson on fiddle. Together

they performed a programme that had the audience spellbound.

June's voice has a quality that has improved with the years and her blues roots continue to be strong as she alternates between blues and folk, with her rich voice making it all seem ridiculously easy. Mark Emerson's composition, 'Out of Winter', on slow, stately violin was coupled with, 'Waltzing's for Dreamers', by the unbeatable, Richard Thompson. Preceding these two numbers was, 'Around Midnight', slow burn blues at its premium best.



June Tabor

The opening track from the CD, 'The Gardener', tells how he gives his love a rose, while he wants her body in return, she firmly declines his offer. Two instrumentals followed, 'A Different Light', featuring the fiddle and 'Earthing Up', which has great jazz overtones and was played on the piano's lowest register with fiddle backing. Mark switched to the accordion for, 'A Proper Sort Of Gardener', written by Maggie Holland, with music by John Moore. Love comes in all shapes and sizes, a love that gives everything and expects nothing in return, a vivid picture painted by the words. Piano and fiddle combined to bring the half to a close with the traditional song, 'The Water Is Wide', given a slower than usual treatment, that perfectly suited June's flawless voice.

An Elvis Costello song started the second half, 'All This Useless Beauty', explains that it's not what your like on the outside, but what's on the inside that counts. Another of the tracks on the CD, 'I Will Put My Ship In Order', is a traditional night visiting song. In English we know it as hanky-panky, translated into the Jewish language it comes out as, hunckle schmunkle!! Meaningful fiddle, superbly sung. 'The Game Of Cards', or alternately known as, 'The Game Of All Fours', a jaunty song of young lust, which can be witnessed in fields the length and breadth of the country from 1st May onwards. Again, outstanding musical dexterity from Huw and Mark. 'Joe Peel', is a love song written by Peter Bond from Milnrow, Rochdale, I've rarely heard it presented in this eminently listenable way. Mark played, 'The Norwegian Bridal Dance', in breathtaking fashion, the fiddle of course is one of that countries favourite instruments. A Brazilian slow samba rythym, written by Anthony Jobim, entitled, 'Meditation', tells how when love goes right and you're ecstatically happy, you want to tell everybody.

The passionate anthem, 'A Place Called England', by Maggie

Holland, deservedly won best original song at the inaugural BBC Radio 2 Folk Awards in London recently and brought the evening to a fitting climax. It's a love song to our country, which sadly is being taken away from us at an alarming rate of knots, we need to shout about it. It was back to the tradition for the encore, 'The Grey Funnel Line' – sailor's parlance for the Royal Navy. Penned by Cyril Tawney, who was stationed in the Royal Navy on Malta during World War Two, it tells of returning to the land, turning your back on the sea, it could have been written for June's voice.

It was an intimate evening in the ambience created by this historic old building and one that gave June just as much pleasure as it did the audience. Nights like this one come along all too rarely, but the music and song gave all those present memories that will stay with us until the next time.

David Jones

DOUGIE MacLEAN at the Brewery Arts Centre, Kendal Sunday 13th February 2000 and 'Perthshire Amber' [DUNCDO 23].

The concert was a 300 capacity sell out long before it was due to take place, with half as many people again unable to get a ticket, such is the pulling power of this amiable Scot, whose songs can be heard in folk clubs up and down the country most days in the year.

'Ready For The Storm', proved to be a great opening number, the sea can be formidable, especially for the lone sailor. Dougie once resided on the Isle of Lewis, which forms part of the Western Isles, this inspired, 'I Feel So Near', sometimes you couldn't leave the house because of the gale force winds, there was nothing between the west coast of Lewis and the United States, save for the vast Atlantic Ocean. The audience was in fine voice, singing the final chorus on their own.

'Talking With My Father', reminds Dougie that the older he gets, the more like his father he becomes. Three of his four grandparents were Gaelic speaking and 'Fall O' Ro', by Murdo McFarlane had the audience singing like native Gaelic speakers. 'Stepping Stones', included an unscheduled subtle key change because Dougie started it too low. Up until the age of 15, he had met few professional people, only farmers, farm workers and other children, but living in the Old School House on Lewis, was a good basis for his early life. 'The Boat Builder', was inspired by a trip to Cape Breton, Nova Scotia and a subsequent visit to New Zealand. Whilst driving down New Zealand's North Island, Dougie noticed that all the gravestones were of Scots who had arrived in New Zealand from St. Anne's, Cape Breton and settled in Waipu, in the mid 1800's. The powerful 'Singing Lands', about the aboriginals in Alice Springs, brought the first half to a conclusion.

Another song borne out of the Western Isles, 'Distant Sun', set up the second half, with the audience providing the percussion backing for, 'Turning Away From Here'. A wishing well above the town of Dunkeld, where Dougie now lives, is believed to have properties of eternal youth in its waters. The simple act of his father wielding a scythe in the family garden spawned, 'Scythe Song'. As long as you've got friends around you, you can conquer almost anything, the sentiments behind 'This Love Will Carry'.

Feudalism is alive and well and living in Scotland, Dougie's father was a gardener and worked for a laird and lived in a tied cottage, 'Rank and Roses', explores this unequal relationship. One of his trademark songs is the beautiful, 'Broken Wings', performed in Dougie's own inimitable style, followed by, 'She Loves Me'. A thought provoking song ended the concert, as Dougie reflected on the many good friends he has lost over the past couple of years with, 'Hide In The Wind'. He knows just which buttons to

press to get maximum audience reaction as 'Until We Meet Again', once more proved. Written about the area around his home in Dunkeld, known as Atholl, all owned by the Duke of Atholl.

An evening with Dougie MacLean is like relaxing in your own lounge, surrounded by friends, listening to a troubadour strum his guitar to accompany his favourite songs. Sadly these days Dougie's concerts in this country are rationed, depriving many established fans and those who have yet to fully embrace our music, an opportunity of seeing a consummate professional perform.

Dougie's new CD, is a departure from the norm for him, it's a concept recording, featuring four other artists as well as the BT Scottish Ensemble. 'Perthshire Amber', is in four movements, composed by Dougie MacLean and arranged for strings by Kevin McCrae. There are also additional tracks as well as an enhanced video track. Like everything else this musical magician creates, it's well worth buying.

David Jones

THE TOM TOPPING BIG BAND at Westhoughton Folk Club, Friday 18 February 2000.

The Tom Topping Band has been as regular an event as Christmas at Westhoughton for more years than they care to remember. Even though they've been semi-retired for some time they have always made sure that this is one commitment they fulfil.

This line up of the band differs from its previous incarnation. To the core trio of Tom, Brian Jones and Colin Henderson they have added reinforcements in the form of Brian's siblings, Andrew and Laura, and Tom's son, Joe - hence the insertion of 'Big' into their title. Perhaps, like Star Trek, they should have reinvented themselves as The Next Generation.

What has emerged from this reformation is a talented band combining experience and youthful talent. There's no doubt that they all take their music seriously but the endearing Liverpool humour is still an integral part of the performance. Their choice of songs invite maximum audience involvement, and you can quickly see why this band and the Westhoughton audience feed so readily off each other. From the opening Dylan penned, 'I'll be your baby tonight', both were in full swing, none more so than with the perennial favourite 'Rare Auld Times', evoking nostalgia for the old Dublin, and another club favourite the classic 'The Rose of Allendale'.

We were offered a glimpse of the new dimension brought to the band by the younger element. Laura Jones took centre stage, and our breath away, with her performance of 'When you say nothing at all', a song recorded by artists such as Alison Krauss, Frances Black and one that was a big hit for Ronan Keating. Not many singers could have bettered the version sung by this highly promising, talented 17 year old who also plays electric piano. She followed this later in the set with an equally stunning version of Sting's much recorded, 'Fields of Gold'.

Showing the diversity of their talent we were treated to some gospel, another Dylan song, 'The Times They Are a Changing', on which Colin took the lead backed by the younger generation of the band (of which he likes to regard himself a member!), the country/blues influenced, 'Working on a Railroad', and a rousing a capella sea shanty, 'Paddy Lay Back'.

Moving to the climax of the evening we had the excellent Scottish love ballad, 'Lover's Heart', 'Cold on the Road', an old band favourite written by Colin, the handclap along rendition of 'This

Little Light of Mine', and then finishing up with Tom and Laura dueting on Elvis Presley's 'Can't Help Falling in Love'.

I've not mentioned the jokes that covered parrots, Scousers foreign language skills, and The Lone Ranger - amongst other things. This was a hugely enjoyable evening. The expansion of the band to include the future generation has given it a new lease of life and has hopefully persuaded them out of semi-retirement. There are even plans for a CD release in the summer. Well worth a visit if they come to a folk club near you and they've guaranteed their booking at Westhoughton for at least another year.

Lewis Jones

BRASS TACKS at the Wooden Horse Folk Club Sunday 20 February 2000

Its not often that we see "Brass Tacks" on the Liverpool or Lancashire side of the Mersey, but when they do cross the water it is always well worth seeking them out and attending their gigs.

When I first met them a few years ago, I was attracted to their eclectic mix of traditional and modern folk songs, together with the occasional golden standard thrown in for good measure.

Wood Horse residents "Back in Business" started the evening with a set of four songs ending with the Dave Boulton/Geoff Parton composition "Goodbye to the Sea" which had everyone singing well and ready for the guests.

For those who don't know them, "Brass Tacks" are Buddy and Mike Wood and John Owen. They have a refreshingly minimalist approach to their instrumentation and the unfussy arrangement of their songs appeals to me. John and Mike play guitars and Buddy plays whistle and occasional guitar.

"Brass Tacks" have made friend wherever they have previously played, so they were given a warm welcome by the Wooden Horse faithful as they launched into their first set with 'A Man Come into Egypt', quickly followed by a lovely song; 'Emigrant Eyes'. The instrumental accompaniment to their songs is sensitive and beautifully done and the really strong suit is their three-part harmony singing. It appears so deceptively easy, that a less perceptive audience may underestimate their vocal qualities. We had a perfect example with Nick Keir's 'The Bells of the Town'. Based on the sound of the bells of St Nicholas Church at the Pier Head, Liverpool, they caught perfectly the bounce you hear when hearing church bells well rung.

Everybody's soft side was caught with a beautiful rendition of the 1970's Carol King classic 'If You Call Out My Name', or is it 'You've Got a Friend?' with Mike doing a lovely job on lead vocals. The first set was well rounded off with one of Brass Tacks favourites, 'Pasadena'. What a gorgeous tune that is!

Modesty forbids me to comment on 'Back in Business' second half opening set; but they included Hughie Jones' 'Marques' and Robin Laing's 'More Than Just a Dram'.

It is a well-proven maxim to start a set with something you do well. Following this tried and tested formula our guests kicked off with 'Dixie Darling'. Familiar enough to count on full audience participation, as was their following song, 'Bold Riley'. I am used to hearing this song in its unaccompanied "trad" mode; so it was interesting to hear the rhythmic treatment Brass Tacks gave it. Very nice!

One of the collaborative songs of local writers Scowie and Derek Gifford was heard when we were treated to 'When All Men Sing'. Great song, well sung!

A very pleasant evening was drawing to a close when we heard Ian Chesterman's (Tom Topping Band) 'Next Time Around'; beautifully delivered; and so well received that the guests could not escape without doing an encore. This was Mike Silver's 'Old Fashioned Saturday Night' and it ended a very enjoyable evening for both audience and performers alike.

Brass Tacks are a grand lot and create a warm friendly atmosphere wherever they perform. They appear regularly as residents at Parkgate Hotel; see Folk North West Magazine for details.

Any of you club organisers out there who don't know them; put it right by booking them and do yourselves a favour.

Norman Wilson

HUW & TONY WILLIAMS at Northwich Folk Club, Harlequin Theatre, Northwich Friday, 25 February 2000.

Northwich Folk Club meets in a compact and friendly 96 seat community theatre. It has a warm, friendly audience who had come to see their guests from South Wales. Huw and Tony have frequent visitor status at this club, Northwich having been the first folk club to book the duo, and this was a one off gig outside their normal tour schedule (there isn't one until later in the year).

We were treated to an opening number from Charlie Reade, one of the regular floor singers also acting as compere, followed by a great set by Angie Gomm, who has a fine voice well suited to the material she chose, including songs recorded by Mary and Frances Black, and Joan Baez.

Huw & Tony Williams



The non-brothers Williams have created a niche for themselves as fine musicians and songwriters. They also bring a sense of humour to the stage that is universal yet peculiar to South Wales (and even more peculiar to the people of Brynmawr, their home town!). They met each other at school 25 years ago and have gone from strength to strength ever since despite (or because of) their on stage display of reciprocal antipathy, that forms an essential part of the entertainment.

The evening began with a 'Glimpse of Glory Johnson' taken

from 'A Generous Anger' that traces the story, in words and song, of the Welsh politician, Aneurin Bevan, whose drive and social commitment established the National Health Service. From the same production, they later played 'Walking with the stars'. Bevan's determination was also exemplified in his personal life; he managed to control the stutter that dogged him from childhood by reciting poetry to the sheep on the hillsides of Tredegar.

A feature of their music is the social and political themes covered in many of their songs. A prime example is 'Making Choices', a song that contrasts the advances made on earth, that enable us to search in outer space, with the toleration of mass poverty, famine and disease. 'The Score' highlights the systematic destruction of the Welsh language at the beginning of the last century when Welsh children were systematically punished for using their native tongue in the classroom. 'Days Like These' laments the lost promise of the late 1960s generation - 'isn't it funny that people like that have given us days like these.' The first half concluded with a song about the fragile tranquillity of peace, 'The Summer Before the War', an audience favourite and one picked up by several other performers on the folk scene.

We got some further favourites including Devil evader supreme, 'Jack of Kent', their homage to the steam train, 'Right Side of the Footplate', the poetic imagery portrayed by 'Colours of Cezanne', and the plaintive 'Geordie Will Dance the Jig Tonight'. The evening finished with 'This Place, This Town' about the effects of industrial desolation; the breathtaking, strength sapping 'London Marathon' and the dignified 'People of the Heavens', a story about the Zulu nation.

This duo continues to show why they are in such demand at folk clubs and festivals up and down the country. They combine a lyrical sensitivity and poetic imagery that lends itself to love songs as well as thought provoking social and political issues. The serious nature of many of their songs is counterbalanced with a dry wit and natural humour that makes their live and recorded performances a pleasure to behold.

Lewis Jones

KIERAN HALPIN & MAARTIN ALCOCK at Westhoughton Folk Club - Friday 3 March

I travelled to Westhoughton with some trepidation. I have not always been comfortable with Kieran's style and attack. However his songs are always worth a listen. This coupled with Maartin Alcock's reputation enticed me to one of Westhoughton's famous Friday nights.

Martin spent most of the evening on fretless bass, with Kieran on his usual acoustic guitar. They proceeded to showcase the new album "Jangle". Both sets contained four songs from the album in amongst some of Kieran's better known songs.

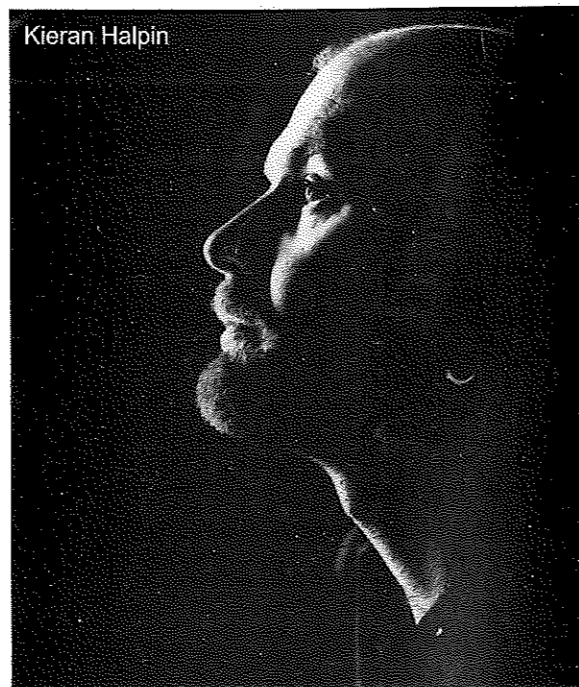
The star of the show for me was undoubtedly the songs. Kieran's ability to convey such differing subjects in his songs without compromising his use of language or his songwriting craft always amazes me. These new songs are no exception. Closing Time in Paradise, 'Last One Fallen In the War', 'All the Answers', 'Sensonia' and 'Nothing to Show For it All' stand out as quality songs, some already being covered by other artists. The others won't be long.

I didn't think that we saw the best of Maartin, apart from the first four songs of the second set, which I thought had a lighter and more pleasant feel. He played the fretless bass well but this didn't give the evening's music enough light and shade for my taste.

12 I drove home with the same quandary. Two consummate

professionals performed the evening with Kieran's usual dry humour laced between quality songs. But the style I often found to be abrasive and lacking in variety. The songs though, they were worth the trip.

The album "Jangle" is however quite different. The studio obviously gives Maartin a chance to use his undoubted talents. Playing nine different instruments adding different styles and textures to the already quality songs.



Kieran Halpin

The opening track 'The Christian Thing' sets the standard, a cutting comment on European colonisation, right through to 'The Ashes', the final track an observation on infidelity. I think? There really isn't a poor track; there are indeed several top quality ones. I haven't stopped singing the chorus from 'The Perfect Tragedy' in the last three weeks.

Jim Woodland

The HAZEL PEAR FOLK CLUB at Acton Bridge Saturday 11 March 2000

This club, which meets the second Saturday of each month started less than a year ago and when I first visited it late in 1999 there was a small gathering of supporters to listen to a selection of floor singers. The resident band Pigeon English were very welcoming and enthusiastic giving extended spots to up and coming acts.

Now on my return only some six months later I was lucky to get a seat. The large airy room, which has great acoustics was full. John and Ailsa Booth were the guests that night with two twenty-minute spots to fill leaving the rest of the night to be filled and I do mean filled with some excellent floor singers. There were that many that most only had time for one song unless they had travelled from afar - Chester and even Llandudno!!

It was really good to see such a young club grow so quickly and there seems to be no stopping them. They have already got their first festival organised and that is on Friday 7 and Saturday 8 July. In the meantime Pigeon English have lined up Keith Kendrick on April 8 and Martin Carthy on May 13.

I am certain that this is one club that will have a good following for years to come. Why not find out for yourself but get there early if you want a seat.

Noddy

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TANGLEFOOT at the Four Fools Folk Club The Old Dog, Upholland - Wednesday 15 March 2000

I returned to the fold of the folk world this time last year having been off the scene for a few years for work commitments and realised that there are a few new faces that are doing the rounds of the Folk Clubs now. One set of faces belong to a group from Canada called Tanglefoot who made their UK debut a couple of years ago and I first saw them at last years Four Fools Festival at Lowton. On stage they are very dynamic, fill the stage and leave you breathless with the enthusiasm that they generate for the songs that they sing. The room that we use at the Old Dog is small, "cosy", and has a pool table that restricts the space available. How can forty people plus five artists with all the accoutrements that they bring with them cope? The answer was that we all coped very well and after a few songs from the residents to start the night off (on time), the first part of the evening was handed over to Tanglefoot.

The first half was a "meet Tanglefoot" session with some questions bowled in from the audience ably fielded by "spokesman" Steve and tossed around the other members of the group where appropriate. Some of the questions were illustrated by a few songs and three quarters of an hour passed by in the blink of an eye.

After an interval where the extractor fan worked overtime to give us all some welcome fresh air and another couple of songs from the floor, Tanglefoot proceeded to show us how it is perfectly possible to produce a stage performance in a small clubroom. All of the songs were requests from the interval and it shows how many of the songs are known to their growing circle of UK fans by the fact that there wasn't enough time for them to sing the song that I requested! The five members of the group are all excellent musicians and the performance they gave tonight demonstrated that you don't need to hide behind megawatts of power in a PA system in order to get a dynamic performance across in a purely acoustic situation.

If you've never seen Tanglefoot before then I can fully recommend them to you either in a big concert hall or a small folk club. If I was asked what they sound like then I would have to say that if you imagine "The Eagles" playing Bluegrass and singing in the style of some of Stan Rogers' songs then you're part of the way there. I'm not sure when they are coming over here again but when they do - get out and see them. They're fantastic!

I mentioned at the beginning of the piece that I had been out of the scene for a while due to work commitments. When I eventually found the time to indulge my hobby again, I thought I'd visit the Old Dog 1) because it was handy, 2) I hadn't seen Derek Gifford or Janet Hale for a few years and thought I'd drop in and say hello and 3) Elaine, my wife, was threatening to leave me if I didn't get out from under her feet one night a week!

Since that first night I've been going virtually every week. The format of the club is a singaround style, playing from where you're sat. It's very informal and if you've got a song that are learning and want to try out then this is the place to come. When guests are on, they do a couple of spots of songs between the floor singers in the first half and get a good three quarters of an hour in the second half. It works and you get a good sing on a normal night and value for money on a guest night.

Mick, the landlord, keeps an excellent pint of Boddingtons as his regular bitter along with the stronger Bass and every week there is a different guest beer available at reasonable prices. He'll also do you a cup of tea if you want!

The club has been running for a couple of years now under the firm but fair direction of Angie Bladen who along with her husband Ken, have been running the Four Fools Festivals previously at Reddich and Lowton and this year for the first time in Chorley.

Every third Saturday, there is an English concertina workshop (although I take my Anglo as well - I'm working Angie round to that - so much so that we do a couple of tunes together on English and Anglo!) in the pub, where you can come and pick up tips or impart some of your experience to people who are learning. Again, it's very informal and there are rooms in the pub that you can hide away in if you require one to one tuition away from the rest of the group.

If you fancy coming along to the club one night then we will be very pleased to see you. If you require directions or further information then please ring Ken or Angie on 01257 263678

Mark Dowding

QUARTZ at the 'Ring-o-Bells' Folk Club in Widnes Tuesday 11 April 2000

This is the first review I have ever written, but I would like to tell you about the brilliant time Quartz gave us at the "Ring-o-Bells" Folk Club in Widnes. It is very hard to put into words, but having spoken to other listeners, no-one wanted the night to end, so that just goes to show what a great time we had! But as the saying goes, unfortunately, "All good things have to come to an end!"

For those of you who don't know 'Quartz' are four wonderful a cappella singers, who sing a mixture of serious and humorous songs, which put across their friendly personalities and their great sense of humour. Quartz are also known as Pete, Judith, Steve and Sandra.

The evening had a seasonal theme, starting with their version of the traditional song 'John Barleycorn', followed by other songs including many chorus songs. They sing a lot of chorus songs, as they say they like to hear the audience joining in and their catchy tunes make the songs easier to learn, even if, like me, you have only been going to folk clubs for a few years and the songs are quite new to you.

Amongst the other songs Quartz sang during the night were some of my own favourites, such as 'The Garden', 'The Drinking Gourd/So Long Ago' and 'You'll Never be the Sun' - otherwise known as 'The Washing Up Song', the reason being, that's exactly what Sandra and Steve were doing when they were learning the song!

So, if you think you want to hear Quartz for yourself, then who not come and join us at "The Wooden Horse" folk club in Rainford on a Sunday night, starting at 8.30pm - well its supposed to start then anyway, but we don't usually start until Pete says his well-known line "Is there a folk club in here?" Whether you can sing or play an instrument, or you just want to sit and listen, it's a great night out and its not compulsory to perform, although everyone is very supportive and full of encouragement. In fact, its thanks to Quartz, who are residents at the "Wooden Horse" that I myself began to sing when I first came to the folk club and I have regained my confidence after losing it for a while! So a big thank you to Quartz for an excellent night at the "Ring-o-Bells" folk club in Widnes and also for backing me up in the singarounds over the last few years!

If you can't make it to the "Wooden Horse" folk club in Rainford, then "Quartz" have made two tapes and also a new CD with songs including 'Unison in Harmony', 'Mad Tom of Bedlam' and 'The Garden', along with many, many more. There's even one

called 'Endless Working Days' that Steve wrote himself!

There are no many lovely songs, its very hard to chose a favourite, but whatever they sing, you can always be sure of a very enjoyable time when Quartz are singing!

According to the "blurb" on the cover of their new CD (called Celebration Time), Quartz have been singing for 18 years and I'm sure many others will agree with me, that their singing is well worth celebrating and we look forward to hearing them singing for many more years to come!

Sharon Crowe

Well done Sharon, its great to hear from new reviewers, it may be your first, but don't make it your last! One thing I would take issue with though and that is you mention 'Quartz having 'friendly personalities' and 'a great sense of humour'. Pete Gleave?? - 'friendly personality????' - 'great sense of humour?????' (Angie)

ARTICLES

EDINBURGH FOLK FESTIVAL

The following is an outline of Edinburgh Folk Festival's current situation.

The November Shoots and Roots fell short of its budgeted income targets. In other words not enough people bought tickets for the programme we had on offer. Our expenditure did not exceed the budgeted figures. My own view, as Artistic Director, is that the programme was a particularly strong one, combining proven box office appeal, high public recognition, and quality performers. It was a balanced commercial and artistic blend and was supported by a good publicity campaign on a limited budget.

So why did people not come? There is evidence that the actual purchase of tickets was not easy. Phone lines at the box office were continuously engaged, and indeed on some occasions were swamped with enquiries about Street Party passes for Edinburgh's Hogmanay, which is promoted by the City Council. I have plenty of anecdotal accounts from people who tried to get tickets for shows, couldn't get through, and did not want to travel to the venue on the night for fear of being disappointed. It is difficult to say how many people were affected, but as a point of comparison, we sold twice as many tickets for Martin Hayes and Dennis Cahill when we included them in the April 98 Shoots and Roots.

Because of the peculiarities of EFF's accounting procedures, we were not in a loss making position on paper. Clearly, however, the lack of ticket revenue left us with bills to pay and a cash flow problem. When we advised our bankers of the problem, they reacted in the classic manner - removing the umbrella once the rain gets heavier - and called in our overdraft, while suspending our account. A funding plan was then put to both the Scottish Arts Council and the City of Edinburgh Council, who both stated that they were not in a position to release advance or additional funds to the Festival Society. Consequently, a meeting of the board on December 14 passed a resolution to inform the bank that we were unable to meet their request for repayment of the overdraft. To date the bank, despite several requests to open negotiations, has not responded, and that is the state of suspended animation in which we find ourselves at the moment. Artists pencilled to appear at Shoots and Roots at Easter have been advised that the event is in jeopardy, as have people enquiring for advance information. The Society is unable to make

any forward plans, although it has applied to the City of Edinburgh for a grant for 2000/ 2001.

The current situation is not due to any miscalculation or maladministration by the Folk Festival Society, but has been caused by an unfortunate set of circumstances. The question is whether the Festival, and traditional music in Edinburgh, should have to suffer because of events outwith its control.

David Francis, Artistic Director
Edinburgh Folk Festival Society

NERVOUS ABOUT YOUR "FIRST" PUBLIC PERFORMANCE?

I don't doubt that there are some 'Natural Born Performers' who have no problem whatsoever - when it comes to 'parading' their talents in front of a crowd. However to the rest of us 'mere mortals' - who have an inclination to play or sing, the prospect of facing an audience can be daunting.

You know that you can do it - after all you perform regularly in the relative privacy of your own home - often in front of: - spouse, kids or even parents. Then why is it, that the thought of doing the same thing before an audience of 'relative' strangers- at a Folk Club Singers Night - terrifies you?

In the early stages, this reluctance, to let your light shine out from under the proverbial bushel, can manifest itself in several different ways: -

1. With every good intention, you set off, to the Folk Club, with your guitar in tow but on arrival you 'conveniently' leave your instrument locked in the boot. (Something in your sub-conscious is telling you that - if the Organizer doesn't see you walk in, with your instrument - he won't ask you to play).

2. You take along your guitar but sit at the back, of the room, with your instrument in its case down on the floor - at your feet - underneath the table - out of sight to everyone else. Hopefully, the Organizer, will be so busy trying to work a running order for all the 'Hardened Pros', he won't even notice you - what a relief. And at the end of the evening you can go home happy with the excuse that although you wanted to sing, you didn't because the miserable 'so and so' didn't ask you to.

3. The Organizer asks if you would like to - play or sing - and although you know that you are capable, a knot suddenly appears inside your stomach and you mutter something - like - "You've plenty in tonight, I'll give it a miss". (Maybe trying to convey the false impression that - you've done it so often, lately - you'll stand down and let the 'Rest' have a go).

4. You're all fired up and ready to go, you've finally plucked up the courage to actually ask the Organizer if you can 'get up there' and have a go. It's all been OK'd and you are sitting at your table in a state of 'High Anxiety' subconsciously running through the words of your intended song. (Even though you've sung it at least three times a week for the past twelve months - you've suddenly forgotten all the words in verse four). Suddenly in walk the "Local Superstars" - the clubs very own Eric Clapton -unplugged & Judith Durham play-a-like/sound-a-likes and your new found bravado is trodden into the ground with thoughts like "I can't play in front of these people - I'll look pathetic".

If you recognize any of these symptoms - read on.

Obvious fact - "Everyone has to start somewhere".

If you are going to give it a try - give a bit of thought to where and when? Personally I would suggest a 'Singers Night' where performers are invited to get up and sing/play, rather than a session where everyone sits around 'informally' waiting for a suitable gap to appear in proceedings so that they can 'let-fly'. Don't, for one minute, think that I am decrying sessions, it's just that - until you get a bit more confident, it can be a bit distracting or off-putting if others - however well meaning - start to accompany you on other instruments. (Though this can be fun, fulfilling & educational as your confidence increases).

Choose the songs/tunes that you are going to perform. Try to stick to the simpler pieces of your repertoire, don't be too ambitious. Give a bit of thought to introductions even if it's only to let the audience know who the composer is. (There's nothing like a couple of lines of chat - to break the ice with the crowd).

When you get to the club, introduce yourself to the Organizer and ask if it's OK to 'Do some'. Explain to him/her that it's your 'first' time and that you are a little nervous. Tell the Organizer what sort of stuff you do and a few background details about yourself. A good Organizer will welcome this information (it gives him a bit of extra material for his chat) and he should - without being demeaning - be able to explain, to the audience, during his introduction, that this is your 'first time'.

"Relax"

While you are waiting for your turn (I don't think any Organizer would be 'cruel' enough to put you on first) try and relax. Relax means sit back and listen - soak up the atmosphere and maybe have a pint of beer or a glass of wine. Relax doesn't mean throw down loads of booze in an effort to dispel nerves and to build up Dutch courage. Too much to drink means that you will perform badly. It may sound good, to you, after a few pints but certainly not to the audience.

"Get ready"

Make sure that you have everything, that you need, to hand - Capo, Plectrum, Bodhran beater etc. Check that you are in tune. The Organizer will give you the nod, walk up to the spot, don't rush, smile at the audience introduce yourself and the song and go for it.

When you receive that first round of applause you will float on air.

If you've practiced three numbers, stick to them, don't jump on the euphoria ride and start singing or playing stuff that you have not rehearsed - or your set will deteriorate - fast. (Always leave 'em wanting more).

Has this cured your first night nerves?

You have now dipped your toes in (at the waters' edge) and realized that you like it. Aim to go a bit deeper - but try a paddle before attempting a swim. As for the nerves, they will still be there next time - but they will be easier to deal with. I've been playing regularly, for the past several years, I still get nervous/anxious before a gig - be it a crowd of four hundred + at a beer festival or half a dozen in a Folk Club. A good friend of mine (nameless cause he doesn't like being quoted) told me that he felt when the pre-performance nerves go - it's time to pack up and do something else. Maybe we all crave the 'Adrenaline

Although I felt that the previous paragraph was an excellent way to finish, the article, I feel that I must address the problem of 'fluffing' (making a mistake - during your performance).

1. If you make a mistake - just play through it - the chances are no one, in the audience, will even notice. After all the fluff is just a split second in real time (ninety nine times out of a hundred only you will realize that a mistake was made).

2. If you need to stop - stay calm - don't apologize to the audience - audiences don't like apologies - just smile at them and say something like "I'll try that again"

3. Whatever their level - performers fluff - if you want an example listen to the album 'Eric Clapton' unplugged - Mr Clapton starts off 'Alberta - track 10' in the wrong key and then shouts "Hang on, hang on, hang on," the band stop and then he starts the song again - this time correctly. Every credit to E.C. for leaving this 'gem' on the album - most people would have 'cut it out' at the mixing stage.

Footnote

If you are thinking of 'having a go' i.e. playing/singing in public, for the first time why not make Gregson Lane Folk Club your first choice of venue. A warm friendly reception is guaranteed from both residents and audience whatever the style, of acoustic music, you play.

Graham Dixon

Scoop - Buoys and Simpson!

Lester Simpson has won recognition as an essential voice in the exciting sound of Coope Boyes and Simpson. Music and performance dominate his life - he is a talented actor and a distinguished songwriter. He plays melodeon and also bagpipes, following the tradition founded in Derby by Bonnie Prince Charlie in 1745. Although Derby is just about as far from the sea as you can get, Lester's other passion is sailing in tall ships.

Alongside Coope Boyes and Simpson, Lester is embarking upon a new musical venture. He has just completed his first individual CD, simply called 'One', with the help of Nigel Jardine and Nigel Corbett, once members of John Tams' Stalking Horses, and cellist Wendy Wetherby whom he met in Glasgow in the production of The Big Picnic. He will be performing a series of dates in the autumn, some solo and others with his band. Lester chatted about folk music and the tradition with Henry Peacock.

The tradition today

All songs have been written, they weren't gifted by the fairies. Someone has crafted them in the first place. Each generation is going to have different styles of writing. They'll develop and change. To say that *this* is the tradition is naïve, because it's changing. You'd be a genius if you had your finger on the pulse and could say, This is what the tradition is today.

I think you should pay due respect to the source singers. You have to because they were the last carriers in a natural way. Their way was perfectly relevant but it doesn't represent how the music should be preserved. Think of a poor farm labourer with a wealth of songs living in a thatched cottage - idyllic, classic stuff. If you asked him if he'd like a violin, he'd almost certainly say Great! His generation was constrained not by any musical incompetence or lack of vision but by finance. So the vast majority of traditional song was carried on by voice.

Kids today may hear a jig that they like and want to put it to a

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Derek Gifford

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Ian Goodier and Tom Browne

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Pigeon English

TICKETS:-WEEKEND £14 - SATURDAY £12

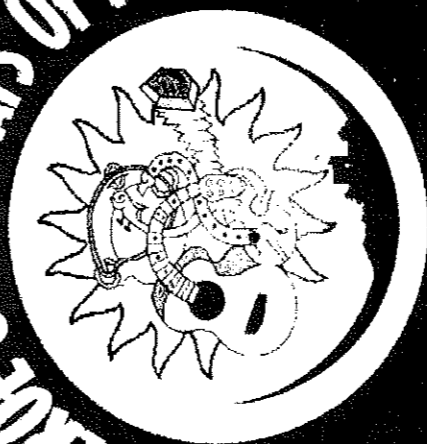
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16TH



28TH OCTOBER 2000

11.00 A.M. - MIDNIGHT

At Lancastrian Hall and
White Lion Hotel, Swinton

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Tickets and information available from:
Ged Todd 01942 811527
Dave Polshaw 0161 737 5069
E-mail: swinton.folk@usa.net

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MAGHULL'S 8th DAY OF MUSIC

11th November 2000 - Saturday 1pm to Midnight
Maghull Town Hall
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Afternoon
Youth Session
with Jenni Hyde
Young Artistes
& Local Schools

Rolling Folk Club
with
Various Clubs

The Maghull Folk Club
Theme Hour

Workshops

Craft Stalls



Anam
His Worship & The Pig
Jez Lowe & The Bad Pennies
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THE FEDERATION CLUBS

DAY/CLUB	TIME	CLUB ADDRESS	ORGANISER	CONTACT
SUNDAY				
ACCRINGTON TOWN HALL			Box Office	01254 380 293
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
BREMETENNACVM	08:30 PM	The Black Bull, Church Street, Ribchester	Graham Dixon	01254 853 929
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	01928 731 567
SWINTON	08:30 PM	White Lion, 242 Manchester Road, Swinton	Ged Todd	01942 811 527
THE SHIPPONS	09:00 PM	The Shippons Inn, Irby Village, Wirral	Alison Parker	0151 648 4444
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 Cavendish Arms, Market Street, 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
JOHNSON'S ACOUSTIC CIRCUS	07:00 PM	Red Triangle Boxing Club, Everton Road, Liverpool	Roy Johnson	0151 286 2974
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	Steve Clifford	01257 268 116
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	Fleece Inn, Penny Street, 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
DEESIDE	08:30 PM	The Jug & Bottle, Mount Avenue, Heswall, Wirral	Alison Parker	0151 648 4444
DENBIGH	08:30 PM	The Bull Hotel, Denbigh	Geoff Dumo	01745 582 265
FALCON	09:00 PM	The Falcon Hotel, Poulton-le-Fylde	Pete Skinner	01253 301 483
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
GREGSON LANE	08:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Hoghton	Graham Dixon	01254 853 929
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 GREYHOUND	08:30 PM	The Greyhound, Bowden St, Off King St, Edgeley, Stockport	Kieron & Mary Hartley	0161 480 4993
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 Wrexham Musical Theatre Society, Salop Rd, 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	08:30 PM	The Memorial Club, 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	Costican's Pub, 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		The Citadel, St Helens	Box Office	01744 735 436
OSWALDTWISTLE	08:30 PM	St Mary's Parish Centre, Lock Street, Oswaldtwistle	Dylan Owen	01254 390 391
PLAYHOUSE 2	08:00 PM	Newtown Street, Shaw, Oldham	Barrie Cottam	01706 847 494
THE HAZEL PEAR	08:30 PM	Hazel Pear Inn, Hill Top Road, Acton Bridge, Nr Northwich	Mike Price	01606 854 871

JUNE DATES

	04-Jun-00	11-Jun-00	18-Jun-00	25-Jun-00
SUNDAY	Singers Night	Singers Night	Moorland Folk	Singers Night
ALBION	Singers Night	Judy Cook (USA)	Singers Night	Kieran Halpin
BOTHY	Singers Night		Singers Night	
BREMENNACVM	Singers Night		Singers Night	Singers Night
WALTON (SUNDAY)	Singers Night	Richard Grainger	Singers Night	Closed
WOODEN HORSE	Singers Night			
MONDAY				
BRIDGE	Singers Night	12-Jun-00	19-Jun-00	26-Jun-00
CONWY	Singers Night	Singers Night	Debbie McClatchy (USA)	Singers Night
PROSPECT	Singers Night	Singers Night	Anna Bearne & Daz Barker	Singers Night
*RAILWAY		Festival Poetry Night		
SWINTON	Geoff Higginbottom	Singers Night	Martin Hall & Dave Weatherall	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY				
8:45 at LANE ENDS	06-Jun-00	13-Jun-00	20-Jun-00	27-Jun-00
FURNESS	John Wright Band	Martin Wyndham-Read	Singers Night	Robin Laing
HOWCROFT INN		Alan Garforth & Jacqui Spry		Singaround
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Phil Seddon
JOHNSON'S ACOUSTIC CIRCUS	Singers Night	Singers Night	Singers Night	Singers Night
LIVERPOOL	Performers Night	Performers Night	Performers Night	Performers Night
MAGHULL	Singers Night	Singers Night	Bernard Carney (Aus)	Singers Night
*RAILWAY	Singers Night	League of Friends	Singers Night	Singers Night
RING O' BELLS	Singers Night	Festival Irish Night with Garva		
UPSTAIRS @ THE EAGLE	Singers Night	Jez Lowe	Singers Night	Singers Night
URMSTON ACOUSTICS	Guest tba		Singers Night	
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY				
ALISON ARMS	07-Jun-00	14-Jun-00	21-Jun-00	28-Jun-00
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night
BURNLEY	Singers Night	Singers Night	Singers Night	Singers Night
CASTLE	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
CHESTER	Singers Night	Guest tba	Singers Night	Singers Night
DENBIGH	Closed	Closed	Closed	Closed
FALCON	Singers Night	Singers Night	Singers Night	Singers Night
FOUR FOOLS	Singers Night	Singers Night	Singers Night	Singers Night
*RAILWAY	Dalta	Festival Poetry & Folk Concert		
RED BULL	Mainly English Session			

JUNE DATES

	08-Jun-00	15-Jun-00	22-Jun-00	29-Jun-00
THURSDAY				
BIDDULPH	01-Jun-00	15-Jun-00	22-Jun-00	29-Jun-00
	Clive Gregson & Boo Hewardine plus Rob Peters	Bernard Carney (Aus)	Love, Lust & Loose Women	Singers Night
FLEETWOOD	Singers Night	Singers Night	Singers Night	Singers Night
GREGSON LANE	Singers Night	Singers Night	Singers Night	Singers Night
GREYHOUND	Singers Night	Singers Night	Singers Night	Singers Night
PARKGATE				
RAILWAY	Singers Night	Festival Singers Night	Singers Night	Auld Triangle
RUTHIN ACOUSTIC	Singers Night	Singers Night	Singers Night	Maggie Boyle & Tony Gibbons
THE SHIP INN	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	Singers Night
WREXHAM	Closed	Closed	Closed	Closed
FRIDAY				
BOLLINGTON	02-Jun-00	16-Jun-00	23-Jun-00	30-Jun-00
	Tanya Opland & Mike Freeman (tbc)	Ian Bruce	Pint & Dale	Singers Night
*BOTHY			Cellidh at St John's Hall [The Riot Band]	
CARLISLE FOLK & BLUES	Brian Bannister & Eric Barlow	Mrs Ackroyd Band		Show of Hands
CITADEL		The Two Duos Quartet		
MILNTHORPE	Singers Night	Singers Night	Singers Night	
NORTHWICH	Pint & Dale	Singers Night	Singers Night	Roy Clinging
PORKIES	John Wright Band	Singers Night	Singers Night	Singers Night
PRESTON	Singers Night	Singers Night	Singers Night	
*RAILWAY		Festival Friday Night Cellidh with Five Bard Gait (Lymm Cruising Club)		
RHYL	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Closed	Closed	Closed	Closed
SATURDAY				
	03-Jun-00	17-Jun-00	24-Jun-00	01-Jul-00
*BIDDULPH	Mrs Ackroyd Band		Fairport (Acoustic) Convention - Congleton Town Hall	
*CARLISLE FOLK & BLUES	Clive Gregson & Boo Hewardine			
HAZEL PEAR	Festival Build Up - Midsummer Singaround			
*RAILWAY	Festival Saturday Railway Special with Vin Garbutt	Festival Saturday Railway Special with Harvey Andrews		
OSWALD TWISTLE	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)			

JULY DATES

SUNDAY	02-Jul-00	09-Jul-00	16-Jul-00	23-Jul-00	30-Jul-00
ALBION	George & Gill	Singers Night	Singers Night	The Hedgehogs	Singers Night
BOTHY	Singers Night	Tail Stories	Maggie Boyle & Gordon Tyrrail	Closed	Closed
BREMETTENACVM	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Mal Waite	Singers Night	Singers Night	Singers Night
MONDAY	03-Jul-00	10-Jul-00	17-Jul-00	24-Jul-00	31-Jul-00
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PROSPECT	Singers Night	Singers Night	Quartz	Singers Night	Singers Night
SWINTON	Joe Stead	Singers Night	Singers Night	Richard Grainger	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	04-Jul-00	11-Jul-00	18-Jul-00	25-Jul-00	01-Aug-00
8:45 at LANE ENDS	The Joyce Gang	Closed	Closed	Closed	Singers Night
BREWERY ARTS					Kate Rusby Band
FURNESS		Singaround		Closed	
HOWCROFT INN	Singers Night	Singers Night	Singers Night	Grand Singers Night	Singers Night
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
JOHNSON'S ACOUSTIC CIRCUS	Performers Night	Performers Night	Performers Night	Performers Night	Performers Night
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	Singers Night	Daz Barker & Anna Bearne	Singers Night	Singers Night	Singers Night
*RHYL, RUTHIN & DENBIGH		Dave Swarbrick & Alistair Hulett @ Oriel House, Hotel St, St Asaph			
RING O' BELLS	Singers Night	Derek Gifford	Singers Night	Singers Night	Singers Night
UPSTAIRS @ THE EAGLE	Guest tba		Singers Night		Guest tba
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	05-Jul-00	12-Jul-00	19-Jul-00	26-Jul-00	02-Aug-00
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
BURNLEY	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
CASTLE	Guest tba	Singers Night	Singers Night	Singers Night	Guest tba
CHESTER	Closed	Closed	Closed	Closed	Closed
DENBIGH	Singers Night	Singers Night	Singers Night		Singers Night

JULY DATES

WEDNESDAY	05-Jul-00	12-Jul-00	19-Jul-00	26-Jul-00	02-Aug-00
FALCON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
FOUR FOOLS	Singers Night	Singers Night	Singers Night	Christina Smith & Jean Hewson	Singers Night
RED BULL	Mainly English Session				Mainly English Session
THURSDAY	06-Jul-00	13-Jul-00	20-Jul-00	27-Jul-00	03-Aug-00
BIDDULPH	Dave Swarbrick & Alistair Hewlett		Nacy Kerr & Joe Fagan		Closed
THE BOATHOUSE					
FLEETWOOD	Singers Night	Singers Night	Robb Johnson	The Hedgehogs	Singers Night
GREGSON LANE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PARKYHOUND	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PARKGATE				The Bushburys	Singers Night
RAILWAY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
RUTHIN ACOUSTIC	Mike Silver	Singers Night	Singers Night	Singers Night	Singers Night
THE SHIP INN	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WREXHAM	Closed	Closed	Closed	Closed	Closed
FRIDAY	07-Jul-00	14-Jul-00	21-Jul-00	28-Jul-00	04-Aug-00
*BIDDULPH			His Worship & The Pig		
BOLLINGTON	Singers Night	Galliard	Singers Night	Roam	Singers Night
CARLISLE FOLK & BLUES	Closed	Closed	Closed	Closed	Closed
MILNTHORPE	Singers Night		Singers Night		Singers Night
NORTHWICH	Singers Night	Red Ten	Singers Night	Bob Fox (tbc)	Singers Night
PORKIES	Sally Barker				Guest tba
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
RHYL	Singers Night	Singers Night	Ian Bruce	Singers Night	Singers Night
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Closed	Closed	Closed	Closed	Closed
SATURDAY	08-Jul-00	15-Jul-00	22-Jul-00	29-Jul-00	05-Aug-00
*BIDDULPH			Folk in The Park - Biddulph Grange Country Park		
CITADEL	Dave Swarbrick & Kevin Dempsey				
HAZEL PEAR	Acton Bridge Folk Festival				
OSWALDTWISTLE	Singers Night				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)

AUGUST DATES

SUNDAY	06-Aug-00	13-Aug-00	20-Aug-00	27-Aug-00	03-Sep-00
ALBION	Singers Night	Singers Night	Daz Barker & Anna Bearne	Singers Night	Singers Night
BOTHY	Closed	Closed	Closed	Closed	Closed
BREMETENNACVM	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
MONDAY	07-Aug-00	14-Aug-00	21-Aug-00	28-Aug-00	04-Sep-00
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PROSPECT	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
SWINTON	Jon Brindley	Singers Night	Simon Davey	Singers Night	Micron
TRITON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	08-Aug-00	15-Aug-00	22-Aug-00	29-Aug-00	05-Sep-00
8:45 at LANE ENDS	Closed	Closed	Closed	Closed	Closed
FURNESS	Closed	Closed	Closed	Closed	Re-opens
HOWCROFT INN	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
JOHNSON'S ACOUSTIC CIRCUS	Performers Night	Performers Night	Performers Night	Performers Night	Performers Night
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	Guest tba	Singers Night	Singers Night	Singers Night	Singers Night
RING 'O' BELLS	Bram Taylor	Singers Night	Singers Night	Singers Night	Singers Night
UPSTAIRS @ THE EAGLE		Singers Night			Guest tba
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	09-Aug-00	16-Aug-00	23-Aug-00	30-Aug-00	06-Sep-00
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
BURNLEY	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
CASTLE	Singers Night	Singers Night	Singers Night	Singers Night	Guest tba
CHESTER	Closed	Closed	Closed	Closed	Closed
DENBIGH	Singers Night	Singers Night			Singers Night

AUGUST DATES

WEDNESDAY	09-Aug-00	16-Aug-00	23-Aug-00	30-Aug-00	06-Sep-00
FALCON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
FOURFOOLS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
RED BULL					Mainly English Session
THURSDAY	10-Aug-00	17-Aug-00	24-Aug-00	31-Aug-00	07-Sep-00
BIDDULPH				Clive Gregson & Bob Hewerdine	
FLEETWOOD	Singers Night	Singers Night	Singers Night	Eileen McGann & David Knutson @ North Euston Hotel	Singers Night
GREGSON LANE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
GREYHOUND	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PARKGATE				Tom Topping Band	
RAILWAY	Singers Night	Singers Night	Singers Night	Singers Night	Gypsy Reel
RUTHIN ACOUSTIC	Singers Night	Singers Night	Wizz Jones (tbc)	Singers Night	Singers Night
THE SHIP INN	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WREXHAM	Closed	Closed	Closed	Closed	Closed
FRIDAY	11-Aug-00	18-Aug-00	25-Aug-00	01-Sep-00	08-Sep-00
BOLLINGTON	Singers Night	John Wright Band	Singers Night	Singers Night	Alien Folk Life
CARLISLE FOLK & BLUES	Closed	Closed	Closed	Closed	Re-opens Guest tba
CITADEL				The Poozies	
MILNTHORPE				Singers Night	
NORTHWICH				Singers Night	
PORKIES	Pigeon English	Singers Night	Singers Night	Singers Night	Singers Night
PRESTON	Singers Night	Singers Night	Singers Night	Mike Silver	Singers Night
RHYL	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Closed	Closed	Closed	Closed	Closed
SATURDAY	12-Aug-00	19-Aug-00	26-Aug-00	02-Sep-00	09-Sep-00
HAZEL PEAR	Closed				
OSWALDTWISTLE				Singers Night	

Notes:

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

ADVANCE DATES FROM SEPTEMBER

8:45 at LANE ENDS

Re-opens Sept 12

BIDDULPH

Sep 2 - Eric Bogle Band (Biddulph Town Hall)

Sep 7 - Irene McGowan Sep 21 - Bob Hall Oct 12 - Anam

BOLLINGTON

Sep 22 - Solan Sep 29 - Redmayne

Oct 13 - Chuck Fleming & Sean O'Rourke

Nov 10 - Anthony John Clarke

BOTHY

Sept 10 - Brian Peters Sept 24 - Graham & Eileen Pratt

Oct 1 - Artisan Oct 15 - Pete Morton Oct 29 - Risky Business

Nov 12 - Roam Dec 17 - Office Party

CHESTER

Sep 20 - Eric Bogle Band Oct 4 - Colum Sands

Nov 22 - Ben & Joe Broughton

Dec 13 - Chris While & Julie Mathews

CITADEL

Sep 22 - Maddy Prior Nov 4 - Niamh Parsons

Dec 1 - Waterson/Carthy Dec 14 - Frances Black

CONWY

Nov Date tba - Jez Lowe & The Bad Pennies

Early 2001 Date tba - John Wright Band

FOUR FOOLS

Sep 20 - Solan Oct 23 - Belshazzar's Feast

HOWCROFT INN

Sep 26 - Lynn & Barry Hardman Oct 10 - Jon Harvison

JACQUI'S FOLK CLUB

Oct - Date tbc - Judy Small (Aus)

NORTHWICH

Sep 22 - Tanglefoot (Canada) & Mind The Step

Oct 20 - Madcap Nov 10 - Burach

Nov 24 - Nancy Kerr & James Fagan

PARKGATE

Sept 28 - Eric Bogle Band Oct 28 - Dave Mallet

Nov 30 - McCalmans Dec 21 - Gary & Vera Aspey

PLAYHOUSE 2

Nov 18 - Little Johnny England Dec 23 - Albion Band

Jan 20 - Gordon Giltrap Mar 3 - John Wright Band

Mar 31 - Julie Felix May 5 - Chris While & Julie Mathews

PORKIES

Oct 6 - Albion Band Nov 3 - Vin Garbutt

Dec 1 - Harvey Andrews Dec 15 - Wilson Family (tbc)

RAILWAY

Sept 21 - Les Barker

Sept 23 - Saturday Special with Martin Carthy

RHYL

Sep 22 - Steve Tilston

RUTHIN ACOUSTIC

Oct 19 - Phil Hare Nov 16 - Ken Nicol

SWINTON

Sep 18 - Redmayne Oct 2 - Pete Morton

Oct 28 - Swinton Folk Festival Nov 6 - Wakes'R'Us

Nov 20 - Martin Young Dec 4 - Ken Pearson

Dec 18 - Xmas Party

WESTHOUGHTON

Sep 22 - Bernard Wrigley (Opening Night)

Sep 29 - Eric Bogle (Ticket only) Dec 8 - Lucy Kaplansky

WOODEN HORSE

Oct 15 - Martyn Wyndham-Read

Nov 12 - Salt of the Earth (tbc)

Dec 10 - His Worship & The Pig

WREXHAM

Oct 5 - Paul Downs Oct 19 - Singers Night with Yardarm

Nov 2 - Harvey Andrews Nov 16 - Singers Night with Yardarm

Dec 7 - Jeremy Taylor Dec 21 - Xmas Party with Kieran

Halpin (tbc)

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

BOATHOUSE - Eddie Morris, Brass Tacks

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

BREMETENNACVM - Trouble at' Mill

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

CHESTER - Jacqui Macdonald & Friends

DEESIDE - Ficklefinger

FALCON - John Bond, Clansfolk

FLEETWOOD - Spitting on a Roast

FOUR FOOLS - Angie Bladen, Mark Dowding, Derek Gifford, Janet Hale, Tom & Ann

GREGSON LANE - Trouble at' Mill, Celtic Fringe

GREYHOUND - Kieron & Mary Hartley

HAZEL PEAR - Pigeon English

HOWCROFT INN - Ron Callow, Mick Unsworth (Micron)

JACQUI'S FOLK CLUB - Jacqui Macdonald & Friends

MAGHULL - Tony Gibbons, Loctup Together, Bob Tyrer, Clover, Paul Robinson, Joan Galimore, Joe Ryan, Back in Business, Jane Day

MILNTHORPE - Frank & Sheila Lewis, Steve Black, Dave Summers, Roy Wilcock & Bridget Guest, John Harper & Rosi, Paul & Jan Ramsey, Bob Hellon, John Hodgson, Gill Turner, Ken Lawson, John & Angela Cowell

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

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

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

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

WESTHOUGHTON - Auld Triangle

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

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

{Ed: Club organisers please check that your club residents are listed and that they are correct and up to date. If not please let Chris McIlveen know so they can be updated}

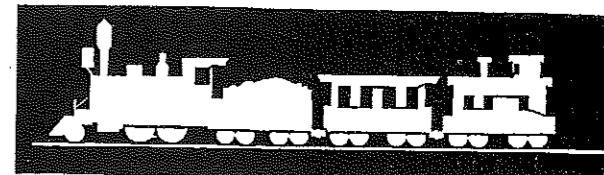
THE RAILWAY FOLK CLUB

The Railway Hotel

Heatley

Lymm, Cheshire

Tel 0161 432 4317



Every Thursday at 8.30pm

LYMM FESTIVAL WEEK

10 JUN

"FESTIVAL SATURDAY RAILWAY SPECIAL"
with VIN GARBUTT

12 JUN

FESTIVAL POETRY NIGHT

13 JUN

FESTIVAL IRISH NIGHT
with GARVA * GARVA

14 JUN

FESTIVAL POETRY and FOLK CONCERT

15 JUN

FESTIVAL SINGERS' NIGHT

16 JUN

FESTIVAL FRIDAY NIGHT CEILIDH
with FIVE BAR'D GAIT

17 JUN

"FESTIVAL SATURDAY RAILWAY SPECIAL"
with HARVEY ANDREWS

22 JUN

Singers Night

29 JUN

MAGGIE BOYLE and TONY GIBBONS

6 JUL to 31 AUG

All Singers Nights

7 SEPT

GYPSY REEL

14 SEPT

Singers Night

21 SEPT

LES BARKER

23 SEPT

"SATURDAY RAILWAY SPECIAL"
MARTIN CARTHY

28 SEPT

Singers Night

Contact: Don Davies 0161 432 4317

dance track that they've heard on a Saturday night at a club in the middle of Manchester. It's their generation and they're going to change it. If they slavishly reproduced what I'm doing, I'd be horrified.

An element of performance

The folk world is a very friendly place. Often people don't actually say what they mean. They try not to offend but this can lead to mediocrity. We should be questing to improve, whatever level you're performing at.

I took a City and Guilds teaching qualification last year and it's interesting to analyse how you do things, because passing information on is a very fundamental thing. It made me think about how you perform. I've had arguments about this in workshops at Whitby. I remember one person who covered his ear, the classic folk cliché, shut his eyes and turned towards the ceiling. If you do that, do you think you're going to communicate anything to the audience?

If you want to watch someone, then there's an element of performance. I do think the folk world is notoriously shy of the performance bit. It doesn't need to be singing and dancing or the excesses of Country and Western. Wearing guns and Stetson hats I find inconceivable. It would be like dressing up as a ploughboy with smock and crook to sing Searching for Lambs.

A distillation of life

I sail on tall ships with the Sail Training Association, so singing a sea song or a shanty is not an abstract concept for me. It's actually bits of rope and wood and sails that I know. I have organised a crew to raise the sails by hand. It's a damn sight harder work than most people realise. You can see why the choruses are not complicated. It's great fun when the only work you're doing is holding a pot of beer, but once you start pulling on a rope and your fingers start stinging and skin starts falling off, it's quite a different story.

I'm a bit of an adrenalin freak. I normally do something and then worry about it afterwards. That's why sail training is so good. It's like that first day at school again. You'd forgotten that feeling of walking in somewhere that you don't know. Even the people who don't believe that they can do it, try things after a few days. By the end of a couple of weeks, they're beginning to swagger a little bit. That's exactly what the object is - to discover yourself.

It's a distillation of life. You've got to resolve conflicts because you're living on a boat. You can't get off. The vast majority learn to muck in and they learn to tolerate. You'll blossom as an individual and you'll also blossom as a crew. You'll be mates with some of the people for the rest of your life. It's a unique experience. And teenagers, after someone's been sick on your clothes because you didn't put them safe, you start to put them away. So it can even work miracles!

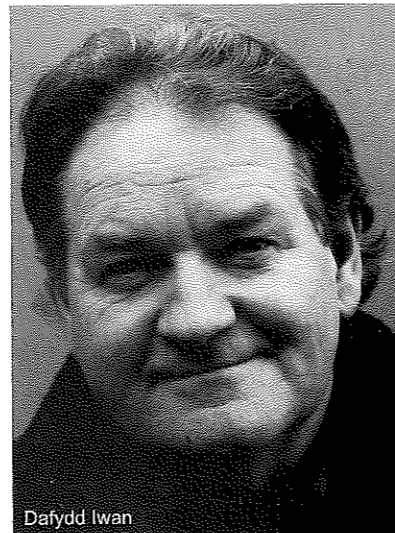
No Masters Co-operative will celebrate its tenth anniversary this year with the release of two CDs, Lester Simpson's 'One' as well as Ray Hearn's first record. The CDs will be available in June from No Masters at 78, Moorgate Road, Rotherham, S60 2AY, telephone 01709 375 063. In the East Midlands region, you can listen to Lester and Mick Peat on Folkwave every Tuesday from 7 to 9pm on BBC Local Radio.

LAST OF THE WELSH MINSTRELS

In a bleak and cold midwinter Theatr Clwyd, Mold sprang quite a surprise on the evening of 3 December with the virtually unannounced farewell concert of one of the most endearing and

enduring singers and songwriters that Wales has ever produced.

Dafydd Iwan has had many thousands of words written about him over a musical career spanning the last 4 decades of the 20th century and the vast majority of them have been complimentary. He has become an icon to succeeding generations of Welsh language speakers. Back in the 1960s he was hailed as Wales answer to Bob Dylan, but he was always much more than that. His ideals were far deeper rooted, though his songs may have had the same lyricism and cutting edge as his American contemporary. His protests were directed at the oppressors of a nation and reflected the bitter struggles of the people to rise beyond the black holes and fiery furnaces that were their daily lot, from the miners of the Rhondda to the steelmen of Shotton.



Dafydd Iwan

Dafydd cared, and he cared with a passion that swept everyone along with him, as his battle hymn anthems, like "I'r Gad", were taken up and sung across the Principality, bridging the gap between young and old, the poor and the blessed, the knowing and unknowing, amongst his growing band of devoted followers.

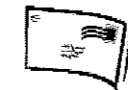
It was as if all those great men of history like Llywelyn ap Gruffydd and Owain Glyndwr had somehow transferred their long dead thoughts through time to be encapsulated in their charismatic champion, a minstrel in the mould of Arthur's court (after all some claim Camelot was really a Welsh fortress!), to spread the word among their people once again. The people listened and came back to listen in their thousands down the years. Some causes were won and, inevitably, some causes were lost but in time Dafydd became the ideal ambassador for his beloved country, travelling far beyond its boundaries and awakening the hiraeth in those who left these shores for new lives in the lands across the great oceans.

He also founded SAIN records, the launching pad for many Welsh artistes who would never have received the recognition they deserved without this North Wales-based Company to nurture and promote their talents. All this and a successful political career has forced Dafydd to make some hard decisions and, alas, it is the concert touring and live gigs that have had to go, although we will still be able to enjoy his music through the medium of CD.

I live in Wales and have an affinity with the land of my grandfather, though I am not Welsh born or Welsh speaking, but that does not prevent me from admiring the man his music and his achievements. I wish Dafydd well in his "retirement" but suspect (and hope) that, in one form or another, he and his songs will be heard well into the new millennium.

Ian Chesterman

LETTERS



LETTER TO BBC RADIO LANCASHIRE

I like listening to BBC RADIO LANCASHIRE - to quote some of the jingles/catch-phrases that are used, on the station, several times each day: - "Radio Lancashire is always close to you" - "It's your voice" - "The voice of the county". Very local indeed, and every credit to the powers that be for catering for our Asian community with both music and current affairs programs.

However we seem to have a serious anomaly every Saturday lunch time when we Lancastrians (of every conceivable ethnic background) are condemned to an hour of Mid Atlantic Drive! - i.e. The Country Music Show.

I'm a musician, I appreciate all types of music (including country). What I don't want is an hour-long slot of 'nothing but'. I certainly don't want "News From Nashville" - I want news from Bamber Bridge, Preston & Blackburn.

Come on Radio Lancashire there is enough musical talent in the county (including some fine country bands) to merit doing a show full of local material rather than all that 'Gran Ole Opry' rubbish.

Yours Faithfully

Graham Dixon

Dear Editor

In September 1998 I literally threw myself in at the deep end and started my first Folk Club. With support from Bob Callaghan, Halton Castle, Runcorn and armed with a comprehensive list of recommended artistes, given to me by Bob, I began.

On many previous occasions I had visited Folk Clubs with my friend Chris Roach - an old folky - I did say old Folky and not old fogey! Ha Ha. I became very easily bored with the 'finger in the ear' monotonous tuneless songs.

Since starting the Ring-O-Bells club in Widnes, I have grown to realise that there are not only beautiful and melodic songs within the folk scene - but also excellent vocalists and musicians. In fact, if one concentrates on the words, accompaniment, vocal in that order, folk - as roses do - can grow on you and become 'moreish'!

The reputation of the club is slowly spreading and visitors are increasing. In January 1999 our first artistes were 'No Turn Unstoned' - Steve Chatterley and friends. They were superb, tuneful, talented and altogether very entertaining.

Due to commitments I can only manage one extra evening out at a folk club. Usually the Travellers Rest, St Helens, is the one I plump for. It is close and the talent is great, with a friendly crowd and bags of fun.

Our residents include Jean Crompton/vocal; Ian Hare/Banjo; Peter Cheetham Vocalist/Guitarist; Alan Swannick/Vocal; Chris Roach Singer/Songwriter; Valerie/Badger/Vocal; Myself Vocal & poems (Pam Ayers); Terry Pierce/Vocal; John/Vocal and George/Guitar - I'm ashamed to say I don't know their surnames but, they are important and regular members of the club.

Our most recent artistes were 'Roam', a unique group whose original music is quite incredible. Certainly well worth a hearing. I reckon they will soon be 'big' in the folk scene.

I must mention that I have visited the Wooden Horse Folk Club - what talent. Quartz, LocTup Together, Back in Business to name but a few. A very well run club.

Kindest regards to all in the folk scene.

Iris Bickerstaffe

FRETTED INSTRUMENT CONSTRUCTION COURSE AT MANCHESTER COLLEGE OF ARTS AND TECHNOLOGY

Dear Folk North West

This letter is to let you know about progress with the **Fretted Instrument Construction Course** at **Manchester College of Arts and Technology**. I hope you can include this in the news section of your magazine as I am trying to attract more people from a "Folk" and traditional music background to the course.

The course began two years ago and the first group of students have now completed and passed the course. They will be awarded HNCs in the near future.

During the last two years the students have built approximately 35 instruments covering a wide range which includes Guitar (steel strung 6 and 12 strings, and Acoustic Basses as well as Classics), Mandolins, Mandolas and Bouzoukis. They also complete written work covering properties of wood, the development of fretted instruments and instrument design.

The students are mostly musicians who wish to either pursue a second career in instrument making or play instruments they have made themselves. But we also have students who have come from a carpentry background or are general music enthusiasts.

The course is part time (one day a week) and the next group will begin in September.

Anyone interested should contact the MANCAT enquiry line on Freecall 0800 0688585 or call David Lim on 0161 881 2796.

If you would like any further information please feel free to contact me.

Many thanks

David Lim, Course Tutor

From: Graham Dixon (Trouble at Mill)

To: Ken Bladen Editor Folk North West - North West Federation of Folk Clubs

Subject: **Charging for Links???**

I couldn't believe that you (or your agents) are proposing to charge thirty five to fifty pounds for a link, on the new FOLK NORTH WEST page.

There are hundreds of pages, including my own, which publicise - Local Folk Music and link to other sites - free of charge (the driving force being the love of Live Music - not the possibility of extracting 'hard earned' money from the much needed coffers of local Folk Clubs).

I could understand it if the Federation were publishing the page themselves and asking for donations (to help the cause) for inclusion of links, but this is (IMHO) a prime example of 'some small time capitalist' cashing in.

It was interesting (but not surprising) to see how many links appear on the page - Guess How Many? - NONE.

Do you really think Folk Club Organisers are that Gullible? After all most of us use the internet because it offers us the opportunity to promote our cause - to the masses - FREE OF CHARGE.

Regards

Graham Dixon

Copy to all links on my page + uk.music.folk

[Ed:- This is the letter sent to all the Federation Clubs that Graham is referring to.]

Dear Club Organiser

Folk North West is now on line. The web site was launched on Saturday 8 April. Our web site address is www.folknorthwest.co.uk.

The site has been designed and set up by Ideal Icon free in return for some advertising. Please visit it and offer your comments.

As a one off offer Ideal Icon are offering to any Fed member the opportunity to have a web site created at a cost of £175.00 which includes domain name registration, the first year's web space rental and a multi-page and interactive web site. This is an extremely competitive price.

This is obviously out of financial reach for the smaller club, but there is an alternative. One of the pages of the Folk North West site contains the complete club listing as per magazine (thus fulfilling at least one of the federation aims). It is possible to set up a link page from the club listing, which could display information etc about the club selected.

Again Ideal Icon are offering a good deal. £35.00 for one year's link or £50.00 if the club wishes to include a photograph - say of the Residents or the venue for example. They will also maintain the site for a year so that the club can make any changes at any time (included in the cost). Anyone who accesses the Folk North West site can then link to your page at the click of a mouse. They will not be able to access the club from outside the site as this is a link and not a web site.

Anyone opting for their own web site will of course have an automatic link to Folk North West. If any club who currently has a site would like to establish a link please contact me.

The above offers are available up to 1 June 2000.

Ideal Icon can be reached by email - info@ideallcon.com or you can contact me and I'll put you in touch (01942 258459).

Cheers

Kath Holden

[Ed:- Now to me it seems that Graham has got hold of the wrong end of the stick and rather than examine it carefully or ask questions about it he has decided to beat us over the head with it. May I suggest that if you are thinking of setting up your own web site you approach Graham and see if he is prepared to do it for nothing and then we will gladly as stated in the letter add a link to your web site at no cost]

Letter from Westhoughton Folk Club

Just a note to say.....

Thanks to everyone for their cards and good wishes following our award at the Waldorf Hotel in February. Winning the accolade came as much as a surprise to us as it did to many other people. Westhoughton Folk Club celebrated 26 years earlier this year

and the award is a fitting reward for all those who have supported the club over many years.

I am all too aware that there are many clubs around the country, indeed a number here in the North West, which could easily have been named "Folk Club of the Year" and that fact alone will make us cherish the trophy.

So once again, on behalf of 'Auld Triangle' and the members of Westhoughton Folk Club, Thank You.

Pat Batty

FOLKUS - NEWSLETTER

The very first Folkus workshop was held on Saturday 1 April in Garstang High School, Garstang, Nr Preston. Commencing at 10.15 am the day long workshops attracted twenty people drawn from all over Lancashire. The Tutors were John Vaughan Price - Bodhran, Chris Pollington - Accordion, Phil Brown - Penny Whistle, Martin Ellison - Melodeon, Derek Gifford, Rusty and Stu Wright - Guitar, with Chris Coe teaching her class how to use their voices in her singing workshop.

From the analysis of the assessment forms completed by the pupils, who ranged from fifteen to over forty in ages, all thoroughly enjoyed the day. The tutors too, all experts and famous in their own musical disciplines were pleased with the attentiveness and enthusiasm shown by all.

To demonstrate their newly learned skills all gathered to pay and perform together with family and friends enjoying the end of day concert. All the pupils expressed an interest in attending future workshops.

Folkus workshops were also held in Chorley 15 April, Barnoldswick 29 April, Fleetwood 6 May and looking ahead Accrington 9 September. The rolling programme of workshops will begin again in the autumn with venues being sought in Burnley, Preston, Skelmersdale and Ormskirk.

Folkus also supported the Canadian Pierre Schryer Band on their tour in May, by organising concerts throughout Lancashire. Pierre Schryer was raised in the rich Franco-Ontarian culture of a family whose name has become associated the world over with great traditional fiddle music. A gifted performer, he delights in playing and composing in a range of styles from Irish, Scottish and French Canadian to Canadian Old Time and American Swing. Pierre has been the Canadian Open Fiddle Champion, Canadian Grand Masters Fiddle Champion, Quebec Fiddle Champion and North American Irish Fiddle Champion.

Pierre's music has received critical acclaim and airplay on national and international media, including CBC TV, CBC Radio, PBS and CMU Radio - USA, Irish Radio and the BBC. He is a very popular performer at international festivals and returned to the UK for the second tour by huge public demand. On this tour Pierre was joined by his sister Julie, Brian Pickell guitar and the multi-instrumentalist Nathan Curry.

Their opening concert was at The Platform, Morecambe on Wednesday 17 May.

On Sunday 21 May they also performed at Look Street Hall, Accrington, whilst on the same evening the band were in concert at The Marine Hall, Fleetwood.

For further information on the workshops or touring bands, please contact the Chairman, Alan Bell at the Folkus Office on 01253 872317.

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.

May 3rd	COLLUM SANDS
Jun 7th	DALTA
Jul 26th	CHRISTINA SMITH & JEAN HEWSON
Sep 20th	SOLAN
Oct 25th	BELSHAZZAR'S FEAST



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

BOLTON FESTIVAL and WESTHOUGHTON FOLK CLUB

present

**EDDI READER, CLIVE GREGSON and
BOO HEWERDINE**
with AULD TRIANGLE

at the OCTAGON THEATRE, BOLTON

MONDAY AUGUST 28th 2000
at 7.30pm

Tickets £12.00

For information Tel. 01942 812 301

DIARY CHAT



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

Moorland View
Hoddlesden
Nr Blackburn
BB3 3NB

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

The very promising expansion of club membership continues, with no less than four clubs joining us. I have to make you aware that this is mainly due to the untiring efforts of our Chairman Dave Jones, who never misses an opportunity to 'sign them up'.

We bid a warm welcome to the following new clubs this issue :-

The Falcon Folk Club is run by Pete Skinner at The Falcon Hotel, in Poulton-le-Fylde. The club runs weekly on Wednesday evenings from 9:00 pm, and features singers nights. Contact Pete on 01253 301483 for further details.

The Playhouse 2, in Shaw, Oldham does not have a specific regular night, but is booking various guests. The club is run by Barrie Cottam, on 01706 847494.

Finally, two new clubs run by Alison Parker in The Wirral. The first is **Deeside Folk Club**, at The Jug and Bottle, in Heswall. This club meets on the first Wednesday of the month, and features singers and musicians nights. The second club is **The Shippons Folk Club**, at The Shippons Inn in Irby Village. Here you can find singers and musicians nights every Monday evening, kicking off at around 09:00 pm. Alison can be contacted on 0151 648 4444.

There are some more exciting folk nights coming up at **St Wilfrid's Parish Centre** in Standish, run by our erstwhile Chairman. The Tom Topping Band will be there on June 16th, followed by Tanglefoot from Canada on September 21st. Finally, a real treat in store on November 30th, with The John Wright Band. Anyone who has been to one of Dave's club nights will testify to a great atmosphere, wonderful company and delicious hot roast beef sandwiches at the interval.

• Are Your Club Details Correct?

Clearly an increasing number of you out there are coming to rely on the accuracy of our Club listings for information. This is great, but it is now vital that this information is regularly reviewed and kept up to date. So can I ask each Club organiser to check the information in the listing in this issue, and let me know if they spot any errors or changes.

In addition, I am currently looking to re-organise the format of the listings page, to include the increasing number of Internet addresses and web sites which Clubs are now acquiring, so let me have this information as well.

• Today - the North West, Tomorrow - ????????

Helen and I just recently spent a marvellous night at Uig Hall, near Dunoon in Scotland, as part of a 'Music in The Castle' weekend organised by Lorna and Dave Dewar. We were treated to a wonderful display of local folk talent, as well as singers from Holland and Germany. The climax of the evening was, however, a truly special performance from the John Wright Band, who literally brought the house down. We have decided to produce a review of the weekend in conjunction with Dave Jones, which will appear in the next issue of the magazine.

Anyway, we got talking to many people from the area, who were very interested to see the magazine. I think we even managed to sell a few copies of the last issue. However, some people pointed out that the 'Folk North West' title tended to suggest to them that there would be nothing in it for them. It is already the case that the coverage of the magazine goes far beyond this area. I would therefore like to propose that we should at least consider a 're-branding' of the magazine and the Federation, to more accurately reflect the breadth and scope of the organisation these days. Any views on this would really be most welcome.

Many Thanks.

Chris McIlveen

BOOK REVIEWS



LANCASHIRE BONDS Alan & Les Bond

To quote from *The King's Visit to Hoghton Tower*, one of the poems in this collection, it's "a reyt good Lancashire do".

Those who remember the late Alan Bond and his 'perfectly true stories' will find many favourites included here. Those who have heard Les reciting at folk clubs and wondered whether you 'heard 'im reyt will have the chance to peruse the words at leisure.

Some of these poems are dialect, some standard(ish) English and a number are based around puns or old jokes (a bit like the Bond brothers). Not all the poems are masterpieces, not all are as good on the printed page as when read out aloud in a Lanky accent., but there are some gems in this collection. Worth a special mention are the Great War poem *No Time fer Skrikin* which won the Samuel Laycock Trophy in 1987 and - from the sublime to the ridiculous - *The Mystery of the Marie Celeste*.

For me, the outstanding poem in this collection is *Gone but not Forgotten (T'Concert in t'Sky)*; I don't think I'm biased because I hear Les perform it now and then. It's a Lancashire free and easy night, compered by Frank Randle with guests including Gracie Fields, Sam Laycock, George Formby (Jr and Snr) and Scowie's favourite - Kathleen Ferrier who "sung just like a linnet, / *Th'oly City - Crimond - Bless this heawse / Tears flood - aye even fro' Randle, / All t'place wur as quiet as a meawse.*"

I'd like to give the last word to Mally Dow, whose poem *In Memory of Alan Bond* is included in the back of this book, together with contributions from Scowie, Dave Dutton and Jim Atherton.

Now his words will be with us for ever,
Although he went with no time for goodbye.
And one day we'll all be together
For t'start of yon concert in t'sky.

If you want to polish up your recitations for the concert, this is a good place to start!

Available from Landy Publishing, Acorns, 3 Staining Rise, Staining, Blackpool FY3 0BU for £4, post free if payment sent with the order.

Janet Hale

BARDS OF A FEATHER: Two Otley Poets Baz Cooper & Kevin Collier

Baz and Kevin are performance poets (although Baz 'rarely performs his work nowadays' according to the blurb on the back of the book). The poems in this 10 year retrospective are written for performance - I got a lot more out of them when I read them aloud (you need an understanding family if you are to read them with gusto!).

Like any collection, there is variable quality here - some poems are excellent and the first one included in the book is such. Anyone who has browsed through the little brochures of 'quality gifts' which drop out of the Sunday broadsheets will recognise *Catalogues* - as with many of the poems in this collection, it is not for the fainthearted.

Other poems worth singling out for a special mention are *Jim the Climber* who: "climbed big ones and small ones and hard ones, and once, when the grape he had kissed, / (And because he'd climbed all that were handy) he had climbed one that didn't exist" then there's *Buster* the plain-clothes police dog, *Granma* who lived in "A scruffy little back-to-back, at t'side 'o t' railway line. / T'canal were at one end o' t'street, at t'other, fact'ry wall / In fact it's t'biggest wonder wi could leave us street at all."

Politics get a mention through *The Grocer* and the work of various governments is represented in *Dear Yorkshire Water...* and *Branch Lines* which mourns the passing of the local railway lines and steam trains in particular (something dear to my heart even though I'm too young to remember steam!).

Favourite? As a Lancashire lass reviewing the work of two Yorkshire poets, it has to be the jointly written *V.Y. Day* which condemns the vandalism of the 1972 Local Government Act which resulted in local government reorganisation in 1974 (I know some of us have been through it again more recently):

Let us drive out the Linckies and Lanckies;
Humbersiders off Flamborough Head;
In Hessle and Bacup, we've losses to make up
Better dead in Todmorden than red!

There's some excellent stuff here - if only they could learn to spell - 'Lanckies' indeed!

Available from 2CV Publications, 31 Orchard Street, Otley, W Yoks, LS21 1JU.

Janet Hale

{Ed: Did you see Derek Stanton on TV recently trying to teach actors to perform the works of Shakespeare in a Lancashire dialect to promote the local connection with Hoghton Towers?}

A COUNTRYMAN'S CHRONICLE : PART THREE KEITH SCOWCROFT

I like the strong rhythms of Scowie's poems. I can almost hear the rocking of the boat in *Out of Balmala*;

"The lures they are all shiny and the reels are all set so,
And the engine's ticking nicely, as out at dawn we go".

or the sound of the pacing of feet when Scowie returns to *Littondale in Springtime*. I like too the regular rhyme schemes, sometimes Scowie uses thyme in three successive lines as here,

"A spotted trout lies by the bank, and waits with wafting tail
For an early hatch of Olive, and not without avail
It sets sportsmen rejoicing, in lovely Littondale."

Having had the good fortune to visit Littondale I understand exactly what Scowie means by its loveliness. In *The Prisoner*, a poem about unrequited love there is rhyme within the lines,

"No state so hard as love debarred
No prison walls so stout
There is no key, and nor will be
To let love's prisoner out".

that reinforces the sense of confinement the lover feels. Indeed all the poems are carefully structured, in some a chorus separates the regular verses, in others the forms is appropriately couplets punctuated by recurring lines as in the shanty *Off Valpariso*, or the verses have a repeated refrain as in *The Affetside Carol*

These features of strong, regular rhythm, rhyme and structure are ideal for poems that are to be read aloud or be put to music. They become enjoyable shared experiences, perfect for folk club singarounds. Scowie draws too on many phonic devices that enrich the sound of the poem as it is read aloud such as the alliterative 'b' and 's' sounds in *Emerald Silk*

"Wages borrowed, begged and spent, she still had cause to curse",

or the power of repetition in *Halloween*

"Beneath the stars there stands a steeple
Beneath the steeple lie the graves"

While I do not share the sentiments of *The Purest of Pleasures* a poem celebrating the joys of foxhunting, I love the assonance in the refrain,

"From the cry of the hounds, and the sound of the horn"

I am in no doubt that these devices heighten my enjoyment of the poems.

The themes of Scowie's poems are the universal ones. Many celebrate the recurring cyclical rhythms of the natural world as in *Milly the Mare*, *Reflection*, *Butter Churning* and *The Farming Year*. In *The Stormcock* Scowie sets man's changing condition against these changeless natural rhythms. Another favourite theme is love in its endless variety of forms: unrequited, rejected, lost, gained, physical or fanciful, brief or lifelong. One of my favour poems in this collect is *I Met My Love In The Morning*. This was very well received when I read it at The Wooden Horse

Folk Club. The poem makes reference to specific types of wood as they burn upon the fire and to the songs of specific birds heard by the couple. Whether it is these or the potency of the mutual quality of the relationship celebrated in the poem that gives it such power I am not sure. It has of course all the devices I like best in Scowie's poems, a careful structure, strong rhythm and regular rhyme.

Another recurring theme is that of well loved people such as *The Gentleman of Song* and well loved places such as *The Isle of Skye*. All things nautical, the sea, sailors and fishermen provide a rich source of inspiration. *That Old Death Trap* concerning the breaking up of a 'roughhouse little coaster' is particularly memorable. I am not as impressed by the poems that have been derived from secondary sources such as *A Swansea Jack and Jill* and *Rounding the Corner* as I am with those that have arisen from direct experience. The lines are vivid when Scowie is writing from finely described close observation,

*"The mass of yellow Celendines, that sets the scene aglow
And the first pale buds of bluebell, that promise such a show"*

Scowie seems to write with the authority of first hand knowledge when writing about country life,

*"September's month we work the stubble,
And carting muck is all our trouble.
That corn may thrive and yields may double."*

There are two poems in this collection that express a generalised home spun philosophy, *Whistle Your Way Through The Day* and *Just Consideration* that lack vigour in comparison with the poems Scowie has written in celebration of well loved places such as *The Isle of Skye*

*"Where the sea trout leap out, and gleam in the sun
And offer a hint that the salmon might run
And give endless enjoyment and maybe a prize
To the lad that tries lures, or those dark little flies
There's a bridge that's pure pleasure, over Brittles
bright flow,
And a dell where at evening two lovers might go."*

Indeed Scowie seems to be at his best when writing from personal experience. There are several poems that exude the pleasure of remembered fellowship, conviviality and good humour such as *Out of Balmalia* and *The Demon Drink*. Scowie has a good sense of fun. Several of the poems are lightly humorous, such as *Natalie Fazakerlie* (what a name to conjure with!)

*"Oh Natalie Fazakerlie, you've ruined my anatomy,
First you used to flatter me, now you only batter me."*

Or are ruefully self-mocking as in *That Day At That Dance*,

*"It was further advances,
Away from the dances,
That brought me a pile of distress."*

and *Delaney's Donkey* is packed full of ironic humour.

Even the poem *'As May Came In'* which has an almost mystical quality concludes with a wryly humorous note,

*"Just now and then on market day, when I'm in town awhile,
I note a tall and slender lass with a rather impish smile."*

Many of the poems tell a story. *Milly The Mare* is a charming poem in which the birth of a foal brings new life not only to the farm but to the old carter who cares for the foal. In *Emerald Silk* a ploughboy is compensated for failure in love by success at the ploughing cup. It is a rich, full story of the country. *Butter Churning* reminds the reader that country life is not idyllic, it can be hard and lonely for a poor country girl. Thanks to the "diverse choice of subjects" mentioned in the forward by Bob Copper this volume offers poems to satisfy a wide range of tastes and I recommend it to you.

Mary Wilson

**'WRIGLEY'S WRITINGS' - Bernard Wrigley
Landy Publishing**

It's nice to be able to write a review without having to give any details of the performer - let's face it - if you haven't heard of Bernard by now you must have been living on another planet! In fact, much of what is in this book you probably **will** have heard at one time or another over the years. Old favourites are here like 'Our Bill and the Concrete Mixer' ("My first song", says Bernard), 'Knocking Nelly' (now a Trilogy), 'Young Molly Kershaw', 'Lancashire Lasses', 'Plastic Pies'..... well you probably have got the message by now..... yes, a subtitle for this booklet should be 'Bernard's Little Song Book'!

So now you too can learn all the chords and all the words to his songs and poems and regale your friends/local folk club/relatives/people you meet on holiday etc. (delete or add as applicable) with Bernard's highly entertaining renderings.

BERNARD! WHAT HAVE YOU DONE? You realise that by releasing this book these little ditties are now going to be sung all over the place such is their appeal don't you? You also realise, I hope, that the less well known ones, both spoken and sung, like 'Commotion in the Cludgie' (so **that's** how you spell it), 'Beautiful Tripe' (my God he wrote that for Radio 4!) and 'Holes in the Road' (based on Blackburn carr parrks no doubt) and others will also be taken up by the world and his brother. Hells bells, we're going to be awash with Wrigleyitis throughout the western (oh all right, North western) world. Not only that but it's available in virtually every bookshop in the north - west. I've even seen it in (takes a large breath) Waterstones!!! Hang on, what's this? 'Vasectomy' hmm..... it might get a laugh... now what are the chords again?.....

Giff.

OBITUARY

Pat Scrase, Jan 2 2000

Tireless Editor of Folkwrite for 15 years. Never stuffy, always on hand to help with clubs and festivals. Champion of things Folk in and around Gloucestershire. Life and soul & all that. A friend to many. Real good egg. Miss her.

And now the good news, there are those who do not wish to see her efforts fade into folk history, Folkwrite will live on as a committed committee of mere shadows of Pat.

www.cresby.com (that man in Red)

FOUR FOOLS FOLK FESTIVAL

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

**JAKE WALTON & BILLY SURGEONER
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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
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SPOTLIGHT ON FLEETWOOD FOLK CLUB



Fleetwood Folk Club is held at the Steamer, near the docks. It is run by Dave Ryan and plays host to a variety of regular patrons, including Ron Baxter. One word of warning, although the welcome couldn't have been warmer, the room most certainly could - wear your thermals!

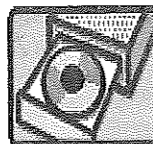
The evening commenced at about 8.45 pm with two songs from Dave and Mike France. It then proceeded in a singaround fashion until there was a five minute (and yes I do mean five minute) interval at around 10pm. After the break to refill glasses it was twice round the room again before the entertainment was over at about 11.15pm. The singers were enthusiastic and in some numbers there was sign language for the tone deaf! No, honestly...

The club was friendly and the soft drinks, at least, were very pleasant. In addition the regulars are as happy to send themselves up, having produced a list of lame excuses for those performers who know the sinking feeling that the song went okay at home, but when it came to performing in public... The regulars at the Steamer have got this down to a fine art, and produced the leaflet to prove it!

The club does not, however, only run singarounds. They also have guest nights about once a month which include floor spots for regulars, and there are theme nights. The variety of guests, regular and types of entertainment is wide and varied.

Jenni Hyde

CD REVIEWS



KAREN BURTON - Point On The Map. [Locrian Records BCFD 9803]

Karen is a native of Macclesfield who currently resides in Australia, and is in England this summer touring folk clubs and festivals, to coincide with the release of her debut album. After seeing Karen do a floor spot at Biddulph Folk Club three years ago, I was immediately impressed by the quality and clarity of her songs. At that time she had recorded a 6 track cassette featuring all her own material. It's a tape that has been played regularly in our house and car ever since. Luckily, for the uninitiated, these songs have been incorporated into this 14 track CD.

The subject matter of the songs is varied but a number of social, political and environmental themes predominate. 'Roof of the World' highlights the plight of the downtrodden Tibetans, ignored by the outside world because they have no natural resources to plunder - and there are a lot of Chinese to fight. 'Thousands of Years' demonstrates the fragility of our cultural and architectural heritage; dreams can be broken and destroyed almost overnight by tragic events in places such as the Balkans. The iniquity of racism and bullying against children is explored in 'Tom', while the problems of domestic violence are the subject of the excellent 'True Heroes'. In spite of the heavy content of the material an

underlying optimism shines through the lyrics and the characters.

There are also issues about street people and the unemployed. 'Gina' lives in shop doorways but harbours hopes of a rich man whisking her off to happiness. 'A Hundred Pounds More' examines the frustrations of Lee who cannot cut through social security and criminal justice red tape. All he wants is £100 to feed his family until the end of the month. All he gets is a £100 fine for taking out his frustration on a telephone handset at the benefit office!



Karen Burton

There are two particular favourites of mine. The title track, traces the pull of wanderlust through the generations and back again, and celebrates the importance of relationships over material well-being. 'As Time Rolls By' shows us the importance of not ignoring life opportunities when they arise.

Karen's poetic lyrics and ability to paint stories in song on a colourful canvass is set against a sparse acoustic accompaniment and relaxed understated vocal style. If there is a criticism it's that the arrangement and production could be more varied. Nonetheless, a very promising debut recording that will grow on you with each listening.

Lewis Jones

BRUCE DAVIES - 'The Best of Tomorrows'. [Roths Recordings RR010CD]

Bruce Davies is a Scottish singer and musician who actually spends much of his time on the near continent or in America. As a result we don't see a lot of him on the British folk scene and I was therefore glad of the opportunity to listen to one of his recordings with the purpose of reviewing it for the 'mag.'

However, on playing it I formed the opinion that it would probably be better reviewed in the Radio 2 section of the Radio Times. I say this in all good faith and certainly not in a derogatory way as Bruce is an excellent musician and composer and deserves to be recognised as such; but the lush strings and orchestral accompaniments that he has written (yes, he writes his own full orchestration to some of his songs) give them an air of Vince Hill rather than Ron Spicer! His own songs also tend to be in that genre and as a result aren't particularly memorable as folk songs but when you listen to his arrangements of Stan Rogers' 'Lies' or Harvey Andrews' 'Take a Little Time' then the man's obvious musical abilities shine through.

The majority of people on the folk scene might find this album is

somewhat overproduced for their taste but I have no doubt it is, and will continue to be, selling well at his gigs. Look out for him. To find out more visit his web site at: <http://members.aol.com/rothesbwd/index.htm> or write to Roth's Recordings, P.O. Box 7, Glenrothes, Fife, KY6 2TA.

Derek Gifford

MALLY DOW - 'Step Sitting: Poems and Songs' [Old House Music OHMCD 803]

This CD has a relaxed, conversational tone. Mally talks about her Romany relatives and shares her experiences and knowledge of Romany life with us. The talk, poems and songs flow easily into each other, with occasional musical interludes and the sounds of nature. If Giff had been here while I was listening to the CD, I'm sure he could have identified the birds whose songs are included in the atmospheric links.

Yes - I like this CD. It is not a romanticised view of life on the road, the harsh realities of being refused service, being stared at and shunned and being evicted from your camping ground are all represented here - the opening item *Free England*, and Nick's *The Darling Song* and *These Are the Gypsies* especially come to mind. The CD is a mostly Mally's own work, with a couple of items written by her husband Nick (see above) and some performances by Nick and a collection of fine musicians. It is nice to hear Nick singing folk music again (!) - I am probably biased as one of my favourite songs is included, *Red Headed Anne* - one of only two items not written by the Dows; the song flows well into Mally's *Travelling Ways*. However, the item that fascinated me was *Nature's Clock*, a lesson in how to tell the time from hedgerow plants; I shall pay more attention to them in the future.

This CD is not perfect. The recording quality is variable and the 'track listing' didn't correspond with what my CD player was telling me; there are 12 items on the CD (plus linkages) but the CD player registers only 6 tracks, so skipping back to favourites isn't straightforward. In terms of the content, as with many rhyming poems, sometimes the style is sacrificed to the end rhyme, but the CD as a whole is strong enough to bear these lapses.

It is an evening spent with an old friend by the fire.

Contact your old friend at Old House Music, 5 Park Lane, Flints Park, Thornton, Lancs FY5 5LR.

Janet Hale

GECKOES "The Red House" [OCR060]

My first impression of this CD was of a good English Ceilidh Band playing well chosen tunes and producing wonderful lively dance music.

Track 6 leapt out of the CD player to challenge that impression! Andy Cheyne's self-penned set named after the pubs in Shipton-under-Wychwood are really catchy tunes but it is the band's treatment of them that made me do a double take. The track starts off with a concertina you couldn't help but step-hop to and then in comes a lovely plinky plonk piano accompaniment. The set shifts with the introduction of bass and electric guitar then all the instruments drop out to leave the band's massed voices carrying the tune before finishing with a melding of the piano and more modern percussion effects.

The ideas used in this set show the band have the ability to create some unusual and quite original work without losing the sense of rhythm that makes them so danceable.

Their treatment of the Nursery song 'Nickely Hood' also made me stop and take notice. It would be great to dance to and flows into the 'Cream Pot', a tune from the William Vicars Collection.

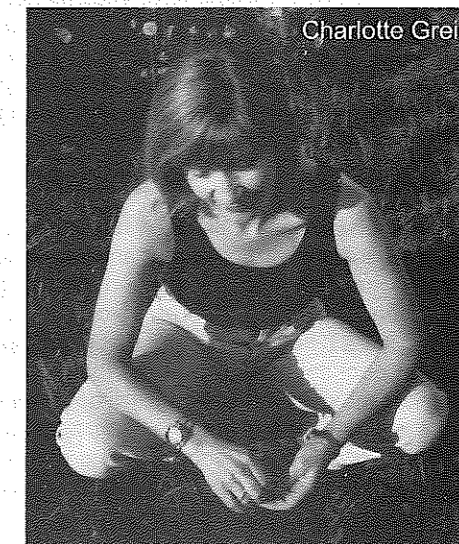
An interesting extra with the CD is its file of ABC software allowing you to view the notation for all their tunes on your PC and telling you how many other tunes you could get access to on the internet.

I would be happy to buy this CD for that information alone, 13 tracks of great dance music is a bonus!

Jenny Shottliff

CHARLOTTE GREIG - 'Down in the Valley' [Harmonium HM719]

As Mr. Jones regards me as the reviewer of the 'off the wall' material, I guess this one's for me. My experience of the harmonium has been with the occasionally quirky Neil Young, the regularly quirky Tom Waits and the complete quirk Ivor Cutler. All of these singers have distinctive vocals ranging from gruff to seriously spoken. So, to hear Charlotte Greig's much sweeter vocal was quite a contrast. Mind you, the real strength of her vocal can't be truly judged as a heavy echo has been added in the studio. However, it's quite clear that she knows how to phrase a lyric to maximum effect. Adding to that voice, there's the wheezing harmonium, a beatbox drum machine and electric bass. So, you'll realise that this is one to send the 'folk tradies' running for cover.



Charlotte Greig

As a reviewer of the 'off the wall', it's my duty to point out that this record is being classed as 'alt Folk' (as opposed to 'alt Country', music lovers everywhere). To cut out the jargon, basically, this means that the style is atmospheric with its use of the harmonium and beatbox making an almost metronomic backdrop for Charlotte's voice. There are familiar areas for the Folk crowd with, for example, a sample of the singing of Walter Pardon on the opening track, 'Trees'. Also, you'll find renditions of Lal Waterson's 'To Make You Stay' and the hymn 'The Wondrous Cross'. One of the highlights is the self-penned title track, 'Down in The Valley', which is the closest that you'll get to a singalong song. Beatbox to the fore, this track strikes a memorable rhythm that is worthy of your attention.

As a whole, I think you'll find that the dominance of the harmonium creates an atmosphere which you'll love or loathe. Yet, it helps to give the music on this record a rather different flavour. As you might have guessed, this record isn't for the faint hearted. However, the record is worthy of your investigation on two counts. Not only because its 'hats off' to any young artist

willing to weigh in with support of the English Folk tradition but also we should support anyone brave enough to push out the boundaries of any musical form.

Steve Henderson

ANDREW GREEN - 'Watershed'

Without a doubt one of the most committed families in Lancashire to the folk cause is the Green clan from Kirkham. Mum & Dad, Ann & Eddie have been running folk clubs in the area since the early 70s, with Eddie also playing in a number of local bands. Daughter Rebecca is carving out a niche for herself as a solo artist and now son Andrew has released his first solo CD.

In his early 20s, Andrew along with his dad is in the Alan Bell Band, he plays both guitar and mandolin and is a good solid technician. A short guitar instrumental, 'JT Tune', by, as the title would suggest, the celebrated James Taylor, provides a solid opening. 'Summertime', from Porgy & Bess, by George Gershwin followed. I felt this was a little ambitious, especially on a debut CD. I don't feel that Andrew has the range to attempt the vast vocal spread demanded on this song, especially in the lower register. However, his guitar work is flawless. Back to James Taylor and 'You Can Close Your Eyes', again fine guitar, but Andrew has to reach for the high notes.

The traditional, 'Spanish Ladies', sees the mandolin played with great dexterity on this high tempo instrumental version. 'Old Fashioned Saturday Night', by Mike Silver, again didn't work for me on the vocal passages. I would have liked to have heard sister, Rebecca on counter harmonies, to bring the best out of the tune. An a-cappella shanty, 'On Board The Kangaroo', followed, now this did suit Andrew's voice. Well performed and a backing by someone like the Liverpool shantymen group, Stormalong John, would have marked this out as an outstanding track.

Andrew's self-penned instrumental, 'Mr. Wilson's Rag', brought some fine high neck fretwork from the mandolin. Again good guitar on 'The Swimming Song', by Loudon Wainwright III, it proves to be a song well sung, Andrew's voice is perfect for high register melodies. The other feature that works well is the use of swimming pool sound effects. I felt that Nick Drake's, 'Pink Moon', asked too much of Andrew's still developing voice. Andrew really excels on guitar as the title track, again one of his own compositions, 'Watershed', shows. A fine demonstration of controlled guitar instrumentation, with a clarity on every defined note.

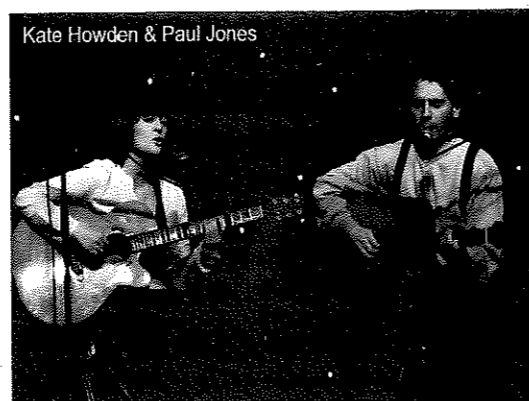
All in all, a good debut album. Andrew is not afraid to try out different styles of music, within a fairly broad genre. From modern day songwriters, Mike Silver and Nick Drake to the vast experience of James Taylor and Loudon Wainwright, through to the daddy of them all, George Gershwin. Throw in Andrew's own well crafted instrumentals and you have a real pot-pourri of material. Experience is the one thing you can't instantly acquire, although Andrew's already quite an accomplished performer on guitar and mandolin. For me, that's where his real talent lies and if he continues to build on his burgeoning reputation as a musician, I think he will find real satisfaction. For further details of the album contact; 01772 683027.

David Jones

KATE HOWDEN AND PAUL JONES - 'Kate Howden and Paul Jones [Self produced - Call 01524-39057 for info]

I'd got a rough idea what was coming with this record having seen Kate and Paul put in a competent support spot for Niamh Parsons at The Platform in Morecambe. However, too often, a self-produced record can be a tremendous disappointment.

What is passable, enjoyable even, when you're sat around listening to the local talent at a Folk night does not always translate into good listening on CD. So, Kate Howden and Paul Jones' self-tilted CD comes as a pleasant surprise.



There are 10 self-penned tracks on the CD which has been produced with the engineering assistance of Ken Nicol of Albion Band fame. Ken himself contributes to one of the best tracks on the record, 'Beautiful Again'. Basically, the record consists of compositions by Kate or Paul or joint efforts with not a cover version in sight. The composer normally takes the lead vocal with their opposite number providing harmony vocals and/or a second acoustic guitar. Occasionally, like on 'Colour Me', the presentation is based on unaccompanied singing with some sweet vocals provided by Kate in this instance. The subject matter of the lyrics is contemporary rather than being in a traditional style that puts them firmly in the competitive singer/songwriter territory. Though the quality of the songwriting can be a little variable, there are high points with 'Your Daddy Has Gone' being a personal favourite of mine.

Inevitably, given the limited options for acoustic guitar and voice, the success of the record tends to rise and fall with the aforementioned quality of the songs. Similarly, the tendency to lean towards a ballad style can leave the record sounding rather one paced. So, all in all, the record cannot claim to be an unqualified success. However, there is some encouraging quality in a number of songs which bodes well for their future. Certainly, anyone looking for a local act to provide some pleasant entertainment would not be disappointed.

Steve Henderson

HUGHIE JONES - 'Seascape' [Fellside FECD147].

When you hear a solo performer who used to be part of a group perform songs that the group sang, it's often hard to forget one to concentrate on the other. But when that group is The Spinners those thoughts can be extinguished, for such was their popularity, Hughie's voice will be forever inextricably linked to that of, Tony, Cliff and Mick.

The twenty five tracks that make up 'Seascape', are sub-divided into songs of satire, pirates, work, humour, misery, females, The Americas and The Royal Navy. 'According To The Act' and 'Barney Buntline', are songs with very different rhythms, but a shared outlook. The a-cappella ballad, 'Henry Martin', sees Hughie excel because of his fine vocal range. A tale of high seas piracy. Close your eyes and it could be the Spinners in the lounge, an analogy I'm sure Hughie is all too familiar with, with the years leaving indelible memories. The traditional working shanty, 'Sally Brown', gave way to Stan Hugill's, 'Stormalong John', from his book, 'Shanties from the Seven Seas'.

Collected by Fleetwood's, Ron Baxter, 'Blood On The Ice', is a song that dates back fifty years and tells how the whale was hunted. It's a trade that continues to decimate these huge, gentle

creatures today. The Irish tune, 'Jackets Green', accompanies the song, 'Shaw Saville's Buccaneer's'. The singing of the late, Burl Ives, drew Hughie to the song, 'The Eddystone Light'. Sadly, lighthouse keepers have now passed into history. 'The Shark', is no respecter of colour, creed or class, they all taste the same! but gender is a quite different kettle of fish! Thirty four boilers to fire, that's a lot of coal to shovel, 'Firing the Mauretania'. 'Van Diemen's Land', or Tasmania, as it's known today, was the destination for a particular type of visitor. Australia was founded by some very doubtful characters, they mostly now have parts in 'Home & Away' and 'Neighbours'.

Hughie wrote the song 'The Derbyshire', about a modern day mystery at sea, will we ever find out all the facts? 'Maggie May', is about a trade that still flourishes today, despite the decline of all things maritime. Rumour has it her feet finally wore out! The 60's and 'Z Cars' in particular comes to mind in 'Johnny Todd'. 'Liverpool Lou', is Dominic Behan at his descriptive best, Liverpool's maritime history has inspired so many to turn to song. For once, love, not lust dominates this tale of seafaring boy meets girl in 'Venezuela'.

Brian Peters melodeon shines through on the traditional story of 'The Fireship'. A sailor and his money were soon parted, probably because of the low lying position of his brains!!! The Liverpool square rigger, 'Wavertree', which now resides in the New York Seaport Museum, plied the route to the West Coast of South America regularly. The song title abbreviated to 'W.C.S.A.'. You had to negotiate, 'Rounding The Horn', to reach Valparaiso, for many, a Cape too far. 'The Leaving Of Liverpool', was laid down in print in 1951. A song lamenting the leaving of this once mighty and influential port. Written by Canada's, Dave Martin's, 'Bluenose', was a Grand Banks schooner that appears on Canada's ten cent coin.

'Down Easters', was the nickname given to Yankee clipper ships

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built on the Eastern seaboard, they opened up California to gold prospectors. The records they set at sea will never be seen again.

'Spanish Ladies', is a capstan shanty, vigorously sung as the crew finally spy land, before sailing up the English Channel. Finally, from the Penguin Book of English Folksongs, 'Ye Mar'ner's All', a fitting climax to a recording that embraces the sea, sailors and ships, in all their many guises.

Hughie's abiding passion has always been the sea and he really feels the songs and performs them with great feeling. As a callow youth, Hughie's singing influenced me to follow folk music - now you know who to blame - and as I watch and listen to him today, it only confirms that I made the right choice.

David Jones

MALINKY - Last Leaves. [Greentrax CD TRAX 190]

This debut release comes from a highly talented young Scottish folk band that has already clocked up the prestigious Danny award (named in honour of the late Danny Kyle) at Celtic Connections 1999. Malinky consists of Karine Polwart, Steve Byrne, Kit Patterson and Mark Dunlop. Polwart is also one half of MacAlias and shares lead vocal duties with Byrne.

The title of the album is taken from a book written in 1925 that prophesied the demise of the Scottish folk song tradition. This was subsequently rebutted by Hamish Henderson, who contributed to the renaissance of Scottish traditional music. He correctly saw the period as the end of a chapter rather than closing the book.

It would be wrong, however, to portray Malinky as a traditional band embedded in the music of the past. Through a judicious selection of material they draw out the relevance of traditional stories to modern society. An example of this is the powerful

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and haunting opening track, 'Whaur dae ye lie?' featuring Karine on lead vocal. Karine wrote it for the women of Srebrenica in memory of the 1995 Serb massacre of their menfolk - history repeating itself as tragedy. 'Jimmy Waddell' demonstrates the naïveté of working class youth in seeing the army as a better alternative to the mines or the sea in 1914; they had little idea that the horror of the Somme trenches was a fate worse than work. Subsequent wars have led to similar sacrifices.

'The Light Dragoon' is a traditional tale of the dangers that soldiers pose when they take advantage of household hospitality and especially how they are likely to exploit young maidens, without sticking around to meet their parental obligations.

We also find some interesting songs about alleged witches and witchcraft. 'The Dreadful End of Marianna for Sorcery' describes the fate of a young woman who is burnt at the stake. Marianna is branded as a witch, in true Crucible style, by a rich man who turns the village against her after she has rejected his demand for sexual favours in return for gold. She suffers death by burning and is spurned by her lover. This song portrays an all too common occurrence across middle age Europe, resulting in the deaths of 9 million women branded as witches.

'Dimna Juda', a traditional Macedonian folk song, redresses the balance a bit in favour of the witch. In this song the witch uses the bodies of virile young men and women as timber props to help build and refurbish her castle. Such is life.

There are some CDs that are a chore to review. This one is quite the opposite - Malinky do not follow in the footsteps of illustrious predecessors, they have created a few footprints of their own. They manage to breathe new life into a varied selection of primarily traditional Scottish songs and demonstrate a musical maturity way beyond their years. This promises to be one of the outstanding folk albums to emerge from UK this year.

Lewis Jones

ANNE LISTER - 'Singing in the Wind' [Hearthfire 005CD]

Reviews of this sort are easy as this is another fine collection of Anne's beautiful songs that she has also arranged and produced. With the help of such luminaries in the folk world as Steafan Hannigan and Mike O'Connor as well less well known, but equally talented musicians, Terry Mann, Julia Lane and Annie Power's harmonies the whole album positively oozes class. The songs range from out and out love songs to songs based on traditional stories and folk legends as well as some subtle protest style songs. The title track is one such song that gently nudges the listener into thinking about the past through observations of today's environment.

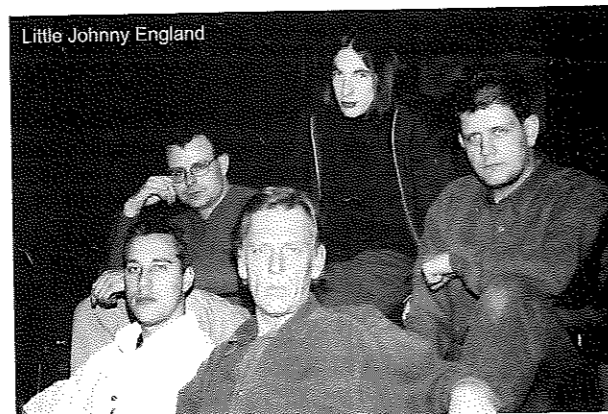
There is a magical quality about all of Ann's songs even the hard hitting 'Forty Miles' written for the Gulf War and the anti-hunting song with a deeper message than is at first apparent, 'The Hunter's Fox'. This is an album that requires to be played and played again such is the depth of the writing although not necessarily all the way through each time. Definitely a work of art; it's just a pity that Anne spends so much time out of the U.K. Buy it when you get the chance to see her over here.

Giff.

LITTLE JOHNNY ENGLAND - 'Rocking the English Tradition'. [LJE CD1]

Little Johnny England - now there's a catchy name if ever there was one. As I opened the CD package I wasn't to be disappointed, the sleeve and photographs are brilliant (I've heard that phrase somewhere before). This is the band's debut album and contains 11 tracks in all, a mixture of songs and tunes, well thought out and put together, 6 songs and 5 tunes.

The band is comprised of five well-respected musicians each having their own pedigree, namely Gareth Turner (melodeon), P J Wright (vocals and guitar), Guy Fletcher (fiddle, percussion and vocals), Matt Davies (bass, mandolin and vocals) and Edd Frost (drums). Also giving clout where required, are guests Christine Collister, Chris While, Julie Matthews (backing vocals), Anna Ryder (brass) and Todd Leary (fiddle). Put all that together and what you get is a great sound.



The songs are mainly from the pens of Pete Scrowther and P J Wright with the last track attributed to Frank Press. The opening track 'Whisper of the Moon' grabs your attention straightaway, having a good balance of voice, melodeon and fiddle. (Dare I say Oyster Band influence in there somewhere). T2 is a tune called 'The Gaslight March' which is a well-crafted tune driven along admirably. T3 'Little Johnny England' by P J Wright epitomises the plight of young innocent men and boys taken from their crafts and families to fight for their country, covering a period from the Boer War to Blessed Margaret Thatcher era. This track works so well, the song of war juxtaposed with phrases of an English dance tune illustrates the shock of change in their lives. T4 is a Cajun tune 'Le boeuf anglais' which gets the band's full treatment with mind blowing freedom of playing. T5 'Maybe' by Pete Scrowther concerns good and bad luck. The neighbours come round to bemoan or toast such to the old man who reminds them it's a fool who claims to know it's place of resting.

T6 A great set of tunes 'Joist/Rock Road' displays the virtuosity of Gareth Turner's melodeon skills to the full. T7 'The Copper's Son' a song by Pete Scrowther set in the 50's, tells of the unfortunate policeman's son bullied and tormented with the words 'Lets All Pick on the Copper's Son', good words and music. T8 A set of tunes 'Jakes Jig'/'Goldrush'/'Hayeswood' demonstrates the band's individual skills and musicianship across all styles of music (sounds like they might be enjoying themselves) and they show their true colours. T9 is a traditional arrangement of 'I Was a Young Man' a superb song with an extraordinarily good fiddle accompaniment. T10 A set of tunes commencing with 'Solway Dawn' - atmospheric and evocative fiddle playing from Todd Leary followed by 'Race to the Summit'. T11 Completing the CD is 'Early to Bed' by Frank Press which depicts the forgotten life of the ploughboy and horse - what a stunning song and chorus. This final piece encapsulates the thought and planning behind the presentation of the CD.

To choose a track as being special would I think be an injustice. Suffice to say it has been a pleasure to be able to review such a well-produced debut CD. With talent and material like this, Little Johnny England will have no problem in gaining a reputation to put them to the forefront of bands that "Rock the English tradition". I commenced by saying "there's a catchy name if ever there was one". Well I don't go back on that, so go and catch them live at Warwick, Bridgenorth, Holmfirth or Fairport Convention Cropredy festivals. If that's not possible you can obtain a copy

of the CD from one of the following:-
Website www.littlejohnnyengland.co.uk
E Mail lje@cwcom.net
Post PO Box 1957, Eathorpe,
Leamington Spa, CV33 9YG

Paul Holden

BARRY McDONALD AND MAROOAN 'Where the Sun-Lights On The Dewdrops Shine' [HARC DO34]

Well you could have knocked me down with a jumbuck, this is fair dinkum album for all you poms to enjoy from that great Antipodean outpost of folk music, New England, New South Wales, Australia.

It certainly proves one thing, that you can't keep a good song or tune down even though it was probably over 150 years since they travelled across the oceans courtesy of the first settlers and their military guardians, later to be joined in this land of opportunity by more willing immigrants.

Barry McDonald is obviously a fine collector of folk song and music with a healthy respect for the land of his forebears whilst, at the same time, acknowledging the influences wrought on the music by local bush musicians who imposed their own styles in taking the old songs and making them their own.

The CD contains 7 tune sets and 7 songs in a well-balanced format that keeps the listeners attention throughout. It starts brightly with 'Highland Schottisches', a tune set that features Barry on violin, guitar and mandolin. This is followed by 'Kate Kelly' a new slant on that famous outlaw Ned Kelly in a ballad that chronicles his capture and demise as told by his sister. This 'Robin Hood' of the outback was apparently much mourned by the ordinary folk of the time, especially in the Irish section of the community.

A set of 'Waltzes' is then followed by 'The Indian Lass', another derivation of 'The Lakes of Pontchartrain'. The song was actually collected from Aboriginal women who may well have learned it from settlers who migrated to New England from the Indian sub continent in the 19th century. A lively jig set, 'The Three Weeds Jigs', lifts the tempo, being of English, Scots and Irish provenance respectively and afterwards, 'Woodbine Hill' features the Aboriginal singer Maisie Kelly who, at 73, still performs the song at local events, a nice traditional touch this.

'Bruce Smith's Set Tunes' with some nifty accordion, violin and mandolin playing, 'McClusky and O'Shule', a boxing song that took 12 years to collect together and 'Jackson Knoxes Schottisches', a set of four tunes from the early 19th and early 20th century, brings us to 'Longford Jail'. This latter ballad was considered by Cecil Sharp to be one of the jewels of his collection, heard from the singing of a Gypsy woman in Somerset. It is therefore strange to relate that the mother of Jim Lowe who collected this version on the other side of the world possessed an English Gypsy heritage though how it travelled that far is not known.

'Step Tunes' are just that in a 1' 45" burst between songs followed by the equally short bawdy ballad, 'Green Light upon The Green'. The penultimate track, 'Varsovienna and, Mazurkas', a dance tune set, part of which dates back as far as the 16th century in England, leads us to the final 4' 36" of this unusual, thoughtful and well conceived album '(Only) A Soldier's Wife' could have been written by Eric Bogle or could have been a product of the 1st or 2nd World Wars. It actually dates from the Boer War (1899 - 1902) and proves that it is not just those in the fields of conflict who suffer. The sad thing is that, nearly 100 years later, the lessons have still not been learned.

Well, there you have it, Barry and his mates (Marooan) have created a homely kind of porch-session album of folk roots material that I am sure will grow on you with successive plays and the excellent Harbour Town label have maintained their reputation for finding and recording good music from both inside and outside the UK. I'll have to go, must stock up with a few more "tinnies" before I play it again G'day!

Ian Chesterman

RISKY BUSINESS - 'The Raven'.

'The Raven', is the third CD offering from this South Manchester/Cheshire based group and as I discovered, one that they can be really proud of. Ruth Fuga, Ken Powell and Dave Walmisley are the members of this highly talented trio and compliment each other perfectly. Now any artist who records a Jimmy MacCarthy song instantly gets my vote, but to make it the opening track is a real bonus, for it sets you up for what you hope is to come. A mystic can divest herself in many guises, but can you detect the true person underneath?



Superb opening vocals by Ruth on, 'Mystic Lipstick'. 'Riding On The Ether', something I did for many years broadcasting for the BBC. Dave leads on this, his own composition, with Ruth adding the harmonies. The ether surrounds us all and this heady mix can often play tricks with our senses. 'Teddy O'Neil', is an Irish traditional song in waltz time. A love story, but listening closely, a tale that was very one sided. Enhanced by Terry Coyne's whistle playing and Kevin Webster on the button accordion. Ruth provides some earthy vocals on, 'Suffer In Silence', we really should let our feelings out, pent up frustration can lead to resentment. This song has fine harmonies from Ken & Dave.

Once your partner departs this life, the loss is almost too much to bear and the mind plays tricks, or does it? 'Pictures Of You', provides the vehicle for Ruth to show how sensitive her voice can be when faced with a slow ballad. Rosie Hardman's long time favourite song, 'Louisiana', tells how sadly, so many people take refuge from their problems by turning to drink, but in this case, music proved to be the saviour. This time, a poignant, slow controlled ballad, 'Know You By Heart', often others know us better than we know ourselves.

Dave wrote, 'Plymouth Farewell'. Looking out to sea, the lady on the hill awaits the return of her man, to many, she's a figure of mystery, but when he returns, will they be able to rekindle what they once had?

Shared vocals from Ruth & Dave on the CD's title track, 'The Raven'. War really is futile, the loss of life so tragic. We can lay blame, but more often than not, it falls on deaf ears. Love is so powerful we often lose all our reasoning to its allure. But through the every day tedium, we need something to hold on to. The sentiments are encapsulated in, 'Western Highway'. The accordion backing enhances the overall sound. America's celebrated blues singer/guitarist, Eric Bibb, along with Leib

Ostrow, wrote the final track, 'Singing In My Heart'. Ken leads telling how music transcends everything, it brings comfort, hope and helps you hold on to that which is most precious.

Fifty minutes of pure joy in performance passed very quickly and forced me to reach for the repeat button. Rarely have I enjoyed every track on a recording, but this most definitely was an exception. Much hard work and many hours of practice have honed Risky Business into a trio with tight three part harmonies and a sure touch on their instruments. I went to see them live recently and they more than lived up to what I expected from them. Long may it continue.
For information on how to purchase this new CD, ring : 0161 303 1468.

David Jones

TONI WOOD - 'More Than Skin Deep' [Own label]

The first time I played this album through the word 'eclectic' definitely sprang to mind. Toni Wood is an Australian now living in the U.K. It may be because Australians have an all embracing attitude to folk music, without the hang-ups of worrying about what is folk music that so bedevils our scene from time to time, that Toni therefore also has a completely open mind to what she likes to sing. As a result we move effortlessly from 'She Moved Through the Fair' to Judy Small's hard hitting 'Reflections' and on to Gershwin and Heyward's standard, 'Summertime'.

She is very ably accompanied by guitarists Keith Urquhart and Greg Hillcoat as well as occasional help from other friends. There are some good tracks here and I particularly liked her arrangement of 'The Ballad of the Second Serving Maid' from the writing of Frankie Armstrong and Brian Pearson and I also liked her performance of Rick Kemp's well known song 'Somewhere Along The Road'.

In a recent conversation I had with her, Toni said that her singing career had been in a bit of a 'lull' lately, which is both a pity and a surprise considering her obvious appeal as a singer and musician. In a scene where female performers seem to be in the minority, it would be nice to see her performing at more clubs in our area, so how about it organisers? She can be contacted via e-mail at: toni@cheerful.com

Derek Gifford

PRESS RELEASE



MIDDLEWICH FOLK AND BOAT FESTIVAL 16 - 18 JUNE

THE SOUTH PACIFIC COMES TO MIDDLEWICH - HOW ABOUT YOU? Te Vaka, a 10 piece group from the Pacific Islands of Tokelau, Tuvalu and Samoa have taken WOMAD stages around the world by storm with their breathtaking live shows. They headline the mainstage 'Music and Dance' concert on Saturday night with support from Seize the Day, Tania Opland and Mike Freeman. Te Vaka's web page, www.tevaka.com is excellent! Many other highlights include - Friday night opening concert features Show of Hands and Iron Horse/Saturday night Legion concert features Roy Bailey and John Kirkpatrick, Les Barker, Quartz and Karen Burton (Australia)/the 'Grand Saturday Night Ceilidh features BLOWZABELLA!

However, we hope the entire event is a continuous 'highlight'! Our thanks to all who came last year to make it a huge success - total attendance at all festival events 15,000+! no doubt helped by the "What's On" broadcast on Granada TV with Fred Talbot - lets' hope he comes back again! To all readers of Folk North West - "We can't promise the weather, but we do promise a

warm welcome, good value and a great weekend of live music and this year we've hired a 600 seater 'Big Top' for the mainstage. Join us in June? Our 64-page event guide is available now. Further details phone me after 6pm on 01606 836895.

Dave Thompson

Festival Director

HAMMERED DULCIMER MAKER AWARDED CHURCHILL TRUST FELLOWSHIP TO VISIT IRAN, CHINA & HUNGARY

A Hammered Dulcimer maker and player has been awarded a Churchill Trust Travelling Fellowship for the year 2000 to visit Iran, China and Hungary. Furniture and instrument maker Jon Letcher, who lives in Shropshire, plans to spend about one month in each country, playing with local folk musicians and working with other makers of this ancient instrument, which forms a link between many different cultures.

The trapezoid-shaped dulcimer has up to 100 strings, which are struck with small hand-held wooden 'hammers'. It is believed to have originated in Iran, is used for both classical and folk music in China and India, and is especially important in Eastern Europe and the Balkans. Its most developed form - the Cimbalom - has a key role in the gypsy bands of Hungary and Transylvania, and is also sometimes used in western orchestral music.

The dulcimer, which is regarded as the ancestor of the piano, was used in Western Europe throughout the Middle Ages, and has survived into modern times as a folk instrument in some parts of the UK - notably East Anglia and County Antrim. There are now also leading players of the Santoor and Yang Qin (the Indian and Chinese equivalents) living and performing in Britain, and the Cimbalom World Association will be holding its biennial dulcimer festival in Britain in 2001, so the unique sound of the dulcimer may soon become more familiar. Some rock bands have already begun to make use of them.

'I concentrated at first only on East Anglian dulcimers' says Jon Letcher, who came originally from Suffolk, where he trained as a boatbuilder. 'But the international aspect began to interest me more and more. I have long wondered how I might make contact with makers and players in other parts of the world and I'm very grateful to the Winston Churchill Trust for making this journey possible. I hope my project will help these instruments to gain a wider audience in Britain.'

About 100 Travelling Fellowships are awarded by the Winston Churchill Memorial Trust every year, covering a very broad range of projects. Other Fellows for 2000 in the 'Music and Musicians' category include violinist Lucy Waterhouse from London, who will visit Argentina to study Tango playing, and William Prentice from the National Sound Archive, who will travel to the former Soviet Union to research the value and impact of early recorded music.

For further information, contact Jon Letcher on Tel. 01588 650416 or Fax. 01588 620009 or Ros Connor (Winston Churchill Memorial Trust) Tel. 020 7 584 9315 or Fax 020 7 581 0410.

Do you know folk acts good enough to perform at the Barkston Folk, Blues & Roots Fayre Scarthingwell Park, Barkston Ash North Yorkshire (5 miles south of York) On the 1st, 2nd & 3rd September 2000 3 days of ancient crafts, real ale & Traditional music Then we want to hear from them! The event will be staged in 50 acres of glorious Yorkshire countryside with full camping facilities And features Nashville Artists - Adie Grey, Dave MacKenzie & George Hamilton V. With Blackstone Edge, The B'Eagles and others Now we want some unknown talent - if you know someone who deserves the chance, then contact us at BarkstonF@aol.com Check out WWW.oldtykes.co.uk/bmf.htm Or direct on 0370 446305.



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Info: (01772) 683027
(After 6pm only)

Email: alanbell@fylde-folk-fest.demon.co.uk
www.fylde-folk-festival.com

PRE-FESTIVAL EVENTS:

SUNDAY 27th AUGUST 2000 - THE HOUGHTON WEAVERS,
MARINE HALL, FLEETWOOD
MONDAY 28th AUGUST 2000 - LINDISFARNE,
MARINE HALL, FLEETWOOD
(TICKETS AND INFO FOR MARINE HALL CONCERTS ☎ 01253 771141)
WEDNESDAY 30th AUGUST 2000 - THE JACINTA CONCERT,
THE DOCKS, FLEETWOOD
THURSDAY 31st AUGUST 2000 - EILEEN MCGANN (CAN) CONCERT,
NORTH EUSTON HOTEL, FLEETWOOD

FESTIVAL ARTISTS BOOKED SO FAR:

John Tams Band (Fri), Kate Rusby (Sun), John Wright Band (Sat), Sid Kipper, Eric Bogle Band (Sun), Gypsy Reel (USA), Ben & Joe Broughton, Tanglefoot (CAN), Eileen McGann & David Knutson (CAN), Meet on the Ledge, Marie Little, Cockersdale, Tim van Eyken, Strawhead, Gypsy Dave Smith, Wild Welsh Women, The Bismarcks, Stanley Accrington, Gary & Vera Aspey, Robin Laing, Bayou Gumbo, Brian Peters, Alan Bell Band, Anthony John Clarke, Captain Coopers Motley Crew, Hughie Jones, Elderberries, Scolds Bridle, Thistle, Pamela Ward & Paul Cherrington, Geolta, Derek Gifford, Bob & Gill Berry, Trouble At Mill, Folklore, Th'Antique Road Show, Nebula, Katherine Fear Band, Brian Osborne, Camellia, Rebecca Green, Evans Door, Brian Preston, Tall Stories, Jane & Amanda Threlfall, Quartz, Paul Wrigley, Tallyman, Sundance, Ian Gartside, Fleetwood Mashers, Festival Ceilidh Band, Tom Walsh, Red Duster, Spitting on a Roast, Hugh O' Donnell, Rough Mix, Paul Guppy, Past Carin', Eddie & Bruce, Martin Whittell, Strange Fruit, Ross Campbell and Richard Hone, Neil Brook, Joe Crane, Youthwave, Paul Greenwood and Dr Sunshine.

Clog Dance Harry Cowgill, Chas Fraser, Marguerite & Tony Hill, **Champions:** Melanie Jordan, Sam Sherry, Pat Tracey.
Comperes: John Bond, Derek Elliott, Dave Jones, Mick Peat, Clive Pownceby, Pat Ryan & Ken Howard, Jim Smith, Derek Stanton, John Taylor.
Outdoor Performers: Addison Happer & Clog, Bampton Morris, Flipjack Jugglers, Fylde Coast Cloggers, Mucky Mountain Morris, Rivington Ladies Morris, Singleton Cloggies.
Special Events: "Picking Sooty Blackberries" Cockersdale
"The Wreck of the Ramilies" Roy Palmer
"The Angel's Share" - Robin Laing

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FREE entry to Craft Fair (for Weekend Ticket Holders)
FREE Festival Bus Service (For all Festival Ticket Holders)

BOOK EARLY

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28-30 July

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THE BUSHBURYS • JES LOWE & THE BAD PENNIES • TOM LEWIS
KEITH HANCOCK • THE NEW SCORPION BAND • BEDLAM BAND
CHRISTINA SMITH & JEAN HEWSON • BILL JONES • ANNA RYDER
THE LONDON LASSES & PETE QUINN • HENWEN
McCONVILLE, CATO, HAWORTH • THE COMMITTEE BAND
CHRIS WHILE & JULIE MATTHEWS • THIS WAY UP
TIM VAN EYKEN & ROB HARBRON • DEEVILOCK

ALAN BURTON & STEVE HUNT • KEITH DONNELLY
DAVE WEBBER & ANNI FENTIMAN • CARAN BURTON
FIELDWORK • GRAVELLY HILLBILLIES • NEWBOLD
PETE & SUE COE • DR SUNSHINE • LITTLE CHUCK LITTLE
BLACKBOARD VAN • JOHNNY COLLINS • ROB SHERMAN
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