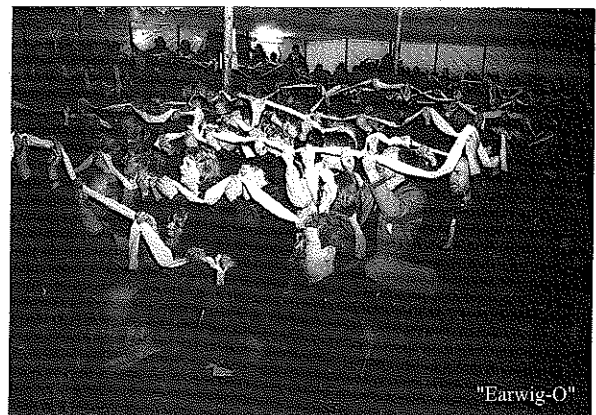
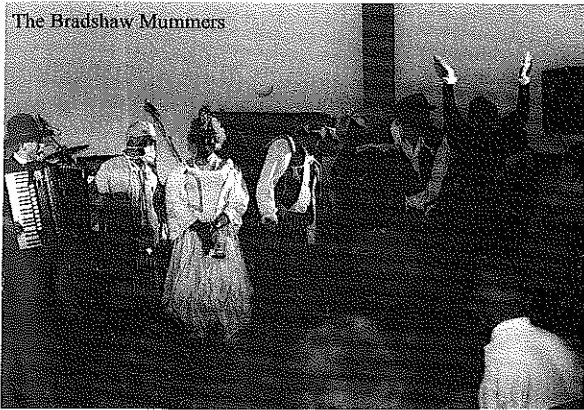


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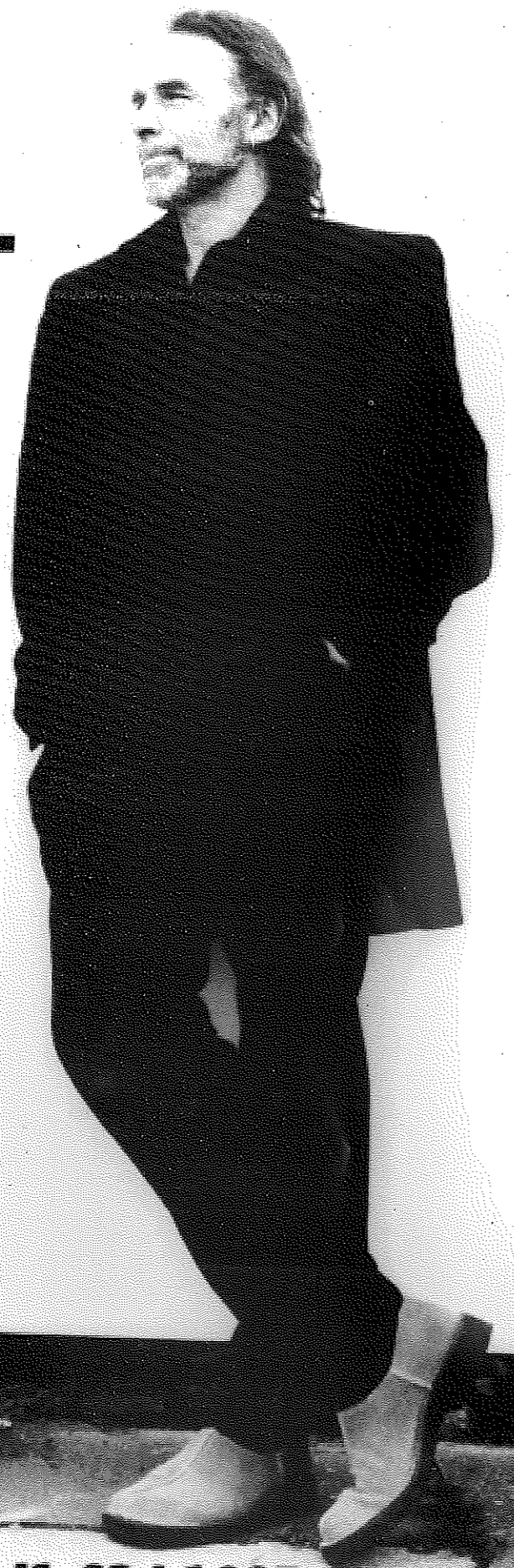
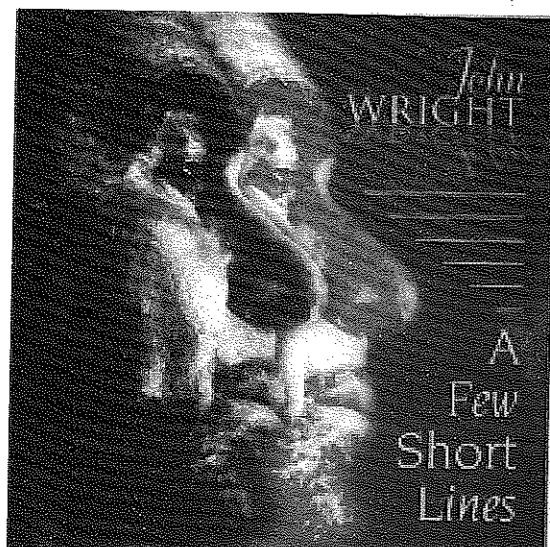


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FESTIVALREVIEWS CLUB DATES DIARY CHAT
SPOTLIGHT ON PORKIES CD REVIEWS NEWSREEL

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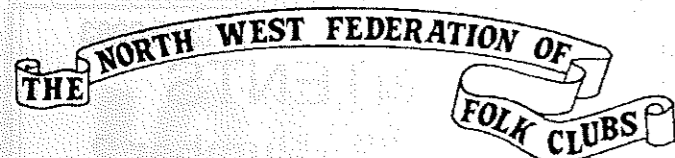
N.B. All subscribers automatically become
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ISSN 1350-8083

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Summer 2000

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THE AIMS OF THE FEDERATION SHALL BE

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

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

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**The North West Federation of Folk Clubs
AGM
Sunday 19 November 12 noon
at The Old Dog, Alma Hill, Upholland
Please attend and express your opinions, offer help etc.**

**Congratulations
to
Monologue Joe
and
Sheila Mellor
who got married at
Warwick Folk
Festival**

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The Ship Victory 8:00
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Folk Club Liver Hotel 8:45
1st Sunday of Month
The Waterloo 1:30
3rd Sunday of Month
The Northgate Arms 1:30
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01244 313892



EDITORIAL

Ken Bladen
36, The Oaks,
Eaves Green
Chorley,
Lancs, PR 7 3QU
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Hope you have enjoyed the summer and managed to keep your powder dry. I suggest that we give up all these pagan rainmaking ceremonies such as tennis, cricket, putting up marquees and tents and morris dancing. Maybe its the boom in maritime festivals where stormy weather would seem more appropriate that is responsible. There must be some folklore remedies, ancient customs or ritual chants that encourage the sun to shine. If you know of any such activities or have been to an event that has cast a ray of sunshine across your sou'wester in the North West then put pen to paper or fingers to keyboard and tell us about it (you don't have to be called Jones to submit an article or visit a club and want to share the experience). Rather than a steady drip we could do with a flood of articles and reports.

CHAIRMAN'S JOTTINGS

Is it just my imagination or is there a real surge in the popularity of folk music? It seems to me that attendances are rising at clubs, not only in our region, but also across the country. It is certainly a welcome upturn in fortunes and it's not just those clubs who are able to book top line artists who are benefitting. Singers clubs are not only enjoying a renaissance, but such is the demand in some areas that new clubs are springing up. It may not be the boom that was enjoyed in the 60's and 70's, but the pull of the tradition is once more re-awakening interest. Long may it continue.

I've received many encouraging comments from purchasers of Folk North West, following the recent price rise. The majority feel it is still good value for money and continues to improve issue by issue. Here at Folk North West, we appreciate your continued support, as we pledge to do our utmost to bring you a magazine we feel you deserve.

Finally can I remind you that the Federations Annual General Meeting will take place on Sunday 19th November at The Old Dog, Alma Hill, Upholland, at 12 noon. I hope as many of you as possible will attend

David Jones

A concert for the Macmillan Nurse Appeal with the
LUNCHTIME LEGENDS
with **Candy Rell**
Friday 24 November, 8-00 pm,
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Tickets: £3 (advance) & £4 (door) from the Bothy Folk Club,
or send a SAE to Lunchtime Legends, 1 Melling Road,
Southport, PR9 9DU. Cheques payable to N. Grundy.

**Folk North West
Contact Information**



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Tel. No. 01254 705 895 or 07867 831 352
e.mail: chris.mcilveen@icl.com

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

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Please note that the copy date for the next issue is October 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 Telifis Eirann Radio 1
MW 567kHz (and via ASTRA Satellite)
Sunday 8.10-8.55am Mo Cheol Thu Monday and Thursday 9.15-10.00pm Sounds Traditional Saturday 6.37-7.25am Mora Dibh 9.15-10.00pm Ceilidh Music



LIVE REVIEWS

LIVE REVIEWS

MacALIAS at Westhoughton Folk Club Friday, 11 February 2000.

It was possibly the best of times and the worst of times for the highly accomplished Scottish duo of Gill Bowman and Karine Polwart, otherwise known as MacAlias, to pay their first visit to. After all they had to perform on a night when Westhoughton was celebrating its outstanding achievement of being voted the best folk club in Britain in the first Radio 2 Folk Awards. What many of us had assumed was finally confirmed by a survey of 30 leading artists who regularly play at folk clubs up and down the country.

MACALIAS



A BBC North West Regional News film crew had also turned to film club regulars and resident folk band, Auld Triangle. It was fitting that Pat Batty should have been the one to step up and receive the award. Recognised as the principal driving force behind this professionally run club, she consistently ensures that the audience in this small Lancashire community gets the best of talent from both sides of the Atlantic. As well as being the Organiser, Pat is also the central figure in Auld Triangle, and it was only reasonable that the band and the audience took centre stage to milk this well deserved success.

They play songs that encourage this knowledgeable and participative audience to demonstrate their vocal harmonies. Before we all joined in with the appropriately entitled Dougie MacLean classic, 'Until We Meet Again', it was champagne all round, courtesy of Pat, a lump in the throat and a toast of appreciation for everyone who creates the special atmosphere that makes the experience of visiting this club so memorable.

It must have been with some trepidation that MacAlias took the stage. Their name is taken from a Hamish Henderson title, 'Alias MacAlias'. Gill Bowman is recognised as a powerful solo artist and has several solo recordings to her credit, while Karine Polwart has recently emerged as an award winning striking young talent on the Scottish folk scene as part of the four piece band, Malinky.

It is a tribute to their strong vocal delivery, the engaging quality of their music, and their personable natures that the first time visitors quickly won round the hearts and voices of an appreciative audience. With their strong counter posed harmonies, supported by their sensitive acoustic guitar accompaniment, MacAlias showed their ability to move along a seamless continuum that embraced what can best be described as Scottish Americana, in a style reminiscent of the Indigo Girls,

as well as the more traditional Scottish ballads.

Their set included several songs from the pen of Robert Burns; we had a trilogy that included stories about the plight of a woman on the caring end of 15 children, a benevolent Excise collector, and a jilted lover. Another Burns song was 'Gin I Were a Blackbird'; it tells the tale of letters, described in the song as 'bonnie paper arrows', that flew between Burns and a woman called Agnes who he pursued with vigour and passion. The Scottish bard wrote 'The Gauden (Golden) Locks of Anne' as a romantic, lustful tribute to his favourite blonde barmaid at his local drinking hostelry in his native Dumfries. As a contrast in style we had a lesser known song called 'So Very Much in Love With Me', written by the underrated songwriter Labbi Siffre early on in his career, and the R'n'B influenced, 'The Moon Above The Rooftops'. 'Send Me Some Violets', harks back to popular country music and was learned by Karine after finding it in her grandmother's record collection.

An unaccompanied song about the harsh reality of life in the textile mills was followed by the romantic, 'Wild West Waltz', written by Gill Bowman and based on a Wendy Stewart tune. The 'Wild West' referred to in the song is Glasgow, but there again it is the view of an Edinburgh inhabitant. The song demonstrates the ability of the duo to feed off one another through superb counterpart harmony singing.

Karine gave us a humorous interlude with a self penned song about the ultimately successful attempt of an unfashionable gas fitter to find true love (Is there such a thing as a fashionable gas fitter?); the optimistic moral of the song being that there is someone out there for everyone. Gill followed this with 'If I Didn't Love You', a poignant love song about the relationship problems caused by life on the road. A whole gamut of emotions are encapsulated in the line: 'The one that stays at home dies a little each day/While the one who returns acts as if he's never been away.'

'Whaur Dae Ye Lie?' featured Karine's unaccompanied vocals in a chilling reminder of the plight of the women of Srebrenica who had their men folk and sons rounded up and taken away to meet their terrible fate as part of the ethnic cleansing process. The women had to live with the uncertainty of not knowing where their bodies had been buried. The traditional treatment of the song is a timely reminder that we continue to allow this type of genocide to take place and we keep ignoring the lessons of history.

It could easily have been one of those nights when the main guests could have been overshadowed. It takes some doing to gatecrash a party, albeit one to which you are invited, and come out at the end leaving a profound impression on your hosts. It is a tribute to the excellent quality of this talented female duo that they came through the test with flying colours, certainly doing more than enough to warrant a further invitation.

Lewis Jones

CATHRYN CRAIG & BRIAN WILLOUGHBY at Wrexham Folk Club, Wrexham Musical Theatre Society Thursday 2 March 2000

On the face of it the pairing of Cathryn Craig, a Southern American singer/songwriter, and Brian Willoughby, a guitarist from archetypal British folk rock band, the Strawbs seems an unlikely pairing. The reality could not be further from the truth and it goes to show chance meetings can bring extraordinary dividends.

The gifted Virginia born Craig met the Strawbs guitar legend about three years ago during one of his Nashville visits and

their formidable partnership and reputation has flowered ever since.

I caught up with them early on during their second UK tour at Wrexham Folk Club. The club has a friendly and cosy atmosphere, and is adjusting to life at a new venue in the town. Joint organisers and resident performers, Ian Chesterman and Goff Jones got the evening off to a great start with a heart warming set including a few from the former's songbook.

The evening's main attraction provided some excellent music - not surprising considering their pedigree. Craig served her apprenticeship in Nashville by honing her vocal style and songwriting skills in the company of such luminaries as Mickey Newbury, Shel Silverstein, Emmylou Harris, John Prine, and the late Townes Van Zandt. As well as being an integral member of the Strawbs Brian Willoughby works on separate projects with fellow band member, Dave Cousins, and this highly talented, self-effacing guitarist is, unsurprisingly in great demand as a session musician.

Craig is atypical of many of her counterparts associated with the hotbed of country music's commercial capital. Her vocal style and lyrics distinguish her from many of the trite and banal offerings to come out of the Nashville stables. As well as writing many of her own songs, or teaming up with trusted friends like Preston born, Gary Hall, she also pays homage to quality writers like the late Shel Silverstein and Hugh Moffatt.

In the last 5 years she has recorded two successful solo albums for the Scottish label, Goldrush - the critically acclaimed *Porch Songs* was followed by her equally fine second album, simply entitled *Cathryn Craig*. Two years ago Willoughby released, *Black & White*. Ostensibly a solo recording, it features Cathryn Craig's vocals on all but one track - the other being sung and co-written by Mary Hopkin. Together with Willoughby and Michael Snow, she shares most of the song writing credits on the album.

It was *Porch Songs*, and Willoughby's album that provided the bulk of the material for their two sets. 'Two Hearts (one love)' is a stunning love song and immediately enraptured the audience, while 'Alice's Song' was written for Brian's niece, Alice, born with a form of autism. The message of the lyrics is that we are all born with some imperfection but we should accept and celebrate our different abilities.

A salutary lesson for women was highlighted in the wicked allegorical tale 'Take Me in Tender Woman', a song about taking care not to offer hospitality to snakes (for the word 'snakes' insert 'men') or you are sure to get bitten; after all you should know that when you offer succour to this form of reptile that you are likely to get poisoned. It's in their nature and they make no bones about it.

Shel Silverstein, a good friend of Cathryn's, died last year having provided a string of hits for artists like Dr Hook, as well being a renowned author of children's books. His song, 'That ol' guitar' appeared on her first album; it relates the story of a woman who laments the situation where her partner loves his guitar more than he does her.

Craig has a voice that sends shivers down the spine; her delivery can be shimmeringly soft, passionate and tender and also give rise to a marvellous controlled crescendo. This is exemplified in songs like 'Totally in Your Hands', a powerful and haunting ballad that draws on blues influences, and the now traditional 'Cottonfields', that she coupled with 'My Window Faces the South'. 'Black and White' tells the sorry tale of simmering resentment and revenge in the Deep South as lives are ruined by actions of men ruled by ignorance and prejudice. These songs

juxtapose positive images of love and beauty against some of the harsh unpalatable images frequently associated with the Southern States of the USA.

The encore brought us an unaccompanied version of 'Amazing Grace' and a Willoughby bottleneck (or in this case empty pint glass) virtuoso guitar solo. His relaxed unpretentious style belies his status as one of the finest acoustic guitarists on the folk and rock circuit, and a musician whose talents have been in high demand for 30 years.

Cathryn Craig and Brian Willoughby form a truly outstanding duo who feed creatively off one another and reach a peak of musical and lyrical excellence. If ever there was a virtuoso combination of voice and instrument that were destined to come together, it is this duo.

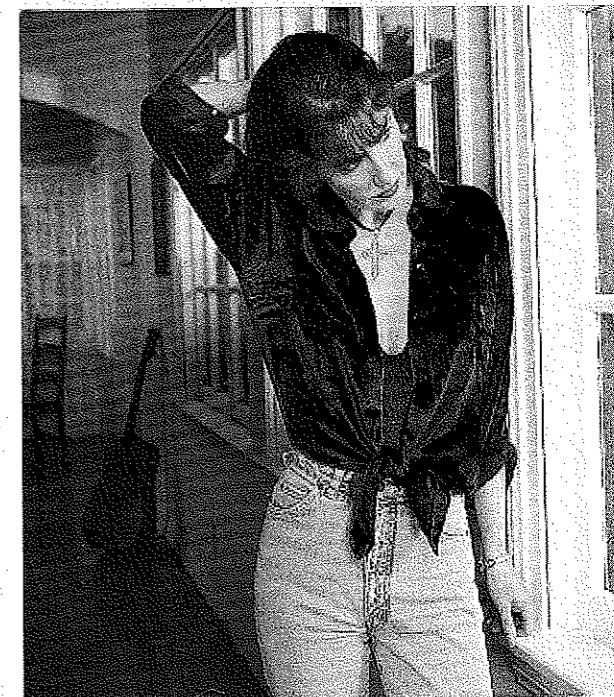
Lewis Jones

KATY MOFFATT at Westhoughton Folk Club Friday, 14 April 2000.

Katy Moffatt 'Loose Diamond' - Hightone Records, HCD109. Website: <http://members.aol.com/klmoffatt/index.html>

Katy Moffatt was returning to the UK, for the first time in three years, to bring us her own irresistible brand of Americana Country music and another enthralling performance. The tour coincided with the recent release of the fine 'Loose Diamond'.

On stage Moffatt sways and carouses her way sensuously through her set. Beginning on familiar territory, she played 'Amelia's Railroad Flat', 'This Heart Stops For Railway Crosses', a powerful heart-rending ballad that examines the fragility of both heart and dreams; while 'Never Be Alone Again' and 'Wings of a Blackbird' feature on the 'Midnight Radio' CD. The former is a raunchy blues influenced song that embraces dark humour - a woman learns to deal with her frustration with a broken relationship by practising on cardboard targets at the rifle range; the latter, meanwhile, is a more melodic traditional love refrain.



Katy was joined by singer songwriter, Tony May, on acoustic guitar for 'I Walk Alone' - taken from the new album. Written by the same songwriters who penned a number of Patsy Cline hits, it evokes the mood of the late fifties. 'Wheel', co-written with regular collaborator Rosie Flores, is another heartbreaking

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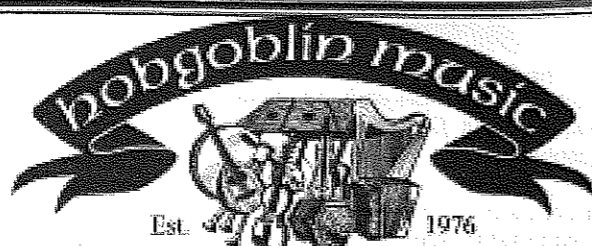
CONCERTINA PLAYERS

The next monthly meetings are:

Saturday 16th September 2pm to 5pm
Saturday 21st October 2pm to 5pm
Saturday 18th November 2pm to 5pm
Saturday 16th December 2pm to 5pm

Venue yet to be arranged

English, Anglo & Duet Concertina players are welcome.
For more information please contact Angie Bladen on 01257 263 678 or Mike Bartram on 01744 817 127



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WADEBRIDGE - 01208 812230
Petmar's Walk, Wadebridge, PL27 7SF

Dedicated to traditional music

tearjerker. 'Billy Collins', composed in conjunction with Tom Russell, is a frequently requested song. Collins, an Irish American boxer from Tennessee, had his life wrecked in 1986 when he was the victim of a fight fix. Although his opponent was subsequently thrown out of boxing, it was too late for Collins who took to the bottle and subsequently died in a car crash.

The second part of the evening kicked off with a floor spot from Graham Cooper. It was a special night for Graham, who after 43 years on the folk scene as a club performer, was retiring to Portugal. Graham was presented with a CD containing not only his live set on the night, but the bonus of a couple of songs by resident band, Auld Triangle, and Katy Moffatt.

Katy resumed her set with 'Rosa's Favourite Son', showing how migrant families from Mexico are kept apart by America's discriminatory immigrant laws; 'The Highwayman', Phil Ochs' adaptation of the alliterative Alfred Noyes poem of love and selfless sacrifice; and 'Midnight Radio', Katy recalling how under her bedclothes, in her youth, she listened to music on the late night radio.

There were several songs featured from the new album. 'Fools Fall In Love', written by Lieber & Stoller, an upbeat country song without too much accent on the western; 'Here We Go Again' a country ballad that avoids the banal sentimentality sometimes associated with the genre; and 'The Cuckoo', a new arrangement of an old Appalachian folk song.

The climax of the night included the much recorded Cyndi Walker song, originally written for Bob Wills, 'You Don't Know Me'; the obligatory classic, 'Walkin' On The Moon', followed by the feminist blues anthem, 'Ain't I A Woman' based on Sojourner Truth. This powerful and charismatic black woman was the heroine of the slave freedom underground railroad during the American Civil War. The evening finished with the tale of Hank and Audrey Williams who, according to Katy, had "possibly the most dysfunctional relationship in country music".

Katy Moffatt has a swooning Texas voice that caresses the senses and comforts the sensibilities. On first hearing I wasn't immediately drawn to 'Loose Diamond' in the same way as the highly acclaimed 1996 release, 'Midnight Radio'. Having now heard the CD many times and seen many tracks performed live, stripped down to an acoustic accompaniment, it has highlighted the quality of the new material and given me a greater appreciation of the recorded article. 'Loose Diamond', produced by the excellent Dave Alvin, is a five star album firmly reinforcing Katy Moffatt's fully flourished reputation as one of the leading performers on today's Americana music scene.

Lewis Jones

SEAN KEANE at Telford's Warehouse, Chester Monday 17 April 2000. Sean Keane 'The Man That I Am' [Grapevine; GRACD 276] Website: www.seankeane.com

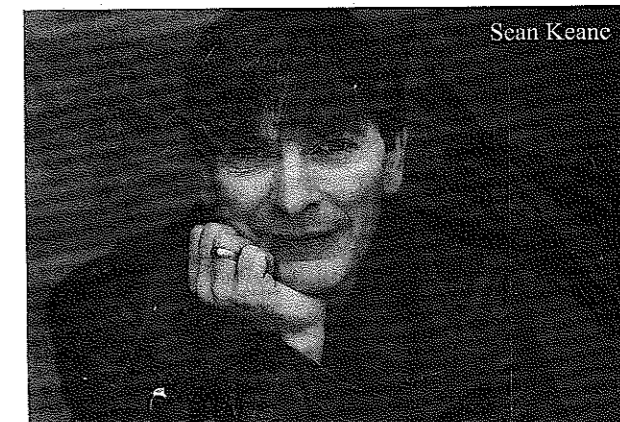
Sean Keane does not look like a man who could be old enough to have an extensive musical pedigree but he has been around the international and transatlantic folk scene for longer than most people realise, and has four solo albums under his belt. Ireland has a habit of producing generations of high pedigree musical families - the Makems, Clancys, Sands and Blacks spring to mind. The Keane family is also an excellent product of this heritage with Sean and sister Dolores receiving the highest international profile.

Keane has an unassuming, yet thoroughly engaging, stage presence. This quietly spoken singer appears to effortlessly project his wonderful singing voice with an endearing Irish

brogue. Accompanying him on this tour was a multi talented backing band of superb musicians: Michael McGinty from Donegal on upright bass, Albert Niland, Galway, on guitar, Maurice Lennon, Dublin, on fiddle, and Daragh Connolly, Galway, on keyboards.

His newest album was released little more than a couple of weeks before this tour. It features songs by some of the finest songwriters that Britain, Ireland and America have produced. It is one of those albums where one or two tracks instantly grab you and the others wrap themselves comfortably round you with a warm familiarity without you realising. After a few plays they become entirely captivating and make for addictive listening.

Throughout the evening Sean interspersed songs for the new CD with old favourites. Starting off with Tommy Sands', 'Age Of Uncertainty', 'Crooked Mile', and 'The Man From Connemara', a song by Robbie O'Connell written about James Keane, who emigrated to Chicago but met an untimely death. Ewan MacColl's alliterative 'Tunnel Tigers', with its hammer like chorus, struck a sanguine chord, reminding us of the Irish workers who, in what must have been an alien environment and with many perishing in the process, dug out the tunnels of London's underground system.



Sean Keane

We were introduced to some songs from the new CD before the interval. 'Those Memories Of You', an Alan O'Bryant song, combines a number of Celtic and American influences, incorporating excellent fiddle and piano playing, to stunning effect. Jimmy McCarthy, one of Ireland's finest lyricists, wrote the plaintive powerful ballad, 'A Dance As Old As Tears', and 'The Parting', about the wrench of leaving home and the pathos of 'one loving look cast backwards' to those you leave behind.

Sting has often enjoyed playing 'unplugged' and 'Fields Of Gold' is a song that could have been tailor made for folk clubs. It was fitting that Keane resumed his set after the break with a great version of the song. This was followed by four new songs from the album.

'If I Needed You', was written by the late and much lamented, Townes van Zandt, a frequent visitor to Dublin. 'Isle of Hope, Isle of Tears', penned by former Eurovision songwriter, Brendan Graham, is without doubt one of the finest modern songs to emerge from across the Irish Sea, and is one of the stand out tracks on the new CD. It tells the poignant tale of Ellis Island in New York, through which all emigrants had to pass, in an undignified procession, to be screened for disease, before being allowed into the USA. The song is centred around 15 year old Irish emigrant, Annie Moore, the first to set foot on the island in 1892. It eventually closed in 1943 only after 17 million people had made the painful journey through there.

'Blackbird' first appeared on The Beatles 'White Album' and is

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now considered a standard. After seeing Keane perform the song in Dublin, Sir George Martin suggested he record it and offered to do the arrangement. The result is as, as you would expect, flawless and impeccable. Another Jimmy McCarthy song, 'From West Cork to Derry' is an affectionate but unsentimental portrait of the Irish people from this part of the world, while Tim O'Brien and Darrell Scott co-wrote the splendid, 'When There's No One Around', from which is taken the line that gives the title to the album. O'Brien also co-wrote another stand out track on the CD, the wonderful 'Full Circle'.

Keane finished the evening with some audience favourites including the evocative, 'Lullaby' and emotive 'Home', leaving the audience desperate for a whole lot more.

Without a doubt this man is one of the finest singers to emerge from Ireland during his generation. His live concerts are compelling, engaging, and unique events, full of warmth and without pretension. He is back in the UK in October. Those who have seen him will want to see him again. Those who haven't make it a date for your diary.

Lewis Jones

JACQUI McSHEE'S PENTANGLE Live at the Adelphi, Preston Friday 12th May 2000.

Upstairs at the Adelphi is becoming a popular venue, because of its close contact with the artists. A bar in the concert room is never ideal; the choice of beers is also limited, however the choice of artists is varied and imaginative, giving an opportunity for new artists to ply their trade, or in this case a venue for a seasoned professional.

You could close your eyes and go back in time, no Jansch, Renbourn or Thompson, but a band of quality musicians backing Jacqui's distinctive voice. All the songs apart from two were songs made famous by Pentangle. "The Cuckoo", "House Carpenter", "Once I Had A Sweetheart", "Sally Go Round The Roses", finishing with "Light Flight", (The theme from Take Three Girls).

It comes across that Jacqui is stuck in a time warp, dressed the same, singing the same songs, for me the concert didn't really work. The band were tight and a quality outfit, the contemporary songs had life, but Jacqui it's TIME TO MOVE ON!!

Jim Woodland

ROAM Live at Maghull Folk Club Tuesday 16 May 2000 and 'Count the Stars'.

This relatively new band are set to make quite an impression on the folk circuit. They started out as a duo, with Rachael Anne Davies on vocals and Colin Rudd on guitar. They then decided to broaden their sound and the scope of their songs, which in the main are Colin's own compositions and to that end co-opted Jayne Coyle on viola and multi-instrumentalist, Chris Knowles into their line-up. The result is an overall sound that is unique thanks to the quality of the material.

Rachael has a hauntingly beautiful voice, which she displays to its greatest potential in the opening number, 'Gentle Bluebird'. They have adapted a 1962 Peter, Paul & Mary song, about Moses and his mighty determination, into a very effective duet, 'Man Come Into Egypt'. These days, pollution is everywhere, we all have it in our power to do something about it, but as the title to the next song suggests, we always procrastinate, 'Maybe Tomorrow', displays Jayne's sensitive viola playing. 'Sugar Mountain', was written by Janis Ian, as a follow up to Burl Ives', 'Big Rock Candy Mountain', which she heard as a little girl, great slide steel bouzouki!!!! 'Love Song', features words by Oscar

Wilde, a man very much before his time. Colin sang to a solid tune that accompanied tender sentiments, again some outstanding viola playing. No matter how well you know someone, do you really know them? A question posed in 'If Tonight'.

Colin has long had a love affair with the writing of JRR Tolkien and the band were invited to perform six songs adapted from his writing to the Oxford University Tolkien Society dressed as elves and trolls!?!? 'Shadow Bride', tells of a stone man who waits hundreds of years before being able to reach out and finally touch a woman, he takes her underground and is never seen again. Dancing together they make one shadow. 'I Don't Give A Toss About You', an earthy song from Colin, perfect to be sung at right wing rallies. Irony can be delicious when carried out by skinheads who are bought copious pints of beer!! A traditional slow Irish air brought us to the interval. 'Lagan Love', was viola led in flawless fashion, with fine harp accompaniment.

Another classic opened the second half, 'If You Go Away', by Jacques Brel, sung in Rachael's inimitable style and completed with viola as intended. Another of Colin's literary loves is Arthurian Legend. Chris plays whistle to help re-create the feel of this mythical period on, 'A Mist Has Fallen'. A harp solo, 'The Clover Of Merioneth', was played by Chris with great aplomb, something we might have been denied, had Colin not broken a guitar string. Rachael was given the opportunity to display the raunchy edge to her voice on, 'Writing On The Wall', a song with a real bluesy feel, which featured slide bouzouki once more. Another Old Testament song, courtesy again of Peter, Paul & Mary -the stories from the bible made them a very good living- this one, 'The Very Last Day'. With words by Rachael and the tune added by Colin, 'Taking Me Home', is dedicated to Rachael's father. That special love that exists between father and daughter, without a word being spoken. 'When You Were Younger', provided a fitting up tempo finish with vibrant viola.

Such was the quality of performance an encore was assured, cue the Albert Hall, in darkness, save for individual candlelight and more money at the end of the night than the Corrs. But back to reality, 'With You At The End', brought the evening to a conclusion in some style.

The bonus is that virtually all of this particular concert has been committed to CD and is well worth purchasing. I've said it before and it stands repeating. Not every artist makes the successful transition from a live situation into the recording studio. Thankfully Roam are one of the exceptions to that rule. It certainly doesn't surprise me, but then I would expect nothing less from this highly talented quartet and their outstanding sound engineer, Brian Bedford. For further information contact Sharon on : 01606 331521

David Jones

CHOUCHENN Live at the Platform, Morecambe Wednesday 17 May 2000 and 'One For You' [WILDCD 19806].

It's hard to know where to start to describe this Lancaster based band. Their music isn't folk, jazz, blues or country, neither is it, new world, reggae or hip-hop, but one thing is certain, it weaves a spell around you and compels you to listen. Anything that can do that simply doesn't need a label.

The line-up consists of, Cathy Goss on flute, Nick Reay, violin, Maurice Pennance, guitar and bass, Jane Lawrence, violin, Paul Beevers, bouzouki and guitar and also, Ben Farmer, who plays accordian, although he wasn't with the band for this particular gig.

Two Swedish waltzes, 'Rockan/Gustav Vasa', set the tone for

the evening, followed closely by, 'Swedish Mazurka/Auvergne Mazurka'. Taken from a 17th Century French manuscript, 'Diana's Rebec/Tourdion', were played beautifully. We continued to travel around Europe, stopping off next at the Former Yugoslav Republic of Macedonia for, 'Tune From Ohrin/Elena Mo Mo'. A change of tempo to an eight time waltz brought many of the audience to their feet as they danced to, 'Rossignolet', by the French hurdy-gurdy maestro, Gilles Chabenat. 'The Duellists/Hector-phobia', are two shotiches, from English hurdy-gurdy player, Cliff Stapleton. Fiddle player, Jane Lawrence, wrote, 'Tsachi's Mazurka', following the tragic death of a friend. To complete this pot pourri of European travel, two Swedish polska's brought the set to a close. The first 'Mixkova's', by Bill McChesney of Groupa and 'Polska', by Vasen. The audience by now were still dancing around to the strains of some outstanding musicianship. The music at times putting one in mind of minstrels playing at the court of King Henry VIII, with its Tudor and Elizabethan style.

Their album includes pieces penned by such luminaries as, Kathryn Tickell ['Roley Gentle'], Andy Cutting ['Spaghetti Panic'] and the French guitar maestro, Soig Siberil ['The Road To Kerrigouarch']. It also features tracks arranged by Chouchenn, to suit their style. On this particular evening, Chouchenn were providing the support for the Ontario based, Pierre Schryer Band, but on the evidence of this performance, it won't be too long before they are headlining their own concerts.

David Jones

KEVIN MONTGOMERY and DOUG PETTIBONE Live at the Adelphi, Preston Friday 19 May 2000 and 'Another Long Story'[Road Trip Records - 69884700125].

At the Pentangle concert, the organiser played an interesting CD during the interval, after further inspection it transpired it was Kevin Montgomery, who was appearing at the Adelphi the following Friday. From that initial hearing I decided it was worth a visit.

Kevin and Doug are two young men from California, who gave an excellent night's entertainment. Kevin sang in the main his own songs, ably accompanied by Doug on guitar. The only none Montgomery song was an excellent version of Springsteen's, 'I Wish I Were Blind'.

The set was balanced with articulate songs sung in a Californian 70s style possibly Glen Frey, possibly the Eagles, to me very reminiscent of early Jackson Browne, lots of feelings with understated arrangements, letting the words do the talking. Kevin's guitar style was limited, but this was easily outweighed by Doug Pettibone's quality accompaniment, an excellent evening's entertainment.

Speaking to them afterwards also added to the evening, they are two very nice guys who are planning another visit in October/November 2000. Don't miss them.

If anything the CD surpasses the live renditions, all the songs were featured at the concert, the main difference being the subtle addition of bass and drums, giving extra definition to the tracks 'Stumbled' 'Broken' and 'Let's All Go To California'.

This CD keeps getting transferred around the house from player to player, then into the car, a sure sign of a good recording is when it's never given a rest, and you have to go and hunt round the house for it. This is a CD worth some concentrated listening, 'Angel Tonight', 'Visions In White' and 'Your Kind Of Love', are surprisingly mature songs for a young man, the breadth of subjects covered gives the CD excellent variety.

Another Long Story' is a must in our house, isn't it time you got a copy??

Jim Woodland

BRIDGET GUEST & ROY WILCOCK Live at the Castle Green Hotel, Kendal Saturday 20 May 2000 and 'Evening Sun' [KTCD 02].

Amongst the many fine singers resident here in the North-West, are two particular jewels who sparkle both on and off stage. Bridget Guest & Roy Wilcock live in Kendal, but their hearts are still very much in West Yorkshire, in Wakefield to be precise, for that's where they first fostered the music that they are now so adept at singing.

This was a night of celebration, as they released their new CD, before a specially invited audience, that included, Chris While & Julie Matthews, on a rare night off, as well as Jacey & Brian Bedford, two thirds of Artisan, with Brian supplying not only the sound on the night, but also being responsible for the new recording. Another important element to the evening, was the presence of, Nigel Drayson, Their long time friend and third member, but now only on a very occasional basis.

All three began the concert with an a-cappella rendering of Mary Chapin-Carpenter's, 'Why Walk When You Can Fly'. Guitar wizard, Howard Lees, who features prominently on the new recording, lent his expertise, as Bridget sang Kate Campbell's composition, 'Lanterns On The Levee' superbly. With Roy majestic on the rain stick!! 'Farewell Kiss', written by Bridget seven years ago preceded another of her songs, 'Get On That Road 'N Drive', which has strong American Overtones. The trio then sang in perfect harmony, 'He'll Have To Go', a timeless classic.

'Elisa's Colours', was written by Bridget for her friend Elizabeth from Knaresborough, who is now well into her seventies. Julie Matthews provided, 'Union Station', a song inspired by sitting in the Union Station Hotel, in Nashville. A 4am panic phone call from Bridget's daughter led to 'Storm In The Night', metaphors of the sea came to mind, but the outcome was positive. Ewan MacColl's classic, 'The Joy Of Living', brought a great audience reaction, due to some fine a-cappella harmonies. 'Ad Man's Nightmare', was slipped in - the length's some people will go to to sell a CD. Chris & Julie's, 'Rejoice The Voice', workshop's proved to be the inspiration for the interval number, 'Found This Voice', with Jacey Bedford along with six other females joining in on stage.

The evocative, 'Calling Our Children Home', was written when Roy & Bridget moved into Underbarrow and Roy disturbed a pheasant incubating her eggs, a song which has also been sung by Emmylou Harris. Looking at a friend's holiday snaps gave Bridget the thought for 'Olive Tree', while, 'Room Down The Hall', was borne out of the emptiness felt when her teenage daughters had flown the nest. Another track on the new CD, 'The Call And The Answer', by Phil Colclough, was followed by, 'Know You By Heart', from the 'Songbird' album by Eva Cassidy, who died at thirty three from lung cancer. John Harper's, 'Let Every Spirit Fly', is a particular favourite of mine and gave way to 'Old Love', from the 'Farewell Kiss' CD, which finishes with the track, 'Saturday Night And Sunday Too'.

We have all had moments in our lives that we would have liked to have bottled, for the cork to be released when necessary. The final song, 'Rhythm Of This Room', is about just such a moment. The title track of the new recording, 'Chase The Evening Sun', was last but by no means least, on this very special night and was inspired by the view of the Lakeland hills and swallows flying, all seen through Bridget's bedroom window.

Surrounded by daughter's, Gemma & Nicky and over one hundred friends and family, it was a truly memorable evening, not least for the marvellous music and a CD of real quality, engineered by Brian Bedford. Oh yes, the Buck's Fizz and celebration cake enjoyed by all those present rounded off the evening to perfection.

David Jones

FAIRPORT CONVENTION Live at the Brewery Arts Centre, Kendal Friday 26 May 2000 and 'The Wood & The Wire' [WRCD 033].

It was over three years since I last saw Fairport Convention live, so I thought it was about time to renew my acquaintance with this seemingly ageless band of musicians. This was what they called their acoustic set; but the only thing missing from this otherwise full blooded performance, was the percussion provided by ace drummer, Gerry Conway. The twin fiddles of, Ric Sanders & Chris Leslie, kicked proceedings off with, 'The Royal Selection [Number 13]'. Simon Nicol then lead the vocals on, 'Dangerous', written by Californian songstress, Christina Olsen and given to the band during a car journey between Canberra and Sydney. Another fiddle masterpiece, 'The Bowman's Retreat' was followed by Dave Swarbrick & Richard Thompson's composition, 'Crazy Man Michael', sung again by Simon. Another Swarbrick/Thompson classic, 'Now Be Thankful', followed, written when their record company demanded a hit back in 1970.



Chris Leslie wrote the title track to the band's current CD, 'The Wood & The Wire', all about instrument construction, something Chris does with great love and care. Deeds of derring-do, from all the village greens across Oxfordshire, is the subject of, 'The Dancer'. Steve Tilston wrote, 'Rocky Road', which stirred the audience and took us to the interval.

Simon along with Dave Pegg opened the second half with, 'Walk A While', another song from back in the 70's. Chris Leslie penned, 'Close To You', about a lonely, sad, lighthouse keeper, who's love had gone astray. The swing jazz idiom of the 1930's pioneered by Stephan Grappelli and Django Rheinhardt, was in evidence in, 'The Woodworm Swing'. The Delights of 'Banbury Fair', are laid bare in a song that charts the happenings at this event held every October. The fiddles came to the fore yet again with four dance tunes under the banner, 'The Good Fortunes'.

My personal favourite on the night, again came from the new CD, written by, Peter Scowther, 'The Heart Of The Song'. Former Fairport member, Sandy Denny, was honoured by her outstanding and inspirational song, 'Who Knows Where The Time Goes'. Chris led his own composition, 'John Gaudie', about a legendary Shetland fiddler, before the curtain fell on a tale of a furtive glance, an affair, the discovery, much fighting, a massive dry cleaning bill and finally, a mass burial. It could only add up to that most traditional of English ballads, 'Matty Groves'. But of course we all know, no Fairport concert can ever finish without

the mass participation anthem that is, 'Meet On The Ledge'.

I am happy to report that Fairport are alive and well and in remarkably high spirits and why shouldn't they be, as they continue to win over new fans, whilst refreshing the stalwarts with new material. The new CD does just that and will be a welcome addition to your CD collection. This particular evening was recorded by BBC Radio Cumbria as part of the Music Live weekend and will be broadcast during the Christmas period.

David Jones

ST. ANNES ACOUSTIC ROOTS CLUB THE "BIG GIG" - BBC MUSIC LIVE EVENT - May 29th 2000
St. Annes Bandstand

The day dawned bright and breezy. *Very breezy.* Although not quite gale force (so we were told), the winds on St. Annes Prom threatened to blow the performers off the bandstand! St. Annes Acoustic Roots Club had left their normal venue to host a five-hour free open air concert for BBC Music Live.

To cover as wide a range of live music as possible, other local groups and artists had been invited to participate, and at 11 a.m. the concert kicked off with the choir of the St. Annes Townswomens Guild, who, with the aid of good humour, gallantry and lots of clothes pegs, showed that the Dunkirk spirit was alive and well despite the high winds!

Next to play was a country music duo called "Country Tradition" who entertained the growing audience with easy-listening favourites on keyboard and pedal steel. They were followed by a rising young cabaret artist, Nikki Byrd. By this time the sun had come out, the winds had dropped a little and more passers-by were stopping to enjoy the music.

After a musical comedy spot from the bucolically attired Alvin Glittawelly, a couple of club regulars, both guitarist/songwriters, treated us to different styles of solo performances, Nigel King's Jazz Blues style contrasting effectively with Tony Walsh's more laid back style, reminiscent of early Show of Hands.

Jim Smith and Heath Lavery were next. They have both been well known for a number of years in various groups around the Fylde, but have only recently got together, using the Club to hone their act. This was their first public outing as 'Robbery With Violins', and their driving celtic style held the crowd (by now over two hundred) enthralled. Heath's spectacular fiddle playing is a perfect foil to Jim's accomplished guitar and vocal work, and brought a standing ovation from the crowd.

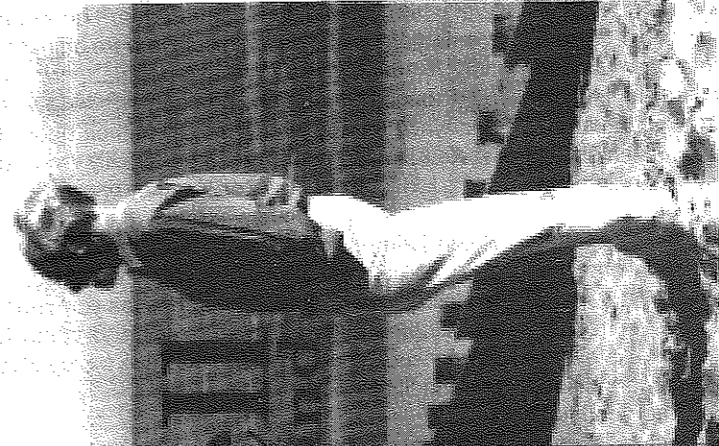
In a very contrasting style, Dave Read gave a polished performance of Country Blues. Again, the audience showed its pleasure in Dave's rich voice, and accomplished guitar playing, backed up by his trusty midi system! Dave had already been hard at work all day, running the superb P.A. system that he had generously provided.

All too soon, the pumpkin hour (four o'clock) was approaching, when the power was due to be cut off, and the club's resident band, Tinker's Cuss took the stage to close the proceedings with a mix of Folk, Irish and Blues.

It had been a stressful day, but a successful one. The audience had appreciated our efforts, and had donated over £240 to a collection in aid of Preston's St. Catherine's Hospice, and we felt that it had proved that there were people in the locality who still had an interest in the living tradition of making and performing music. As one happy spectator said "Keep the faith, keep playing, keep singing".

John Gibney

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FESTIVAL REVIEWS



CHESTER FOLK FESTIVAL May 26th to 29th 2000

Friday evening in the function room of the Morris Dancer saw the start of the festival with the first guest as Nick Mitchell of Full House noted spot on time at 9.00 That spot went to Kim Seymour. Several of his songs had an Art Garfunkel ring to them. 'Climbing on a Rainbow' was dedicated to his partner who is soon to give birth to their first child and he followed this with 'Far Away From Home'. His rendition of 'Scarborough Fair' had everyone singing along in mass harmony. His last number was 'Home Again' perhaps he was thinking of home.

Nick interspersed the guest spots with floor singers as time allowed and next on was Bill Makin a South African whose self penned songs gained deserved applause. In keeping with what was to be an International feel throughout the festival the next guest were Solan a trio from Shetland. Francis Wilkins on the concertina was the centre of the band and her diminutive and youthful presence between Chris Henderson on fiddle and Richard Chaff brightened up the stage.

I had to leave not long after they took to the stage to do a bit of stewarding missing the rest of the evening. However I am reliably informed that Keith Donnelly brought the house down... His song "The Raggle Taggle New Age Travellers" the only one in his hilarious set is a must. Other floor spots went to Jon Brindley a well known singer songwriter and a trio, another international spot "The Poms From Oz"

The last guest of the night was Heather Heywood from Scotland who gave a set of fine traditional Scottish numbers accompanied by her husband Peter on guitar. A fine end to a fine night that is if you were inside listening. Me I was outside stewarding in the pouring rain. It did not seem to dampen spirits too much as the campsite and one of the local hostels continued singing into the early hours of the morning.

My first port of call on Saturday was to the harmony workshop where I hoped to learn to sing coached by Artisan. However I was well out of my depth as I cannot hold a note or even repeat one. Some thing to do with harmonics I understand. At least I have an excuse now. The rest of the gathering had harmonies explained and demonstrated very clearly. We all had good fun singing about melons and cauliflowers and had a history lesson about the Emperor Nero and a failed expedition up the Nile.

A run down the hill to the Royal Oak for a sing around hosted by the ever jolly Charlotte Peters Rock in a room that was terribly cold. Although Charlotte was welcoming the cold meant that we all left on time to go to other venues.

My next visit was to the marquee and just caught Keith Donnelly end a great set with lots of kiddies singing 'Twinkle Twinkle Little Star' as his finale. After sets from Solan and Marie Little that seemed to be a bit short came the main guests of the festival, The Albion Band. Their set started with a set of tunes written by local lad Joe Broughton whose fiddle playing was obviously influenced by Stephan Grappelli. Their female vocalist Kellie While gave a powerful and rocky song written by Julie Mathews. Needless to say the marquee was full and everyone loved them. Ashley Hutchings led on a series of three songs he had written for a TV series. Each with a distinctly different feel for a different programme. During the introduction of a broken token ballad,

Ashley was heckled by a dog but he easily put it in its place. A set of three "Genuine" Irish Hornpipes written in Deepdale, Preston by Ken Nicols ended a rip roaring set and the afternoon concert in great style.

I finally got to see Keith Donnelly in the function room but as luck would have it I was on duty again halfway through his set. I left with aching sides and tears in my eyes. When I returned a Folk Club session hosted by Graham Bellinger and Steve Goodchild was well under way. Steve had a bit of jet lag as he had only arrived back from Singapore a few hours earlier. He did not let it get in the way of a good performance. Floor spots were spaced between the guests and Mike Johnson who always seemed to be at the sound desk throughout the festival all four days of it did a superb job. He always had a smile on his face and helped settle everyone into place be they floor singer or headline act. Amongst the singers were a local duo Taggart and Wright who gave a three excellent a capella numbers and a few laughs. A very polished performance. The final spot got more than a few laughs,

The truly insane genius Les Barker takes audiences to places only he can describe and with perfect timing kills them with laughter. His recitals of his masterpieces such as 'Stay Go And Fetch' and 'Cosmo The Fairly Accurate Knife Thrower' had the audience reciting in tandem. This led Les to comment that he felt superfluous. No Les just SUPER. Meanwhile the Albion band were finishing the main concert in the marquee and a ceilidh was ending in the community centre. What a way to end a fantastic day wherever you were. Unknown to me several late night sessions sprung up in various places one of which had a short break.... For Breakfast

Sunday and another full day of fun. A very good whistle workshop by Phil Brown started it off in the function room while a Morris Workshop was held in the marquee. The weather was starting to brighten up and dance displays were enjoyed in the afternoon sun. A VERY VERY loud and popular performance was given by Karamba Samba and no doubt this helped bring out the sun and wake up any who were still in their beds. Their workshop, which followed soon after was heavily over-subscribed which just goes to show how popular they were.

Robin Laing who had many sets throughout the festival gave away a free dram of whisky if you attended his 'Angel's Share' a fine story in word and song about yes you guessed whisky. Not that Robin needs to bribe any one to come to his sets. The whisky was kindly supplied by "Alan's Skip Hire". Thanks Alan and thanks Robin.

It is always a difficult choice who to see and hear and at many festivals you miss a lot of good acts. I was beginning to falter and the need for food rather than beer or whisky made me miss a few acts on Sunday afternoon. I rallied in the evening for the "Rock and Roll Night". What a treat that was. Mike Johnson the ever-present sound engineer set up for Ceolta a young band with plenty of talent and then literally ran up the hill to the community centre to take his place behind the drum kit for the Full House Big Band. Dave Burland who had given a typically traditional spot in the afternoon now gave a truly rock and roll classics set and was dragged back for his encore.

I at last caught Keith Donnelly in full flow as he compared the evening and had a set himself in which the crowd of kiddies almost stole the show and beat him up. He survived but only just, leaving the crowd in hysterics. Who or what ever the Bradshaw Mumpers are took over next for a great set full of explosions which took many by surprise. Mal and Katrina Waite were next up and as the night progressed were joined by more and more musicians until ten were on the stage leaving Russell

Mabbutt to join in from the side as a finale.

More late night session in the local hostels and tents and Monday came around. How do you top that I thought supposing it might be a bit low key but no chance of that at Chester. A full programme of workshops, displays and concerts and ceilidhs was the order of the day. I started with a session in the Royal Oak with Last Nights Fun. Not the best of scenes for them to do their thing but it was good fun all round. My next turn of duty found me sun bathing a bit different from the pouring rain of Friday and I managed to get another glimpse of those strange people The Bradshaw Mumpers. An informal concert with Mal and Katrina Waite, Graham Bellinger and Robin Laing and a short dose of Last Nights Fun, and I was in the mood for a party.

The final, final concert had Root Chords, a return of Filigree and Heather Heywood who thanked the audience for their friendship over the past four days. I decided to listen one more time to the hilarious Lasts Nights Fun but miss Jez Lowe and the Bad Pennies so I could make it to at least a part of a ceilidh. Pandemonium were in control if that is the correct way to describe it and the caller, a super sub, was Arthur Marshall. The one from the John Paul Sartre school of callers and in a class of his own at that. The last polka or dodgem dance and it was the closing ceremony. Four days of hard work by the organisers had paid off in four days of tremendous fun

Much later that night the session was still going strong with Chris Lee and Dave Russell playing through the entire Beatles catalogue and you guessed it Mike Johnson was there brandy in hand and his sound desk well and truly forgotten...

The quote of the festival by Nick Mitchell "Last week I had Rolf Harris blowing in my ear". Now there's a thought.

NODDY

MIDDLEWICH FOLK AND BOAT FESTIVAL 16-18 June 2000 at Middlewich, Cheshire.

The Middlewich Folk and Boat Festival is now recognised as one of the most enjoyable and innovative festivals on the Summer folk circuit. Set in a small Cheshire town with a vibrant village atmosphere, the event now attracts local, national and international artists as well as thousands of visitors. This, the 11th year, was no different even though it coincided with two other phenomena - the British Summer and, on the Saturday evening, the televised Euro 2000 football clash between England and Germany.

During the day, the weather was hot, sticky and almost unbearable. By Saturday evening it was less humid. The dilemma for me was not so much between the football and the folk music as between competing musical attractions. I spent most of the early evening at the relatively cool British Legion, which boasted an electric fan, revolving Casablanca like from the ceiling, and a number of English football fans evolving in front of the TV in the bar next door.

I arrived to catch the exemplary harmonies of Quartz. Three songs from the end, during a song about Venezuela (a team not featured in Euro 2000) Shearer scored in Belgium and the audience, crowd in the bar, and Quartz erupted in harmony but continued professionally to the end of the song. They rounded off a superb set with 'Reconciliation', a song about the conflict in Ireland, and unfortunately still all too relevant.

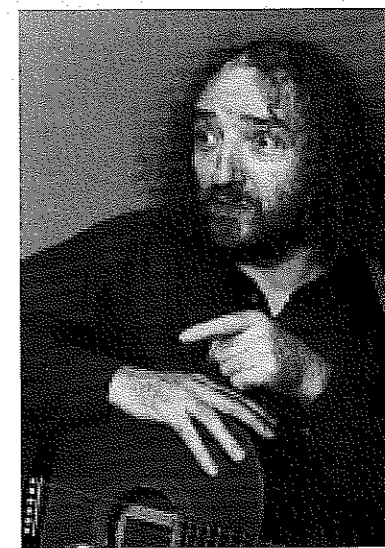
Karen Burton hails from Cheshire but now lives in Australia. She treated us to a short set of her own songs with an Antipodean feel and a universal theme. Then came one of folk music's

outstanding ambassadors. Roy Bailey undoubtedly one of the finest collectors and interpreters of modern and contemporary political and social folk songs, he teamed up with old friend John Kirkpatrick to produce another excellent performance. Chatting to him during a break I picked up the good news that a new album is on its way in the near future. Sadly it looks as if this is likely to be his last one, although we hope to see Roy at the clubs and festivals for some time yet.

I finished the evening in the big tent with Te Vaka. The theatrical and musical troupe brought the rhythms of the South Seas to a hot mid summer English setting and enthused the audience in the 600-seater circus big top tent that has supplanted the old marquee. This ten-piece group of musicians, singers and dancers are a dynamic, enervating musical and visual force. Their show has been described as the Polynesian equivalent of Riverdance. They finished off the evening in invigorating style with an abundance of energy that made you exhausted just looking it.

Sunday was even hotter and stickier than the day before. The afternoon session in the circus tent was billed as the 'Father's Day Concert'. Blowzabella treated the willing audience to a fine and diverse Celtic and Gallic instrumental set. The four-part close harmony quartet, Cuckoo Oak, were inappropriately rigged out in formal dress suits on an afternoon best suited to shorts and tea shirt. They nonetheless produced an accomplished and comic set ranging from Phil Spector and Bruce Springsteen to Richard Thompson, throwing in for good measure a tour around the stereotypes of the folk world, with the highly entertaining 'Ghost Writers' - set to the tune of 'Ghost Riders In The Sky'

Then came the redoubtable Vin Garbutt. In some ways you couldn't get a greater contrast between Middlesbrough born and entrenched Garbutt and the South Sea Islanders, Te Vaka. There's a lot more of them on stage for a start. However, Garbutt's global appeal is his disarming ability to move seamlessly between side splitting humour and conscience wrenching emotion.



In contrast to a number of performers Vin takes his music and singing more seriously than he takes himself. His humour is sharp and his songs and tunes cover the seemingly parochial matters of love to the political and social issues that affect places like Ireland, Thailand and East Timor. The former is exemplified by 'The Beggar's Bride' and the latter by 'City of Angels', about the exploitation of workers in Thailand that forces children into prostitution in order to help their families survive. Even in the extreme heat Vin Garbutt went down a storm.

The Middlewich festival provides something for everyone. As well as the music, the obligatory Morris Dancing, and a whole host of differing entertainments, there were the stalls selling a range of crafts, jewellery, musical instruments and food. It's an event that requires great organisation and it is a tribute to the organisers that they have made this festival an essential and enduring feature of the folk calendar.

Lewis Jones

Living on the Fringe. A view of Middlewich Folk and Boat Festival 16th - 18th June 2000.

This is the second year I had visited the Middlewich Folk and Boat Festival and for the second year I had a great time. I saw great acts, big names, small names heard great tunes and all in great weather. The best part of it I did NOT buy a ticket. No I didn't sneak under the hem of the big top. I visited the Fringe events. The program boasted bigger and better. I decided to check it out

On Saturday the hardest part was the choice; "The Booze Brothers" and "Wychecraft" down at The Big Lock, a Box Master class with Andy Cutting and John Kirkpatrick at The Boars Head while at The Kings Lock were the Middlewich Paddies doing their stuff. At Catts Bar were Blue Cafe or one of the many sessions that sprang up at the drop of a hat. Well I missed all those, no doubt I'll see then another time. I sat in the sun at the Cheshire Cheese while Anne Taggart and Angie Wright hosted the afternoon's entertainment, sharing the main spot with John Barden who came all the way from Kent. The floor spots were littered with talent. We had a host of harmonious combinations such as "Quartz", "Brass Tacks", "Loctup Together" all good quality stuff. Space was also given to Travelling Charles Fyson, a couple simply called Ann and Tom, Charlie and Mark from the Northwich F.C., and Rosie and a final pairing which had Kevin Day with a member of "Meet on the Ledge". John Barden did a short set before handing back to Taggart and Wright for an excellent finale. What a line up and all free.

I took a short break for a picnic lunch at the canal side and studied the program for more goodies. It took a bit of working out what to do and where to go. There was so much to choose from but the sight of Les Barker's name at the "Poems and Pints" in the Boars Head sealed it and I was off again. I struggled to pass a very good session outside the Mayo bar and only just managed to squeeze into the crowded Boars Head. Obviously I was not the only one thus inclined Dave Roberts was only just in control of the proceedings. We had serious semi-serious and outlandishly funny performances from the gathered troupe of the Salt Town Poets, the best of whom in my mind was Karen Wheatley who was superb and an excellent counterpoint to Les Barker.

Back to the Cheshire Cheese this time where a P.A. system helped Pigeon English take on a noisy crowd and the England v Germany match, only losing out when England scored, as the cheer drowned out the band, P.A. and all. Another good set from Taggart and Wright and one from Tom Browne and Ian Goodier and I was off again. I wandered around meeting old friends, having a chat, who was good, where to next, having the odd beer the usual sort of thing on a hot summers night. The town was full of music and above it all was something very different and it was coming from the Big Top. I wandered over and stood in the crowded entrance to the tent and caught the glimpse of semi-naked bronzed and oiled bodies cavorting on the stage. Was this folk music I hear you think. Yes it was the incredible sight and sounds of "Te Vaka", from the South Pacific Islands of Tokelau, Tuvalu and Somoa. I missed them this time but I saw enough to make me want to buy a ticket next time.

NODDY

ACTON BRIDGE FOLK FESTIVAL July 7 - 8 2000

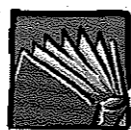
Hello folks, here I am again. I have tried new ground over the 7 & 8 July. It was the first Acton Bridge Folk Festival. GREAT. The people attending were few in number but for all that we had a great time. Friday evening 8.30 to 11.30 was very good Martyn Wyndham-Read was the main artist, the rest were festival singers where I heard a few of my friends of long ago, they were as pleased to see me as I was to see them, many hugs and kisses, "Give me more". Also they sang many of the old songs, happy times. Now for Martyn, he was on top form, plenty of Australian songs, which went down very well. As you may have guessed I asked for a certain Graeme Miles song. Martyn obliged me with a few more as well, 'Exercise 77', 'Smoke over Belfast' and 'The Raven', beautiful songs. While all this was going on, down at the Parish Rooms a Ceilidh was in progress. As for me I had been a silly lady, I came without my walking stick so I couldn't face the walk to the hall. Never mind I was told afterwards that though few in number, a good time was had by all.

Now for Saturday July 8, again few in number but Derek Gifford gave a good account of himself with his Shanties and Sea Songs, with a little help from us the "few in number". I stayed put for Janet Russell's Harmony Session, I was pleasantly surprised, Janet managed to get the singers in a semi-circle around her, but with them all standing. I stayed put in my chair. Well well, new ground for me!! Shades of Africa also Eema Sumac (have I spelt that right). The singers went into it with gusto. After a sing with the folk club on to meet Jez Lowe, only four of us to start; but bit by bit a few more came in. Jez really talked, I tell you we had a lively discussion with Jez finishing on a song. Good on you Jez!! I had a little walk about; then into the Marquee where a band was playing, Pigeon English was the band, very good too, a good surprise even though the Trains yes Trains kept up an accompaniment. After the band, back into the clubroom. I felt the cold in the tent. Had another sing, 8.40 to 9.30 I listened to Roy Clinging, he brought back many memories to my head, especially with his song 'Two Lovely Black Eyes', Ian Goodier & Tom Browne (yes with an E) followed, again many memories of Tom and Ian at Moore & Frodsham where Ian he played on a little box no bigger than a household matchbox. So many thoughts in my head!!! 10.45 - 11.30 was Cockersdale great, so many wonderful songs of Keith Marsden the people joined in wholeheartedly.

The whole festival went very well. Few in number but great on songs. YOU SHOULD HAVE BEEN THERE!!! From a satisfied punter.

Joan Gallimore

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

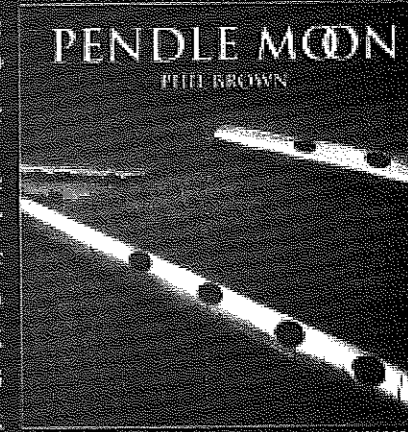
Please note that you can now email information to me at chris.mcilveen@icl.com

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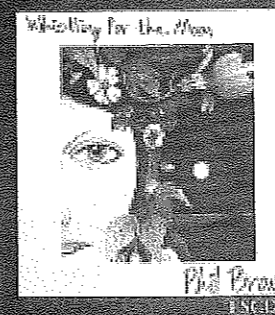
...all played with sympathy and imagination and the piece de resistance is the use of brass band. TYKES' NEWS

....a delightful CD from a fellow who knows his way around the instrument. CHIEF & FIDDLE

....an album which over-rides all our pre-conceptions of the tin-whistle. FOLK TALK

....demonstrates its breadth and versatility by putting it through its paces. SHREDS & PATCHES

.....another little masterpiece. ROCK'N'REEL



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THE FEDERATION CLUBS

DAY/CLUB	TIME	CLUB ADDRESS	ORGANISER	CONTACT
SUNDAY				
ACCRINGTON TOWN HALL	07:30 PM	Accrington Town Hall, Blackburn Road, Accrington	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
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
FOLK & THE INN ON THE PARK	08:30 PM	Inn on The Park, Astley Village, Chorley	Steve Clifford	01257 268 116
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
URMSTON ACOUSTICS	08:30 PM	The Nag's Head, Davyhulme Circle, Urmston	Martin Kavanagh	0161 748 5497
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 Durno	01745 582 265
FALCON	09:00 PM	The Falcon Hotel, Poulton-le-Fylde	Pete Skinner	01253 301 483
THE KINGS ARMS	08:30 PM	The Kings Arms, Delph Lane, Haskayne, Nr Ormskirk	Sue Howard	0151 526 9927
THE RED BULL	08:30 PM	The Red Bull, Hillgate, Southport	Peter Hood	0161 432 4142
ST ANNES ACOUSTIC ROOTS CLUB	08:30 PM	Tiles, St Andrews Road South, St Annes	Sue Arrow	01253 721 503
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
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
FOUR FOOLS FOLK CLUB	08:15 PM	The Hind's Head Hotel, Preston Rd (A49), Charnock Richard	Ken & Angie Bladen	01257 263 678
HALE & HEARTY FOLK CLUB	08:30 PM	The Kings Arms, Hale, Cumbria	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	08:00 PM	The Citadel Arts Centre, Waterloo Street, St Helens	Box Office	01744 735 436
THE HAZEL PEAR	08:30 PM	Hazel Pear Inn, Hill Top Road, Acton Bridge, Nr Northwich	Mike Price	01606 854 871
MR KITE BENEFITS	08:00 PM	Worden Arts Centre, Worden Park, Leyland	Steve Henderson	01772 621 411
OSWALDTWISTLE	08:30 PM	St Mary's Parish Centre, Lock Street, Oswaldtwistle	Dylan Owen	01254 390 391
THE PLATFORM	08:00 PM	The Platform, Station Buildings, Central Promenade, Morecambe	Barrie Cottam	01524 582 803
PLAYHOUSE 2	08:00 PM	Newtown Street, Shaw, Oldham	Barrie Cottam	01706 847 494
STANDISH FOLK CLUB	08:15 PM	St Wilfred's Parish Centre, Standish, Nr Wigan	David Jones	01254 548 77

SEPTEMBER DATES

CLUB	DATE	PERFORMER	TIME	CONTACT
BOTHY	01-Sep-00	Closed		
WALTON (SUNDAY)	02-Sep-00	Singers Night		Brian Peters
WOODEN HORSE	03-Sep-00	Singers Night		Singers Night
MONDAY	04-Sep-00	Singers Night		Singers Night
EDDIE CRIMES & BROTHERHOOD	05-Sep-00	Singers Night		Singers Night
CONNY	06-Sep-00	Singers Night		Singers Night
PROSPECT	07-Sep-00	Singers Night		Singers Night
STANTON	08-Sep-00	Singers Night		Singers Night
THE SHIP	09-Sep-00	Singers Night		Singers Night
THE RAILWAY	10-Sep-00	Singers Night		Singers Night
THE BELL	11-Sep-00	Singers Night		Singers Night
THE BELL	12-Sep-00	Singers Night		Singers Night
THE BELL	13-Sep-00	Singers Night		Singers Night
THE BELL	14-Sep-00	Singers Night		Singers Night
THE BELL	15-Sep-00	Singers Night		Singers Night
THE BELL	16-Sep-00	Singers Night		Singers Night
THE BELL	17-Sep-00	Singers Night		Singers Night
THE BELL	18-Sep-00	Singers Night		Singers Night
THE BELL	19-Sep-00	Singers Night		Singers Night
THE BELL	20-Sep-00	Singers Night		Singers Night
THE BELL	21-Sep-00	Singers Night		Singers Night
THE BELL	22-Sep-00	Singers Night		Singers Night
THE BELL	23-Sep-00	Singers Night		Singers Night
THE BELL	24-Sep-00	Singers Night		Singers Night
THE BELL	25-Sep-00	Singers Night		Singers Night
THE BELL	26-Sep-00	Singers Night		Singers Night
THE BELL	27-Sep-00	Singers Night		Singers Night
THE BELL	28-Sep-00	Singers Night		Singers Night
THE BELL	29-Sep-00	Singers Night		Singers Night
THE BELL	30-Sep-00	Singers Night		Singers Night

SEPTEMBER DATES

CLUB	DATE	PERFORMER	TIME	CONTACT
BIDDULPH	07-Sep-00	Singers Night		Garva (Biddulph Arms)
FLEETWOOD	08-Sep-00	Singers Night		Singers Night
GREGSON LANE	09-Sep-00	Singers Night		Jon Harvison
GREYHOUND	10-Sep-00	Singers Night		Singers Night
PARKGATE	11-Sep-00	Singers Night		Les Barker
RAILWAY	12-Sep-00	Singers Night		Nigel Stonier
RUTHIN ACOUSTIC	13-Sep-00	Singers Night		Closed
STANDISH	14-Sep-00	Singers Night		Closed
WREXHAM	15-Sep-00	Singers Night		Singers Night
BOLLINGTON	16-Sep-00	Singers Night		Redmayne
BRIDGE	17-Sep-00	Singers Night		Michael Marra
CARLISLE FOLK & BLUES	18-Sep-00	Singers Night		Maddy Prior
CITADEL ARTS CENTRE	19-Sep-00	Singers Night		Singers Night
FOUR FOOLS	20-Sep-00	Singers Night		Cockersdale
*GREGSON LANE	21-Sep-00	Singers Night		Singers Night
HALE & HEARTY	22-Sep-00	Singers Night		Tanglefoot (Canada)
NORTHWICH	23-Sep-00	Singers Night		Singers Night
PORKIES	24-Sep-00	Singers Night		Singers Night
PRESTON	25-Sep-00	Singers Night		Singers Night
RHYL	26-Sep-00	Singers Night		Singers Night
WALTON (FRIDAY)	27-Sep-00	Singers Night		Singers Night
WESTHOUGHTON	28-Sep-00	Singers Night		Eric Bogle Band (Ticket only)
SATURDAY	29-Sep-00	Singers Night		Redmayne
*BIDDULPH	30-Sep-00	Singers Night		Garva (Biddulph Arms)
HAZEL PEAR	01-Oct-00	Singers Night		Singers Night
MR KITE BENEFITS	02-Oct-00	Singers Night		Jon Harvison
*RAILWAY	03-Oct-00	Singers Night		Singers Night
OSWALDTWISTLE	04-Oct-00	Singers Night		Les Barker
PLAYHOUSE 2	05-Oct-00	Singers Night		Nigel Stonier
STANDISH	06-Oct-00	Singers Night		Closed
THE PLATFORM	07-Oct-00	Singers Night		Singers Night

* If Club name has "*" in front, it's not the usual club night.
 * If entry has "*" in front, it's being held at a different venue (unless venue is named)

OCTOBER DATES

SUNDAY	01-Oct-00	08-Oct-00	15-Oct-00	22-Oct-00	29-Oct-00
ACCRINGTON TOWN HALL	Singers Night	Bert Jansch Singers Night	Cherrington & Ward	Chris White & Julie Matthews Singers Night	Singers Night
*BIDDULPH		Steeleye Span (Daneside Theatre, Congleton) Singers Night	Pete Morton		Risky Business Flook
BOTHY	Artisan				
BREWERY ARTS					
CITADEL ARTS CENTRE					
WALTON (SUNDAY)	Singers Night	Singers Night	Juan Martin	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Singers Night	Martin Wyndham Read	Singers Night	Singers Night
MONDAY	02-Oct-00	09-Oct-00	16-Oct-00	23-Oct-00	30-Oct-00
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night	Jez Lowe
CONWY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PROSPECT	Singers Night	Carol Alexander	Singers Night	Singers Night	Singers Night
SWINTON	Singers Night	Pete Morton	Singers Night	Singers Night	Phil Hate
THE SHIPPONS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	03-Oct-00	10-Oct-00	17-Oct-00	24-Oct-00	31-Oct-00
8:45 at LANE ENDS	Jon Brindley	Scolds Bridle	Andy Irvine	Clive Gregson	Singers Night Halloween Cellidh with Fagin's Pocket
BREWERY ARTS					
FOLK AT THE INN ON THE PARK	Mystery Guest		Singers Night		
FURNESS	Singaround		Cherrington & Ward		Singaround
HOWCROFT INN	Singers Night	Jon Harvison	Singers Night	Joe Thomas & Mark Jones	Singers Night
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
JOHNSON'S ACOUSTIC	Performers Night	Performers Night	Performers Night	Performers Night	Performers Night
CIRCUS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
LIVERPOOL	Singers Night	Bill Jones	Singers Night	Singers Night	Singers Night
MAGHULL	Singers Night	Dave Sherrington	Singers Night	Singers Night	Singers Night
RING O' BELLS					
*RHYL, RUTHIN & DENBIGH					Chris White & Julie Matthews @ Oriel House Hotel, St Asaph
THE PLATFORM					
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Eliza Carthy	Singers Night
WEDNESDAY	04-Oct-00	11-Oct-00	18-Oct-00	25-Oct-00	01-Nov-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	Colum Sands	Singers Night	Singers Night	Singers Night	Singers Night
DEESIDE	Anne Taggart & Angie Wright				Loctup Together
DENBIGH	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
FALCON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
KINGS ARMS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
ST ANNES ACOUSTIC	Open Session Theme Night	Open Session	Dal Thomas	Open Session	Open Session
ROOTS CLUB	- Make 'Em Laugh				Mainly English Session
THE RED BULL	Mainly English Session				

OCTOBER DATES

THURSDAY	05-Oct-00	12-Oct-00	19-Oct-00	26-Oct-00	02-Nov-00
BIDDULPH		Guest tba			Chris White & Julie Matthews (Biddulph Arms)
BREWERY ARTS					
CITADEL ARTS CENTRE					
FLEETWOOD	The Dylan Project			Martin Simpson	Singers Night
GREGSON LANE	Singers Night	Jon Harvison	Singers Night	Singers Night	Singers Night
GREYHOUND	Steve Freedman	Singers Night	Moorland Folk	Singers Night	Singers Night
PARKGATE	Singers Night	Singers Night	Singers Night	Dave Mallett	Singers Night
RAILWAY	Gordon Tyrrell	Singers Night	Cherrington & Ward	Singers Night	Bernard Wrigley
RUTHIN ACOUSTIC	Singers Night	Guest tba	Guest tba	Singers Night	Singers Night
WREXHAM	Paul Downs	Singers Night	Singers Night with Yardarm	Singers Night	Harvey Andrews
FRIDAY	06-Oct-00	13-Oct-00	20-Oct-00	27-Oct-00	03-Nov-00
BOLLINGTON	Singers Night	Chuck Fleming & Sean O'Rourke	Cherrington & Ward	Singers Night	Singers Night
CARLISLE FOLK & BLUES	Singers Night	Singers Night	Clive Gregson	Guest tba	Guest tba
FOUR FOOLS	Singers Night	Tom McConville & Pauline Cato	Singers Night	Singers Night	Singers Night
HALE & HEARTY	Singaround	Singers Night	Singaround	Madcap	Singaround
NORTHWICH	Dave Swarbrick & Alistair Hulett	Singers Night	Singers Night	Singers Night	Singers Night
PORKIES	Albion Band	Singers Night	Singers Night	Liz Jones	Vin Garbutt
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
RHYL	Brian Peters	Singers Night	Singers Night	Singers Night	Singers Night
THE PLATFORM	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (FRIDAY)					
WESTHOUGHTON	Clive Gregson	Malinky	Chris White & Julie Matthews	Dave Mallett	Huw & Tony Williams
SATURDAY	07-Oct-00	14-Oct-00	21-Oct-00	28-Oct-00	04-Nov-00
BREWERY ARTS	BBC Radio 2 Young Folk Awards				
*CARLISLE FOLK & BLUES	Saturday Special with Kristina Olsen & Peter Grayling with Mad Pudding @ The William Howard Centre				
CITADEL ARTS CENTRE	Brampton				
HAZEL PEAR	All About Eve	Singers Night			Niamh Parsons
MR KITE BENEFITS		Kristina Olsen & Peter Grayling, with Filipp Shack			
*RAILWAY					
OSWALDTWISTLE PLAYHOUSE 2	Singers Night				
STANDISH	Re-opens				
THE PLATFORM	Craobh Rua	Robin Laing	Chris White & Julie Matthews		Singers Night
Notes:					
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	* If entry has *** in front, it's being held at a different venue (unless venue is named)				
					Saturday Railway Special with Lorraine Jordan Band

ADVANCE DATES FROM DECEMBER

8:45 at LANE ENDS Dec 12 - Hoover The Dog
Dec 19 - John Scarlett Band
Dec 29 - Ken Nicol, Joe Broughton & Neil Marshall
Jan 7 - Reopens

ALBION Dec 17 - Fiddlestone

BIDDULPH Dec 21 - Xmas Party with His Worship & The Pig

BOLLINGTON Dec 15 - Bill Jones Dec 22 - Xmas Party
Dec 29 - New Years Party

BOTHY Dec 10 - Tony Wilson

Jan 14 - Martyn Wyndham-Read Feb 11 - Allan Taylor
Feb 25 - John Pearson Mar 25 - Strange Fruit
Apr 8 - Steve Tilston Apr 22 - Bill Whaley & Dave Fletcher
May 6 - Tom & Barbara Brown

CHESTER Dec 13 - Chris While & Julie Matthews

CITADEL Dec 14 - Frances Black

CONWY Feb 19 - John Wright Band

DEESIDE Jan 3 - 3rd Birthday Party Feb 7 - Red Ten

FLEETWOOD Dec 28 - Closed

FOUR FOOLS Jan 19 - Martin Young

Feb 9 - Kevin & Ellen Mitchell Mar 2 - Hilary Spencer
Apr 6 - Salt of the Earth

FURNESS Dec 12 - Xmas Do with Bernard Wrigley (tbc)

HOWCROFT INN Dec 12 - Xmas Do with Staff Folk
Jan 23 - Martin Young

MAGHULL Dec 12 - The Amazing Mr Smith

Dec 19 - Xmas Party Night

NORTHWICH Dec 15 - Bernard Wrigley

PARKGATE Dec 21 - Gary & Vera Aspey

Jan 25 - Hoghton Weavers Feb 22 - John Wright Band
Mar 29 - Allan Taylor Apr 26 - Mike Silver
May 24 - Tanglefoot (Canada)

PLAYHOUSE 2 Dec 23 - Albion Band

Jan 20 - Gordon Giltrap Mar 3 - John Wright Band
Mar 31 - Julie Felix May 5 - Chris While & Julie Matthews

PORKIES Dec 15 - Xmas Party with The Wilson Family

Jan 12 - Tom Topping Band

PROSPECT Dec 11 - Jane Threlfall & Carl Hogsden

RAILWAY Dec 14 - Singers Xmas Party

Dec 21 - Railway Irish Xmas Party with Garva

STANDISH Dec 13 - Houghton Weavers

ST ANNES ACOUSTIC ROOTS CLUB

Dec 13 - Scolds Bridle

Dec 20 - Open Session - Xmas Theme Night Dec 27 - Closed

SWINTON Dec 18 - Xmas Party

THE PLATFORM Dec 16 - Albion Band

Dec 17 - Frances Black with Declan Sinnott

WOODEN HORSE Dec 10 - His Worship & The Pig

Jan 21 - Mark Dowding Feb 18 - Tom Brown & Ian Goodier
Apr 8 - Bill Whaley & Dave Fletcher

WREXHAM Dec 21 - Xmas Party with Kieran Halpin (tbc)

CLUB RESIDENTS

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

8.45 at the LANE ENDS - Scold's Bridle, Rebecca Green

BLACKBURN - Flatbroke

BOATHOUSE - Eddie Morris, Brass Tacks

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

BRIDGE - Peter Hood, Phil and Claire Allen

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

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

CHESTER - Jacqui Macdonald & Friends

DEESIDE - Ficklefinger (Alison Parker, Jim Gallacher,
Jon Oxley, John Hopkins, Paul Bonnet & Liz McIlwain)

FALCON - John Bond, Clansfolk

FLEETWOOD - Spitting on a Roast

FOUR FOOLS - Mark Dowding, Jill Coyne, Derek Gifford,
Janet Hale and Angie Bladen

GREGSON LANE - Trouble at' Mill, Celtic Fringe

GREYHOUND - Kieron & Mary Hartley

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

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

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 - Rob Malaney, Hugh O'Donnell, Tom Walsh,
Dave Peters, Len Deevey, Nick Caffrey

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

RAILWAY - Heather and Don Davies, Trevor Morton and
Geoff Smith

TRITON - Bob Tyrer

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

WESTHOUGHTON - Auld Triangle

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

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

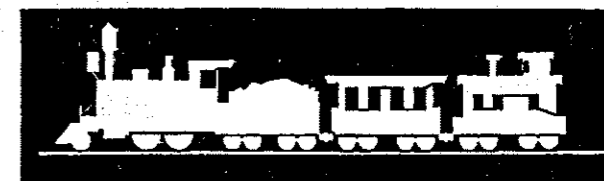
THE RAILWAY FOLK CLUB

The Railway Hotel

Heatley

Lymm, Cheshire

Tel 0161 432 4317



Every Thursday at 8.30pm

SEASON - 2000 - 2001

7 SEPT

GYPSY REEL

14 SEPT

Singers Night

21 SEPT

LES BARKER

23 SEPT

"SATURDAY RAILWAY SPECIAL"

MARTIN CARTHY

28 SEPT

Singers Night

5 OCT

GORDON TYRRELL

12 OCT

Singers Night

19 OCT

PAUL CHERRINGTON & PAMELA WARD

26 OCT

Singers Night

28 OCT

"SATURDAY RAILWAY SPECIAL"

LORRAINE JORDAN BAND

2 NOV

BERNARD WRIGLEY

9 NOV

Singers Night

16 NOV

MARTIN WYNDHAM READ

18 NOV

"SATURDAY RAILWAY SPECIAL"

THE JOHN WRIGHT BAND

23 NOV

Singers Night

30 NOV

JEZ LOWE

7 DEC

Singers Night

14 DEC

SINGERS XMAS PARTY

21 DEC

RAILWAY IRISH XMAS PARTY

GARVA

Contact: Don Davies 0161 432 4317

DIARY CHAT



Club News

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

The Platform, in the Station Buildings, Central Promenade in Morecambe, has a variety of artists on several different nights of the week. For further details phone the Box Office on 01524 582803.

Steve Henderson has been active around the NorthWest folk circuit for many years, and runs a venture called **Mr Kite Benefits**, which exists to help local charities through the auspices of folk music. This venture runs variously on Saturday and Sunday nights bringing top class artists to the Worden Arts Centre. Further details can be obtained from Steve on 01772 621411.

The former Milnthorpe Folk Club no longer exists, but has become the **Hale & Hearty Folk Club**. The club also has a new venue, The Kings Arms, in Hale, Cumbria. Contact the organiser, Frank Lewis on 01524 734440 for further information.

Upstairs @ The Eagle have flown the nest! Following the discovery that the said pub did not have a music licence, they have made their new nest at the **Inn on the Park**, in Astley Village, Chorley. The club will continue to meet on Tuesdays, and promises to bring some well-known guest names to the club. Contact Steve Clifford on 01257 268116 for further information.

St Annes Acoustic Roots Folk Club now meets at "TILES", below the Town House, opposite St. Annes Station. This venue may change, so please phone the organisers, Sue Arrow & John Gibney, 01253 721503 to check just before travelling.

The club meets every Wednesday at 8:30 pm, and features an interesting variety of sessions, guests and events.

Graham Dixon informs me that **BREMETENNACVM Folk Club** is no more. It seems the Landlord did a runner and the new landlord is sadly not interested in continuing the club.

The Ship at Haskayne has found a new home at the top of Rosemary Lane, at **The Kings Arms**. The club has also moved from a Thursday night to a Wednesday night, and hopefully the regular audience will continue to the support the club.

The folk club run by our editor and his wife at The Old Dog, Alma Hill, Upholland, has finally closed its doors, and is relocating to the Hind's Head, Preston Road, Charnock Richard. It will still be known as **The Four Fools Folk Club**, but has changed its night from Wednesdays to Fridays.

Last but by no means least, the **Standish Folk Club** which runs at St Wilfrid's Parish Centre, currently on a monthly basis, joins our ranks. It is organised by the Chairman of the NWFFC, Dave Jones, along with Barbara Duxbury. Top name guests appear on each club night in what is already proving to be a popular venue.

Spotlight on Deeside Folk Club

Following a conversation with Alison Parker, the organiser of the Deeside Folk Club, in Heswall on the Wirral, I am delighted to include this article written by her.

Hello from Deeside Folk Club!

Although we've been around for nearly 3 years now, we've only just joined the Federation. And for anyone out there who hasn't - do it now! Ever since we went into print I've had a stream of calls of visits from people who want to do guest slots, and the nicest thing is that people still come knowing that we can't pay very much. We are looking forward to adding some great visitors to the faithful and talented Wirralians who have always supported us so well; Brass Tacks, Arthur Marshall (who has even done us a mini ceilidh), Roger Parker, Willow and Ken Dickinson, to name just a few. We're now adding Taggart & Wright - back for a second time - and then Loctup Together, No Turn Unstoned and Red Ten.

Everyone who comes to us say the same things:

- We are a friendly and welcoming club
- The room we meet in feels and sounds excellent
- People seem to enjoy being unplugged to a listening audience

Who are we? Easy answer Ficklefinger, but some of the Chester bunch will know our previous name, Capaill Dubh, which we abandoned because no one could ever remember what it was. We have a good variety of instruments, including bodhran, guitar, fiddle, mandolin, flute/sax and now also cello. This means that we can do a real variety of songs and tunes; we've always been very drawn to traditional Irish and Scottish music, but tend to serve it up with lots of attitude. We do also do some jazz and some funkier rhythmical contemporary songs. I am the voice behind the club in every sense; big hair, big voice, as someone once said, but we are a true democracy and have great crack in everything that we do. We do write songs/airs and I re-write lots of the words; either from the female viewpoint or to translate from the Gaelic. Either way, they don't go out until we've made them ours. I hate the slit-your-throat type of folk but love the odd treacly ballad or slow air - they sound particularly gorgeous with our new cellist - but we also do lots of fast sets.

An evening with us tends to run on the same sort of lines; we start and finish the first half, with a selection of variously and multi-talented floor musicians. The second half is either the same again, or a pre-booked guest. Funds come from a raffle, which is why we can't pay more than about £20 for our guests, but I really don't want to charge on the door as it excludes pop-ins! We aim to start for 8:30 and finish around 11:15.

So, why don't you come up-Wirral to the club where there's a welcome on the polished floor and we will give you a real cocktail of talent from all over the North West - thanks to the North West Federation of Folk Clubs, that is!

Alison Parker

Finally, **Cathryn Craig and Brian Willoughby** have asked me to include the following forthcoming dates:-

- Oct. 18 Preston, The Adelphi
- Oct. 19 Heywood, The Reform Club
- Oct. 22 Penrith, Playhouse
- Nov. 1 Llangollen, Jonkers
- Nov. 4 Stalybridge, Platform Buffet

That's all for now, don't forget to keep the diary chat coming in for the next issue!

Best Wishes

Chris McIlveen

A YOUTHFUL PERSPECTIVE



YOUTHWAVE AT FYLDE FOLK FESTIVAL 2000 (1-3 SEPTEMBER)

Its hard to open the latest issue of any folk magazine without some mention of the next generation of 'folkies'. The tone of comments seems to be changing, however - some time ago the cry was "Who will carry the torch when we're gone?" but now the future seems much more secure.

There is a new generation of folk musicians whose talent rivals any that came before, and whose performances are fast becoming the stuff of legend. Names? No - to name today's stars ignores those who are only just in the wings. Look in the programmes at your clubs and festivals. If there are no additions to the line-up of long established names, talk to your organisers, because you and they are missing something special.

Why the change from despondency to optimism? Largely because of the efforts of a number of dedicated people who have first recognised the talent that is around, and secondly have made a platform where the young performers can gain exposure and get together. In the North West the late Dave Day left a wonderful memorial in the youngsters who he encouraged, and in Youthquake which he supported and which Jenni Shottliff directed; Jenni Hyde who is active as a youth co-ordinator in the area; Stu and Rusty Wright at Fylde who have been developing a youth programme which has inspired much youth activity and been the model for many other festivals.

NEW MILLENIUM VENTURE AT FYLDE

The Fylde Brat Pack (their description) has developed links with young performers all over the country, and for some time now the youth programme has been largely self-maintaining. This year Jenn Butterworth of Dumfries and Galloway had a great idea and initiated a project called the "Folk Bus" (a sort of theoretical vehicle to carry folk music to the unconverted young people). Jenn has arranged to take this to a number of festivals, and approached Rusty and Stu for help at Fylde. After some local research the Milton Street Youth and Community Centre in Fleetwood seemed to offer some useful facilities; the manager was approached, proved enthusiastic, and so the Festival have hired the centre for Saturday and Sunday, and this will be the focus for the youth activities and a number of workshops. This will give youth a base of their own, but still maintain the activities as a real and integral part of the Fylde Programme. (Parents please note; this is in addition to the child-care sessions with Auntie Shirley at Fleetwood Gym - not instead of).

This special Youth programme is being carefully constructed right now. It will include Jenn Butterworth and her 'Folk Bus' with master classes for young people and absolute beginner sessions, or how do you fancy a traditional games workshop? Jenni Hyde's ideas include song music, drama and even perhaps puppetry leading to a performance - all something to do with 'Wyverns' whatever they are - why not come and find out!!! Meet Simon Skinner and learn to play in his wonderful whistle

workshop, Roisin Boadle with her Bodhran and many others.

So all of you young people out there who are singing/playing folk music or would like to learn - join this new venture at Fylde. Don't miss your opportunity to meet with others learning and performing in sessions and workshops. Play in your first concert (play in the Fylde final concert if you are the winner of the 'Tallyman Trophy'). For further information telephone Stu and Rusty Wright 01253 885203 or e-mail: rustyandstu@compuserve.com

LETTERS



Dear Ed

May I first thank all my friends for getting me out of the house and back into the folk clubs playing again and for all their support after the death of my Wife and Son. I am also pleased to hear that Brian Dewhurst (Preston) is making a good recovery after his operation.

I have started visiting several clubs and sessions, most being of the sing around style and these are very well organised. Over the last few weeks I have been over to the Bothy club in Southport where I have been made most welcome and invited to play a couple of floor spots by that superb host and singer Clive Pownceby. Another favourite haunt is the Gregson Lane club hosted by 'Trouble at Mill' who have been friends of mine for a long time. Graham Dixon must be one of the hardest working organisers in the area not only for singer's nights but also for superb concerts. There is a solid nucleus of artists at Gregson Lane but it is surprising who turns up on the night. The other resident group Celtic Fringe do quite a good job but I find them more entertaining separately than collectively (sorry lads).

I attend many pub sessions, the Wagon and Horses at Brierfield being one of these but here is where I have a major gripe. If you are a musician and you know the turn or song that is being played please join in and add to the enjoyment of those who are listening but if you do not know it please **don't** it is pure purgatory to try to listen to a nice tune with some prat playing a guitar in the wrong key or some idiot scraping away on a violin who hasn't got a clue how the tune goes. I know of one club where some anti-social turnip brain twangs away on a jaws harp if he cannot play on guitar and I have even heard one moron play a Bodhran to the Green Fields of France. Where do all these bodhrans come from, if you are making them please stop. (How do you know there is a Bodhran player knocking at your door? Answer - he speeds up).

The other week I went to see Geoff Higginbottom, what an entertaining night not only for the songs but the jokes and banter and it was clean, carry on Geoff. I went to Ribchester to see Rob Johnson in concert and was so moved I went to see him again the week after at Southport, not only are his songs well performed but very thought provoking and thanks Rob for a lovely insight to your family via your songs.

Yours faithfully

Dave Grimshaw

Dear Ken

Just a line to let you know of the wonderful night of music and song that took place on Tuesday 2 May upstairs at the Eagle Hotel, Bolton Street, Chorley. Our guest for the night was multi-

talented folk band "Roam". This was their second only appearance at the Eagle and it proved to be probably the best offering of soul searching and haunting music that anyone could ever expect to listen to.

The audience was held spellbound as singer Rachael Davies captivated them with songs full of emotion and meaning, many of the compositions having been penned by members of the band and reflecting true life experiences.

Colin Rudd, an accomplished musician, played rhythm guitar, Colin also supported vocals and is responsible for the majority of the "OwnLabel" material presented by "Roam"; he has also recently set works of J.R.R. Tolkien to music. The unique sound of Jayne Coyle on viola helped to set the mood that remained throughout the evening as each song or tune touched every one of the emotions of the enthralled audience.

All of these wonderful sounds were complimented by the talents Chris Knowles, an accomplished musician who played the harp with so much feeling that tears could be seen in the eyes of the silent onlookers.

Steve Clifford & John Joyce
CHORLEY ACOUSTIC MUSIC CLUB

Keeping it live and unplugged, now at The Inn on the Park, Astley Park, Chorley

The first and third Tuesday of every month. (Please see article in mag).

THAT'S LIFE

That's Life would have had a field day with Chorley Borough Council. I can imagine the pleasure it would have given Esther and her presentation team to award the "Jobsworth" cap to the beaurocrats that tried to prematurely end Chorley Acoustic Music Club. If reading this you are somewhat perplexed please read on and digest a tale of total red tape foolishness.

Back in August 1999 a new platform on which local talented musicians, singers, dancers and poets could perform was launched under the banner of Chorley Acoustic Music Club. The venue was The Eagle Hotel in Chorley, where the twice monthly gathering of like-minded people was to become known as "Upstairs @ the Eagle". So far so good, we were welcomed and well covered by the local press as well as receiving valuable free advertising care of Chorley Borough Council in their "What's On in Chorley" free entertainment guide. The club went from strength to strength and attracted performers from all over the region, some by invitation and payment of expenses, others just to play and support the club. Chorley Borough even invited the club to take part in the July fortnight of music in Astley Park, what an accolade, what could go wrong?

Enter Chorley Borough Council's licensing department, complete with shiny peaked "Jobsworth" cap covered in lashings of scrambled egg type piping. After stumbling upon the fact that their organisation was fully supporting our non-profit making, environmentally friendly, give people something to do group, they decided that we now needed a P.E.L. - better known as a Public Entertainment Licence, at a cost of around £900.00. Suddenly from being Mr Nice guys, my co-organiser and I were on the verge of becoming lawbreaking criminals and all because we like music. Has the world finally gone crackers?

Many telephone conversations ensued, but to no avail, even the local newspaper had a do at the Council on our behalf, but they too were rebuffed. To make things even worse the Council admitted, in print, that it was not unusual to find that different sections of the organisation were not fully in contact with each

other and that this type of incident can and does happen. The bottom line remained the same, pay up for the P.E.L. or shut up shop. Back we went to the drawing board in an attempt to find a way round this stupid situation. Deeper investigation found that providing no more than two people are allowed to perform at any one time the club could continue but, this allowance also included performance by the gathered audience, in other words, you can't jam or you break the law.

Early June saw the last gathering Upstairs @ the Eagle, but not the end of the club! After a successful trial at the Inn on the Park, Astley Village, Chorley, our music nights are set to continue complete with P.E.L. The format will be similar to the Eagle but it is our intention to try and book more guest performers at our twice-monthly music evenings. Folk @ the Inn on the Park will be on the first and third Tuesday of the month, commencing on Tuesday 15 August at 8.30pm. Please try and come and offer support to a club that couldn't beat the system, but did manage to find a way round the "Jobsworths". Thanks to Mark Chapman, Manager of "The Inn on the Park".

Steve Clifford and John Joyce

From: Graham Dixon <Troubleatmill@btinternet.com>

To: Ken Bladen <four.fools@virgin.net>

Subject: Venues

Date: 25 July 2000 19:45

Ken (You could maybe do something with this for the next but one issue):- I note (from Joan Blackburns 'Parish Notices') that you (Four Fools) have changed venues. I hope that this is not due to 'Licencing' problems - as experienced recently by John & Steve - at the Eagle - in Chorley.

Being an organiser this turn of events concerned me somewhat. I decided to find out exactly what was required (licence-wise) in "places of public entertainment". That's what the law sees folk clubs as.

I made enquiries at Preston, Chorley & South Ribble Councils to see what A Licence entails. Preson Council sent me a 28 page leaflet that is far too large to scan and publish in the mag. (But it is available - F.O.C. if you give them a ring) However - A kind gentleman, in Chorley Borough Council's Legal Department, agreed to put it down in simple terms as follows:-

The information set out here applies to England only, and does not apply to Greater London. It is intended only as a general overview and is not comprehensive. It is not intended to provide guidance on anything other than live music. A licence (or "PEL") is generally needed for all public entertainment. "Public entertainment" means "public dancing or music or any other public entertainment of a like kind". "Public music or dancing" means music or dancing performed for or by the public. So if members of the public sing or perform on a "singers night", even when there is no professional entertainment, this will need licensing.

An event that is not open to the public is not covered. So a purely private gathering, or one that is only open to members of a particular club, will not need to be on premises that have a PEL. The restriction must be genuine, though: if members of the public can walk in and become "instant members", the event will be considered open to the public and the premises will need a licence. It does not matter if an entrance charge is payable.

There is an exception for music or singing provided in pubs or other premises licensed for the sale of liquor. If there are no more than two performers in total (that is, the total number of people singing or performing music during the event is two or less) and provided there is no dancing, a PEL is not needed. If

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there are more than two performers the exception does not apply and a licence would be needed.

PELs are for premises, rather than events (although, confusingly, premises can be licensed for a specific one-off event). They are granted by district councils. They are issued subject to conditions, which will usually relate to the safety of the premises for the public and performers. The licence is normally renewable annually. Each district council will have its own scale of charges for licences and will be happy to provide further information on specific queries. An applicant can appeal to a magistrates' court against the council's refusal to issue a licence, or against conditions attached to it.

This message comes from the legal section at Chorley Borough Council. You can phone us on Chorley (01257) 515151, or fax us on Chorley (01257) 515197

I think that this is a matter of concern for all of us - can we, as a body, put pressure on the powers that be?

Graham Dixon
www.troubleatmill.btinternet.co.uk
Too old to rock and roll - too young to die

FOUR FOOLS FOLK FESTIVAL 23 - 25 JUNE 2000

May I take this opportunity to thank everybody who helped the Four Fools make such a seamless move this year to St Michael's School in Chorley. Happy though we were at Lowton we knew we could find a venue better tailored to our weekend. We found the venue but you know how it is, so much work goes into organising any event, the thought of organising a move and tailoring the festival to fit the venue was a daunting task. All this being in our spare time too, by the Festival weekend we really were on tenterhooks to 'see how it went', 'had we got it right', 'had we remembered everything'. Also Ken had to work both Friday and Monday so we really did have to rely on our loyal band of helpers. You certainly didn't let us down.

The one thing about using a new venue is "where is everything". We had used the school for a day in April to give us a rough idea, but we were still bringing in people to help us steward an event in a strange place. To try and make the move easy I chained myself to the ticket desk for the entire weekend. By doing this I was an easy point of contact should anybody need to know where things were, who was doing what etc. It seemed to work, the whole weekend went off really smoothly, though by Sunday teatime I felt as if I had been there for a fortnight.. The venue is a big improvement for our type of Festival, having the classrooms to use for events is perfect and the acoustics are really great. The main hall was also a much improved venue than previously, the hall has a balcony so we could seat 150 - 200 people downstairs and if required we could have access to 140 more seats upstairs. The move also meant we had use of the Sports Hall so we introduced a Ceilidh this year which went down well. Also we put on a Real Ale bar which went down extremely well and having a large bar / meeting area was a great success. The campsite was secure and we were able to provide shower facilities for the campers as well which was an added bonus.

All in all the Festival went off extremely well. The general feedback from the weekend has been that we had made the right move.

So can I take this opportunity to thank everybody who unpaid, gave so selflessly of their time both before during and after the weekend. That includes all our stewards, people who were hosts

to the artistes for the weekend and also some of artistes themselves. Without you all the weekend would not have happened. Many thanks and please take note, next year's Festival dates are 29, 30 June and 1 July 2001. If you were at Four Fools this year and enjoyed yourselves, please spread the word.

Angie Bladen

OBITUARY

The world of Irish music lost one of its greatest exponents on 27 March 2000 when tenor banjoist John (Johnny) Keenan died of lung cancer.

He was brought up and lived most of his life in Dublin. His father, John Keenan Senior, maintained a household devoted to traditional Irish music. In the late 60s, the family's music group (called "The Pavees") were resident in the Traditional Club in Slattery's pub, Capel St. The group line-up was: John Keenan Senior, (uilleann pipes), Paddy Keenan, (uilleann pipes), (Johnny Keenan, (banjo), Mick Moriarty, (concert flute) and George Furey, (guitar). During that period the group made many TV appearances on RTE in Dublin.

John recorded with his brother on the Gael Linn LP, 'Paddy Keenan'. He recorded with Sully on 'Dublin Banjos' - published as a book and cassette. This featured his famous rendition of 'The Japanese Hornpipe'. He also recorded an album with The Cassidy Brothers whilst in Wales during the 80s.

John played the tenor banjo with a thimble pick instead of a plectrum; his style was unique and particularly artistic. A natural on the banjo, he also mastered with ease the fiddle, piano, guitar, bouzouki, tin whistle and low whistle. His first foray into the world of music was as an exponent on the uilleann pipes, taught by his father. His favourite stomping grounds were the traditional music pubs of Dublin and the festivals of Ireland.

John's funeral was held in the Cathedral of Longford, in Eire, attended by his family and many contemporaries. His younger brothers, Paddy, playing the uilleann pipes and Thomas, playing the whistle, were accompanied at the graveside by Danny Spillane and Martin Denning in a musical tribute.

John Keenan was 53 and leaves a wife, Christine and daughter Elizabeth.

HALSHAW MUSIC

SPOTLIGHT ON PORKIES



On the first Friday of each month at the British Legion in Poynton, Porkies Folk Club meets. The running of the club is very much a two family affair, with Judy Hancock and Dave Hughes, forming the resident duo, Sad Pig, while their respective other halves, David and Joan manning the sound desk and door between them. Judy spent a number of years as a member of the highly respected, Peak Folk, whilst Dave formed part of the Hughes Brothers, based in Poynton.

The club started out seventeen years ago and for its first three years was based at the Robin Hood, in High Lane. Rosie Hardman was their first ever guest and they quickly outgrew the

venue. For the next thirteen years the clubs' home was at the Ladybrook in Bramhall, before moving to its current venue twelve months ago.

Over the years, Judy has also run three small festivals at her home. On the night I went along, the John Wright Band were the guests and predictably, the room was full. The resident duo, Sad Pig, cover a range of material by well known and respected artists. On this particular night they included, 'Standing Outside The Fire', by Garth Brooks, Nanci Griffiths', 'Troubled Fields', 'Feels Like Home', by Bonny Raitt and one of Kieran Halpin's offerings, 'Berlin Calling'. All performed with authority and aplomb. The club room has a bar that dispenses, Murphy's Irish Stout, Stella Artois, Heineken Lager, Whitbread Light and Boddington's Bitter as well as Stowell's Wine all on draught, although a hand pulled real ale, I'm sure would have gone down well with the packed audience. The room holds one hundred and twenty, with an average admission charge of six pounds, with a top line guest lined up every month. The night gets underway at 8:30p.m. prompt.

I thoroughly enjoyed the evening, which promised much and delivered in spades.

David Jones

CD REVIEWS



BELSHAZZAR'S FEAST 'Mr Kynaston's Famous Dance' [WGS298CD]

Belshazzar's Feast are Paul Sartin on Oboe and Fiddle and Paul Hutchinson on Accordion.

This album showcases their interpretations of 17th and 18th Century English Dance tunes taken from the manuscripts of John Walsh (whose publications include a large number of tunes ascribed to Nathaniel Kynaston) and from John Gay's Beggar's Opera (first performed in 1728 and featuring many of the tunes of its day).

It is so refreshing to hear life being breathed back into English Dance music which may have lain unplayed on a dusty library shelf for a couple of hundred years.

While there is no strong living tradition to guide the interpretation of these tunes Sartin and Hutchinson have used their own backgrounds to create a vibrant, interesting album that has a very traditional feel to it. If we had a healthy unbroken living tradition of English Dance Music to rival the Scots or the Irish then I find it very believable that this is how that tradition would sound.

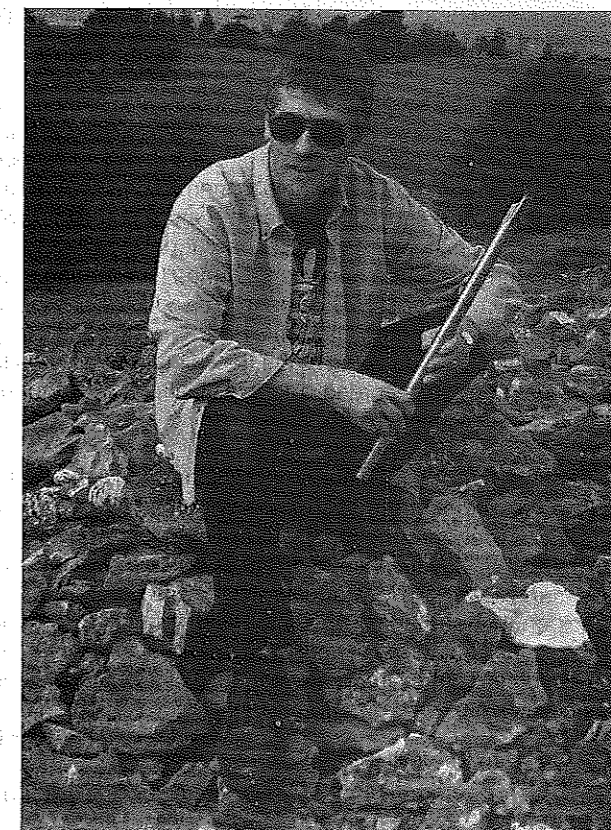
The clean uncluttered sound created by Sartin & Hutchinson was quite a surprise after a staple diet of bands and solo albums with 15 guest musicians but one that grew on me with repeat listening.

From the wonderfully powerful 3/2 hornpipe 'The Merry Conclusion' to the jaunty 'Would You Have a Young Virgin' to the elegant 'Next, Mr John' this is an album I'd happily recommend to anyone with an interest in English Traditional Music.

Jenny Shotliff

PHIL BROWN 'Pendle Moon' [BWM2000/1]

Its not often I get to review a CD of whistle music as whistle players tend to play flute or pipes primarily and include some whistle tracks on an album. The low whistle has a sound, which played well and with feeling can stand its ground with any other instrument in any genre of music. The sounds produced on this CD are haunting and melodic and create a sound, which is pleasing to listen to and promotes a feeling of peacefulness. Phil Brown is a fine whistle player and demonstrates a range of low whistle techniques, which are only mastered by proficient players who have that natural feel for the instrument and the music.



Phil is joined by some very accomplished musicians to create a wide range of sounds. The arrangements are interesting and varied and tracks which include the superb Ken Nicol are a particular joy to listen to. Although I would usually review albums that are Irish in nature the Celtic feel of the whistle now lends itself to many styles of music and the unusual mixture of whistles with brass works very well on this album. The variety of tracks makes it difficult to characterise the album as a particular style with well known pieces such as 'Dirty Old Town' and 'Carrickfergus' amongst self-penned pieces, one by Phil called 'Alex', the title track 'Pendle Mon' and 'Downham Green' written by a friend of mine, Dave Summers. It is nice to hear some original pieces. Overall a very pleasing album and well produced to create a warm and calming atmosphere. A good one to de-stress to at the end of a hard day, or night for that matter.

Terry Coyne

TOM & BARBARA BROWN 'Where UMBER Flows' [WildGoose Studios WGS 300CD]

O.K. they are mates but I'll try to be objective, honest! If you've never been to the original Song & Ale, Padstow May Day, Devon, Cornwall or any other part of the West Country then you're missing out on a large and wonderful part of the folk world that Tom and Barbara have been involved in for absolutely ages (actually they're not that old even though Tom looks it!). In spite

of being in exile in Streatham, London for a number of years (and they had such a lovely garden when they sold up) they continued their West Country links from where most of the songs contained herein originate. They have now returned to the friendly colony of Devon where the Umber flows at the bottom of their garden. You'll find some real gems here, Cornish versions of the Ox-driver's Song titled 'Cornish Ploughboys' and the White Cockade titled 'The Green Cockade'. There is also a Baring-Gould version of 'The Keenly Lode' and a couple of songs, 'The Wives of St Ives' (Tom) and 'Take Your Time' (Barbara) learned from Mervyn (Farewell Shanty) Vincent who would have been pleased to know that he can still promote the battle of the sexes even from the grave! One of my favourite tracks is a version of 'The Flying Cloud' a classic sea ballad (well, there's a surprise Giff liking a sea song!) sung by Tom and another is Barbara's rendition of 'Jordan'.

This is west country so of course there's a superb bell ringing song called 'Norton New Bell Wake', arranged by Tom, Barbara (who wrote the harmonies - the difficult bit!) and Charley Yarwood - which brings me on nicely to be able to mention the chorus line on some of the tracks. This includes the afore mentioned Mr Yarwood, so nice to hear those dulcet bass tones again, as well as Brenda Burnside, Anni Fentiman, Lynne Heraud, daughter Freya Walker Brown, Keith Holloway, Keith Kendrick, Barry Lister and Dave Webber not forgetting Chris Bartram who adds lovely fiddle accompaniment to some of the tracks but isn't allowed to sing - blimey they've recorded a folk festival! The two tunes they all play are rather jolly too.

The CD has comprehensive notes on the songs and their origins as one would expect from such knowledgeable folk as these and is attractively produced by Doug & Co. at WildGoose. Anything else? Oh yes, of course Tom and Barbara's singing - bloody marvellous - well, what else would you expect?! They are back on the road again following their retirement from the day jobs so look out for them and if you are a club organiser get 'em booked before they get really expensive! (Sorry ed. I tried to be objective but its so good!)

GIFF

IAN BRUCE 'Too Far From She' [Ruglen Record Company CD LUMS 0101]
THE IAN BRUCE BREEZE BAND 'A Kind and Gentle Nature' [WildGoose Studios WGS 277 CD]

These are a couple of re-releases from the prolific WildGoose studios featuring Ian Bruce in a couple of his guises as a solo singer and later with his band. 'Too Far From She' the title track has, of course, become a well known and often performed song within the folk world and it is interesting to return to Ian's earlier work now reproduced to modern technological standards by Doug Bailey. If you missed buying the original vinyl LP way back in 1988 now is your chance to catch up; and catch up you should because there are some excellent songs here including 'Nice, Nice People', Ian's tribute to Stan Rogers in 'Stan the Singer', the highly amusing 'Out Ugly Old Band' and the wistful 'Child On The Green'. Contemporary songs in a contemporary style that even an old traddy like me can appreciate and enjoy!

'A Kind and Gentle Nature' illustrates clearly the progression that Ian has made over the years and is definitely, on his own admission, a 60's and 70's influenced album. On this one he is ably accompanied by Paul Sartin on oboe and violin and Paul Hutchinson on accordion. However, I didn't enjoy this CD as much as the previous one but then that has more to do with my personal taste because I can assure you that the quality of writing, both lyrically and musically, is at least as good as his earlier work. Perhaps my reservations are because Ian has, I think, moved further from the folk idiom in the later album. Even

so there are some tracks that I found particularly appealing including 'Lonely Old Lady' and 'The Mind of a Child'. Ian's self parody in 'I'm Up There With 'Em' is another good song and a fitting finale to the album. Essential additions to all Ian Bruce fans and worth a listen to those who like their folk in a contemporary style.

Derek Gifford

CALENNIG 'A GOWER GARLAND' [Wildgoose Studios WGS299CD]

To those of you who regularly attend Lancaster and other maritime festivals Calennig, who are Mick Terns and Pat Smith, will be familiar to you. They are the full-of-life couple who jolly along their audiences with lively sea songs and tunes. This CD includes some material which is sometimes included in their maritime sets but more by coincidence than intention because this album has been produced to mark the 50th anniversary of the death of Phil Tanner the 'Gower Nightingale'. Phil Tanner is probably one of the best known of the 'old' traditional Welsh singers who had a fine voice and a wide repertoire of songs.



Photo: Alan Satchell/ADMAR Granville

Mick and Pat have been researching traditional material from Wales for over 20 years (they're older than they look!) and the songs and tunes in this album are from the lovely Gower Peninsula of that picturesque principality. The songs and tunes are from the repertoires of several singers including, of course, some from Phil Tanner and are sung and played with the sort of professionalism that you'd expect from two seasoned performers.

There are several tracks here that I particularly like including the Phil Tanner version of 'The Dark-Eyed Sailor' and 'Poor Old Horse' from the singing of Marjory Bowden of the Bowden family from Mumbles the latter of which is very different from the more well known maritime version in that this is a Christmas song. In fact there are a number of Christmas songs and tunes included as well as a 'rowdy' New Year song and a Wassail Song. Mick shows his prowess at lilting Welsh style on 'Lumbers(The Coosha)' a Welsh step dancing tune and Pat's fine spoon playing is featured too - naturally! Another track that took my fancy was the unaccompanied 'Soap, Starch, Candles'. As is to be expected from a Wildgoose production the album is attractively produced and has extensive notes on the songs as well as information on the Gower, Phil Tanner and the 2 hour show which Mick and Pat perform with The Rag Foundation called 'A Gower Garland'. Fine stuff.

GIFF

TERRY COYNE 'The Other Side' [COY 113]

Terry Coyne is part of the Merseyside dynasty of traditional Irish musicians that includes the renowned Liverpool Ceili Band. Chiefly known as the whistle/flute player with Garva he has

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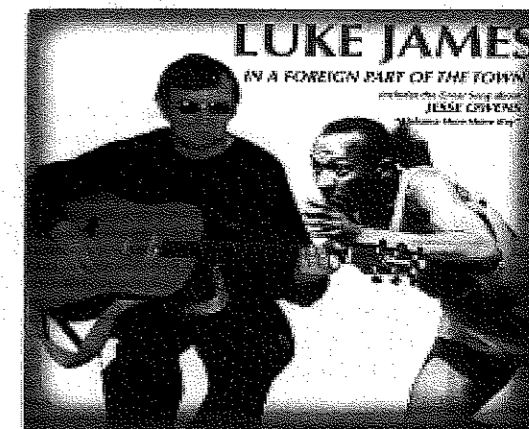
Tony, Jeff, Dave and Steve continue to pull in the crowds wherever they play. They celebrate 25 years as a group this year and we're delighted to have them with us as part of their Christmas Tour.

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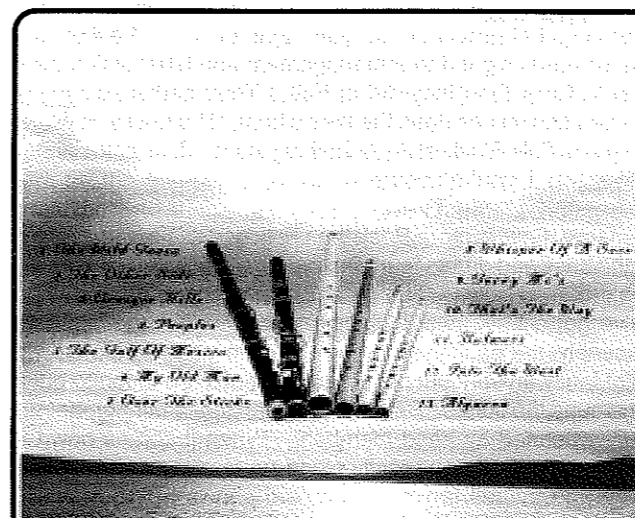
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Terry Coyne is a member of Liverpool's celebrated family of Irish traditional musicians and singers who are a vital generation spanning part of the world famous Liverpool Ceili Band. He has toured extensively with the group Garva across Europe over recent years, performing at festivals and concerts which have included sharing the stage with top artists such as the Dabblers, The Farry's, Fairport Convention, Solas and Martin Parsona to name but a few. He is also in demand as a soloist by other artists for recording and concert work and recently shared the stage with the legendary Bushy Band. Uilleann piper Paddy Keenan. The music and songs on this album reflect the variety of his performances.

Terry Coyne

'The other Side'

New solo CD now available

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shared a stage with many top names including, The Dubliners, Shea Black and Paddy Keenan. Those who appreciate music in the Cathal McConnell idiom and also Flock followers may wish to give this solo CD closer inspection. Although the album predominantly features Terry's flute and whistle playing, the area of focus reaches beyond these two instruments - Terry also sings and plays fiddle and Bodhran.

This is a well-balanced release. The backbone of most accompanied tracks is provided by the sensitive playing of Tony Gibbons on cittern who also adds some great harmony work on the vocal arrangements, particularly on the unaccompanied 'That's The Way'. Other supporting musicians include the unobtrusive and varied percussion of Gary James, Eamon Coyne (Fiddle), Deidre Havlin (Flute) and John Adderley on Bodhran. The material is mainly of traditional origin with some contemporary pieces such as Eoghan O'Brien's atmospheric 'Whisper a Secret' played as a flute duet.

Terry's ability to cope with the various types of flutes and whistles is seemingly effortless. Anyone who can play an Overton bass 'A' whistle so fluidly (this monster is nearly a metre long) deserves a medal! Timing and breathing are impressive and are highlighted on the opening track 'Wild Geese' and also on 'Over The Sticks'. Similarly the set 'Gerry Mc's', a fine collection of tunes with spurious origins, are played with pace and precision.

There is an honesty to this album, with little reliance on any mechanical enhancement in sound. This can be appreciated on the lovely (untitled) get dance which opens 'The Other Side' although the purity is diluted somewhat with an over busy contrapuntal treatment towards the end. Vocal tracks are well chosen and I was smitten by the popular 'Craigie Hills' made so much more poignant with the addition of Terry's low whistle. 'My Old Man' is given similar treatment and the Danny O'Keefe song 'Into The West' is a track with howling Spillane like atmospherics.

Resisting the urge to rely exclusively on bodhran, Terry uses alternative percussive instrumentation to great effect. There is a crisp spacious feel to many pieces like Tommy People's tune on the appropriately named track 'Peoples'. Few of the numbers use the entire supporting case together but when the inevitable happens as on 'Bulmers', the energy of the gathering leaves you wanting more. Terry's own 'Algarva' displays all the natural characteristics of the flute to its best advantage and has to be the strongest tune on the album.

This is a well-crafted release that will not disappoint devotees of traditional Irish music. More particularly it can be recommended to both Irish flute players and whistlers who won't fail to appreciate the work of a highly respected master craftsman. For information email Terry - terrycoyne@tinyworld.co.uk

Phil Brown

JULIAN DAWSON - 'Under The Sun' and 'Move over Darling' [Fledgling FLED3026 and FLED3012]

It was the long list of star collaborators which caught my attention with Julian Dawson. The earlier acoustic record, 'Move over Darling', has Richard Thompson, Dan Penn and The Roches making contributions. Indeed, not only does Dan Penn contribute vocals but also co-writes one track with Julian. As if that wasn't enough, Clive Gregson also pops up as a songwriting collaborator. Yet, Julian isn't that well known in the U.K. despite having considerable popularity on the continent.

It seemed that some investigation of this potential hidden treasure was on the cards. Sad to report, that I was disappointed. Maybe my ears have lost the plot but I just didn't find that 'Move Over Darling' inspired me. Yes, it is immaculately played and the

selection of some of Julian's personal favourites means that there's an air of familiarity when you hear the title track or 'All the Kings Horses' strike up. So, I can't suggest that the quality of musicianship is poor. Neither can I suggest that the production on this record is anything less than top rate. So, I sat and wondered why I wasn't inspired. My conclusion was that the songs are not up to scratch in the competitive world of the singer/songwriter. On closer study, there are a variety of clichés in lyrical and musical terms which result in a rather lyrically naïve record with a soulless sound to far too many of the songs.

Moving on, I found that the latest record from Julian, 'Under The Sun', has another all star cast. Dan Penn appears again as a songwriting collaborator though musically, this time, Julian worked with ex-Soft Boys Kimberley Rew and Andy Metcalfe as well as Rabitt Bundrick on keyboards. As you might expect from this line up of personnel, the album rocks as much as it gently provides a vehicle for Julian's songs. Though that might upset those looking for his quieter style, it does provide some energy that got more of my attention. Yet, when I considered the songs themselves, I still felt let down. Too twee, too clichéd. My heart says that, given his talented friends, I should not dismiss Julian Dawson and that my next investigation has to be the live performance. My head says that I'd still be faced with those songs but without the all star backing band.

Steve Henderson

EQUATION - 'The Lucky Few' [Black Burst BLACKCD003]

It strikes me that The Equation have something of an identity crisis. If they're confused, then, we're bound to follow. To recap on their history, the group formed with a merging of the Kate Rusby and Kathryn Roberts duo with the musical Lakeman Brothers. Kate pretty quickly decided that it wasn't for her and that a solo career was a good idea. Given the benefit of hindsight, a decision that proved to be quite right for her! The Equation went onwards signed to a management and label which owed more to Rock than they did to Folk. Their earlier recordings reflected this mix as does the new album, 'The Lucky Few'. Of course, a Folk Rock style is nothing new. Just ask Fairport Convention, if you're unsure.

'The Lucky Few' is more Rock than Folk and this means that we get the bass and drums featuring prominently in the mix with the vocals played down. The latter being a crying shame when you've got a Folk award winning voice like Kathryn Roberts. Noticeably, the packaging of the CD is very rock oriented with lots of fancy artwork but not an awful lot of information to guide you around the songs. Rather odd, given that a fair number are actually penned by band members. When it comes down to those songs, they don't really stand up to close scrutiny. So, though the overall feel of this record shows a good level of competency, the immediate descriptions that come to mind are 'pleasant', 'nice', 'professional', etc. In fact, all those words which really mean that it didn't grab me. Better songs are required and, if my suspicions are right that there is someone out there who thinks world domination along the crossover lines of The Corrs is the aim, perhaps, an astute cover or two might help them out of this hole?

Meanwhile, musically, this record tends to give an impression that the band isn't sure whether it's fish or fowl. By a long way, I'm not someone who balks at mixed musical styles but, sometimes, a mix works and, sometimes, it doesn't. The net result here is best described as a mixed bag. A Folk Singer, Rock mix, some folk lyrics, etc. To progress further, they need to sort out both the quality of the songs and their mixed musical baggage.

Steve Henderson

FERNHILL - 'Whilia' [Beautiful Jo Records BEJOC30]

'Black Mountains Revisited', last year's solo album from Julie Murphy slipped out to great critical acclaim. Here, she returns with her partners in crime who form Fernhill. And what better accomplices than Cery Rhys Matthews and Andy Cutting?

'Whilia' which means 'talking' is their second album and proclaims loudly and clearly their Welsh roots. To be factual, I'm not sure that Mr. Cutting has any claim on Welsh roots and Ms. Murphy learnt the language after moving to Wales from Essex. Hey, but who cares about the nationalities argument? After all, Julie's beautiful vocals fit a language which lends itself to lyrical singing in the same way that Karen Matheson does for Capercaille from North of the English border. Added to this, Andy Cutting is exemplary on the button accordion and the multi-instrumental Cery Rhys Matthews cements it all together.

The beauty of this record cannot be denied though some of you may find that not being able to understand the lyrics is a drawback. As someone who has various CDs of world music in his collection, I can vouch for the fact that others struggle with non-English lyrics. No matter how great the music! Add to this, the fact that three tracks clock in at over nine minutes and you'll realise that this isn't a record for the faint hearted. Nevertheless, those who persevere will find their efforts are rewarded. The music in terms of both the quality of the songs, playing and singing speaks for itself. If you struggle with those lyrics, you'll find a convenient translation inside the sleeve notes. The latter tells us how the music and lyrics are all traditional arrangements by Fernhill with one exception where they use Tim Buckley's 'Song To The Siren' in an arrangement similar to the version by The Cocteau Twins. So, there seems to be nothing that this talented bunch can't turn their hands to. Top quality music, indeed, if you're willing to work at it.

Steve Henderson

GWERINOS - "Lleuad Llawn" (Full Moon) [SAIN SCD 2221]

This is definitely a Welsh album with a difference. Do not look here for the "pig-tailed angels" of Dylan Thomas's Eisteddfod fantasies with their mesmeric choral charms echoing down Llangollen's pretty vale. There is not even a semblance of those robust, square-jawed men, in row upon row, looking hewn out of the very anthracite beneath their feet, with booming voices carrying Welsh "hywl" into the night air far beyond the flapping fringes of their competition marquee. GWERINOS are a seven-piece folk rock outfit from the Dolgellau area who obviously enjoy what they are doing, a fact that comes across on this, their third album. Between them they play 15 instruments and have used these to good effect. I was impressed by the thoughtful arrangements and variety they have achieved from traditional through to blues and out and out rock styles.

The opening track 'Nyth Y Gw' is three Welsh reels performed with syncopated percussion, rasping fiddles, guitars, etc setting the lively and innovative tone that pervades throughout the CD. I particularly liked the sleeve note comment on this one that Welsh reels (especially three in one go) are "a commodity rarer than a Conservative MP!" 'Man Gwyn' follows with its catchy melody and even more singable chorus line, tenor banjo being to the fore on this one. 'Warws' rings the changes with its talking blues style and a mean harmonica backing adding the right atmosphere. Apparently this is in memory of carefree nights in a Porthmadog cinema - the mind boggles!

'Drws Y Coed' is a traditional style song with its much echoed theme of the lass waiting in vain for the return of her lover, while the band take off again with 'Lloerig', the following instrumental, bringing into play tenor banjo, fiddles, electric bass, guitars and

percussion, a tune set that is "the result of gazing too long at a full moon" if this is the result then gaze on say I. 'Anadlu' and 'Mynd Yn Ol' are respectively songs of love and longing or "Hiraeth" in Welsh whilst 'Mr Puw' is a strange mixture of fact and fiction put across in a twelve bar blues style but with a great middle eight to break up what could have been a monotonous backing.



Breuddwyd' follows with that syncopated percussion and guitar opening leading us into a song about a man returning to the town populated by his childhood dreams only to be disappointed at today's reality. 'Lluniau', a love song and 'Ymson', a traditional song in the form of a dialogue between father and daughter, and featuring some great tenor banjo work, brings us to the last track 'Trip Yr Orsedd', another innovative and well constructed tune set commencing with a Church organ and bringing in rhythm, lead and percussion instruments to round off an excellent album.

The influence of Tudur Huws Jones (tenor banjo, mandolin, bouzouki and whistles), a long time member of the much missed Pedwr yn y Bar and Idris Morris Jones (fiddle), ex Pigyn Clust can clearly be heard. However, all play their part in this rich tapestry wearing their melodic spells to keep the listener entertained and interested for all 42 minutes 47 seconds of the CD. They have even been dubbed the Welsh Fairport Convention in some quarters of the press but I think they are worthy of much more than a "copy tag". They are like a breath of fresh Welsh Mountain air and that is a heady mixture indeed.

Ian Chesterman

SIMON HAWORTH - Coast to Coast. [Fellside FECD136]

Simon Haworth may be an unfamiliar name to many followers of folk music. Simon is currently a member of the Bad Pennies, Jez Lowe's backing band. Although he has been involved in a number of musical projects in his native Northumberland and recorded a cassette, 'The First Shift' with Tina Cooper, **Coast to Coast** represents his first solo outing.

On this 16 track album, co-produced with Fellside supremo Paul Adams, Simon has gone for an album that draws strongly on his traditional roots. As you would expect from a Fellside production, the clarity of vocals and sparse instrumentation produce the perfect blend and balance to the music. There are some fine musicians on the CD playing a range of acoustic instruments such as guitar, fiddle, bass, and cello, as well as the less orthodox clog percussion, Scottish Lowland Pipes, Cittern and Melodeon.

Haworth has a clear, relaxed, distinctive vocal style that owes something to the influence of Jez Lowe and a strong hint of Al Stewart. The vast majority of the album is taken up with songs from contemporary songwriters that espouse traditional arrangements, and these are interspersed with a well chosen

selection of instrumentals.

The CD opens with Archie Fisher's atmospheric tale of a man living close to nature within the seclusion of 'Western Island'. 'Man of the Road' was written by Terry Docherty from Ashington who, according to the sleeve notes, was the first person to record on the Fellside label and also made the guitars used on this CD.

There's a distinctive interpretation of the Oliver St. John Gogarty poem, 'Galway' set to music by Tony Small. It's a beautiful song recorded by a number of major singers, including Sean Keane. This version is markedly different, combined with 'The Snowy Path', a Mark Kelly slip-jig, and the subtle, haunting contrast harmony singing of Rachel Unthank, who also appears to good effect on several other tracks on the CD. Equally as good, and one of the best tracks on the album, is the Steve Tilston song, 'Here Comes The Night', one that Simon picked up from singer/guitarist Lee Collinson.

There are a couple of songs that deal with issues of war and ill health at work. Huw Williams' song, 'Rosemary's Sister' is well known and deals with the death of a young girl during war time and the consequential grief and guilt faced by her surviving sibling. 'The Chemical Worker' tells the all too familiar tale of workers made ill, by the negligence of the employer, resulting in their medical retirement and death in many circumstances.

Coast to Coast is a fine debut from a highly talented singer and multi instrumentalist. The album should appeal to those who appreciate the more traditional aspects of folk as well as those who appreciate fine song interpreters. Simon Haworth has the talent and ability to launch himself on a long and sustainable solo career. **Lewis Jones**

DAVID HUGHES - 'This Other Eden' [The Folk Corporation TFCCD2003]

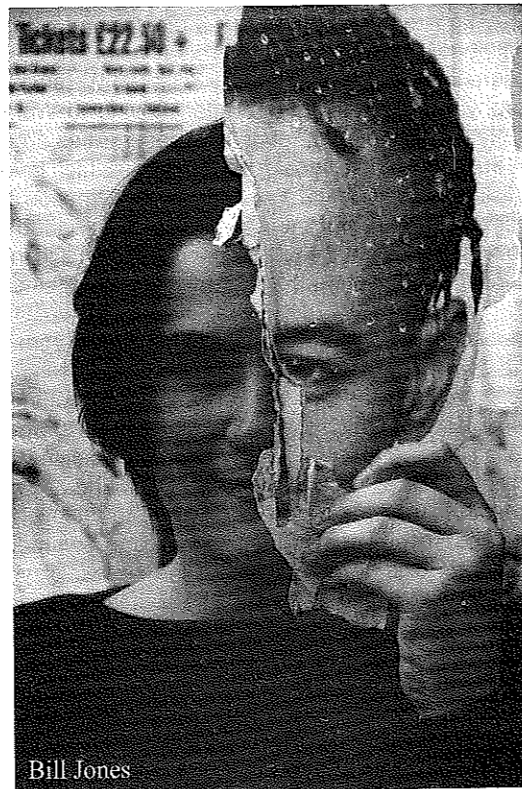
David Hughes' record, 'This Other Eden', had me in two minds for quite some time. Yet, the stellar cast that includes Danny Thompson, Dave Mattacks, Eddi Reader, Dave Pegg, Simon Nicol, Jacqui McShee, Anna Ryder and Chris Leslie have clearly made their minds up. A list of musicians which read like a who's who of British folk. If that isn't enough, Chris While and Julie Matthews sing on the non-album track of the single, 'Shouting At The Radio'. Needless to say, yours truly thought he'd better stick with this to work out the attraction.

The songs are all self penned and the lyrics are great with some sly observations of life in modern Britain. 'Blue Car' is a tongue in cheek look at how everyone 'needs' a car and sits amusingly alongside his poking fun at road rage on the aforementioned 'Shouting at the Radio'. 'On the Bus' is an affectionate look at life on the road inspired by his time as support slot on one of Fairport Convention's mega-treks around the UK. He steps out of the UK for a swipe at America with 'Nobody Smokes in America' where he lampoons their politically correct standpoint using the motif of a postcard of chain smoking Jackson Pollock where the cigarette has been blatantly airbrushed out of sight. Like most of the tracks, it has just a little touch of irony!

Musically, David just loves those rolling rhythms with plenty of percussion, lush music, smooth vocals and the occasional jazzy touch. In fact, it was the lushness of the record that was turning me off until I got my ears around those lyrics. The production is squeaky clean and, in the end, my conclusion was that the record has the same attractions and difficulties of a Steely Dan record. It might be packed with wry lyrics and well played music but it's smoothness can sometimes grate. I like my music a little rougher but that's a personal view and shouldn't stop this record reaching a wider audience. **Steve Henderson**

BILL JONES - 'Turn to Me' [(Bedspring Music BOING 0008CD)]

Bill Jones is a young folk singer with a strong folk tradition whose bubbling enthusiasm is infectious. The comparisons with Kate Rusby are bound to come thick and fast. Oh yes, don't let the name fool you. Her mum probably still calls her Belinda.



Astonishingly, her promo material says that she started out in March 1999. Yet, 'Turn to Me' has a maturity well beyond these timescales. This comes from years of training in piano, voice, flute, Irish whistle, and accordion. Like Kate, she has gained her knowledge of traditional styles from the comfort of the family ceildh band. Of course, you have to have talent and this young lady has it in spades. Indeed, Bill's talented voice and playing has acted like a musical magnet pulling in support for this recording with guitar and cittern from Simon Howarth (a Jez Lowe Bad Penny and more besides), fiddle and cello from Saskia Tomkins as well as Brian Bedford from Artisan on production duties.

Most of the tracks on the record are traditional arrangements by Bill herself but she's not too shy to add her own instrumentals with 'Chloe Brown's Set', or add her own words to other's music with 'Taimse im Chodlaoh'. Whatever the choice, her multi-instrumental skills mean that she has a wonderful touch with her arrangements. On one track, the tune slips effortlessly into 'The Universal Soldier' (known to me from the Donovan version) and this seems perfectly in context with the traditional feel of the vast majority of the record. Just in case this wealth of traditional skills isn't enough, she's decided that a programmed rhythm track would fit the closing track, 'A Jug of This'. It gives a strong sign that she's not frightened to push the boundaries of the tradition. Did I forget to mention the fabulous voice? Oh, just watch out. The rise of this lady will be meteoric!

Steve Henderson

PAULINE JONES 'For Example' [Nursery Records]

This CD, engineered by Dave Howard, is a mixture of Pauline singing unaccompanied her favourite traditional style songs, with guitar backing on some of the 11 tracks. Pauline originally made 15 copies of this CD just for family and friends. After a first

playing the CD I was sure that she has drastically underestimated the potential demand for this uncomplicated but very pleasant and reflective recording.

Pauline's love of the songs and singing comes across clearly in the opening track 'Dry Stone Walls' written by Dave Goulder and is maintained throughout. There is a good range of songs sung well and in keeping with the sentiments expressed by the words. I particularly liked 'For The Sake of Example' written by John Skelton which is in fact 'An example of ignorant men born to lead'. This is followed by another favourite 'Moorlough Shore' a beautiful Irish melody.

Pauline states that 'I am happiest in a room just singing to people' and that is exactly what this CD delivers. Pauline is marketing the CD and giving all the profits to the £25m 'Christie's against Cancer' appeal. The CD is available at a price of £7 (£5 of which goes to the appeal) from Decoy Records, Deansgate, Manchester (0161 832 0183) and also from Christie's Appeal's Office tel: 0161 446 3988 who add £1 for postage and packing. At that price it is a bargain and you can derive pleasure both from listening to the CD and knowing that you have contributed to a worthwhile cause. **Ken Bladen**

JOAN MILLS 'In Melancholy Mood' [Mike Raven MR82]

If I was an unkind sort of critic I'd say that this album is somewhat pedestrian but, being a fair sort of bloke, one might also be tempted to say well what do you expect from an album with the word melancholy in the title?

Many of the tracks consist of Mike Raven's music set to such classic poems as Masefield's 'Sea Fever' and W H Davies' 'The Inquest' as well as some songs entirely composed by Mike and Joan. Other songs include 'The Outlaw of Loch Lene', 'Mary from Dunglow' and 'The Navy Boy' all from the Irish tradition reflecting Joan's Irish roots. All the tracks are accompanied by Mike's superb guitar work. As is to be expected from one of Mike's recordings there are also a couple of fine guitar solos; 'Secret Garden' and 'Aire of Tana Lea' both composed by Mike. Overall, there are quite a few songs worth 'lifting'.

Unusually, the recording quality is somewhat variable, though never unacceptable, with some tracks sounding as though Joan was recorded in the bath (perhaps she was - there's no saying what that Raven chap will get up to!) However, I am assured by Mike that this is in fact quite 'deliberate' because two of the tracks were recorded live one ('The Inquest') in a hall actually used as a coroner's court and another ('Green Rain') in a Shropshire church used by Mary Web the author of the song. This is to give the renditions more authenticity and it depends on your point of view as to whether this is a good idea or not but I wish he'd referred to it in the sleeve notes to avoid misdirected criticism.

Some people might find Joan's voice a little too near to classical singing for their taste. I prefer to refer to her singing as close to madrigal style thereby bridging the gap between classical and folk, whatever those 'categories' mean!

This is a typical Mill & Raven production, esoteric, original and unique. If you are already a fan then add this to your collection, if you are unconverted to their style and approach then I suggest you try one of their earlier recordings first as this one might be a little specialist for the newcomer to their material. It's a bit like wine tasting I suppose (not for me, of course!), try the lesser growths of the Medoc before you go for the first growths then you will appreciate the pinnacle of their achievement more fully. Blimey, that was a bit florid weren't it? A bit like this 'ere recording.

Derek Gifford

THE NEW SCORPION BAND - 'Folksongs and Tunes from the British Isles [NSB 01] www.new-scorpion-band.com

The New Scorpion Band are Tim Laycock - vocals, concertina, melodeon; Brian Gulland - bassoon, oboe, harmonium, whistles, tuba, vocals; Robin Jeffrey - english guitar, banjo, guitar, cello, theorbo, lute, vocals; Colin Thompson - fiddle, saxophone, vocals; Robert A White - cornet, euphonium, tuba, flute, whistles, uilleann and northumbrian bagpipes, vocals. This is their first CD and will be a very difficult act to follow.

First impressions are that it is a CD to reach for when you need cheering up. It is very jolly right from the very first track 'Dogger Bank' and this mood is maintained throughout the CD and is extremely infectious. It consists of 8 songs and 4 tracks which are sets of tunes. The sleeve notes are excellent and give details of the source of the songs and tunes. With the exception of the opening track and a set of four splendid tunes from Scotland the emphasis is on songs and tunes from Southern England from Dorset ('The New Rigged Ship' Off She Goes', 'Wheat' and 'The Fox' / 'The Fox Chase') across to 'Hopping Down in Kent'.

All titles are traditional with arrangements by the band except 'Heaven's a Bar' which is a fantasy on the theme of sailor's Valhalla by Tim Laycock, 'Row On' with a tune by Tim Laycock and 'Wheat' written by William Barnes (1801-1886) and set to a tune by Tim Laycock. The quality of musicianship on a wide variety of instruments enhances each and every track and makes them a joy to listen to over and over again. The vocal skills of Tim Laycock are very much to the fore but are well supported by the rest of the band. I love the mixture and the excellent blend of brass and woodwind instruments.

The set of tunes called 'The Fox Chase' derives from the playing of Patsy Touhy from around the turn of the century. He was the first commercial recording artist; he purchased an Edison Phonograph machine, and made individual cylinder recordings to order! I think the band can safely increase the rate of production and I urge you to contact them and get them to make a CD especially for you.

Ken Bladen

BRIAN OSBORNE - 'A Capsule In Time' [PI Recordings PICD B0001].

Brian Osborne has steadily built up a solo career for himself since the demise of the Taverners folk group twenty years ago. With a mixture of self penned songs and carefully chosen cover versions, he has also built up a keen fan base along the Fylde coast. Many songs were written to celebrate the new 'Millennium', Brian's effort has a religious theme which offers food for thought.

No less a musician than, Mark Knopfler wrote, 'Why Worry'. We all worry, but why? when what will be, will be. Many would categorise, 'What Colour Is The Wind', I suppose, as a country number because of its composer, Merseysider, Charlie Landsborough. Brian interprets it superbly. Shades of Jake Thackeray spring to mind with, 'In The Winter It's Nice To Be Married', the maestro's style and innuendo are all there, but I'm sure Brian wrote it tongue in cheek!

A complete contrast followed, with the 8th century Irish hymn, 'Be Thou My Vision'. The traditional ballad, 'The Shearings Not For You', gave way to one of those songs that club audiences enjoy singing the chorus to, 'Capital Ship'. We all experience them, daydreams, and dreams in sleep, we all want them, for the most part, to come true, but we know deep down they will stay simply as.....'Dreams'. Many have sung the traditional ballad, 'The Water Is Wide', but few really feel the words. Brian,

I'm happy to say pulls this trick off with great aplomb. Brian wrote the short guitar instrumental, 'Brian's Rag', displaying his undoubted dexterity honed over many years. They bring back memories, rekindle thoughts, make you laugh or cry. No matter what the reaction, a picture paints a thousand words. Brian's composition, 'The Photograph', offers food for thought. Another of his songs, 'The Turning World', tells how time never stands still and we too need to evolve. Flourish or die. 'The Parting Glass', is a fitting song to end on. A drinking song of parting. May the time pass quickly until we meet again.

Brian Osborne continues to be an enduring part of the Fylde coast music scene, his mixture of material, delivered in his easy style, sets him apart on today's folk scene. His music deserves to be heard by a wider audience, who I'm sure would warm to this truly gentle man.

David Jones

QUARTZ - 'Celebration Time' [Cock Robin Music CRM 044]

Quartz recorded this CD to celebrate eighteen years together. Sandra & Steve Harrison, along with, Judith & Pete Gleave, have in that time become a force to be reckoned with on the folk scene. There are many versions of the opening track, 'John Barleycorn', but this perhaps is the most instantly recognisable. 'By The Brookside', is the archetypal English country setting, for a typically English love song. A gospel song from their early days, 'The Old Gospel Ship', gave way to 'Bonnet & Shawl', Pete leads on this traditional style song, written relatively recently by, Dave Webber, for me this track is a real delight. A simple song that is infectious, from the pen of Harvey Andrews. Steve leads this number about the declining king of the riverbank, 'The Otter'. 'Kitty Bawn O'Brien', is a lament for a lost love, who leaves Ireland for Canada, Judith really feels the words to this ballad.

The songs of the late, Keith Marsden, always get to the heart of the matter. 'The Drover', tells of an art that became extinct with the advent of the railway's. Head 'em up, move 'em out! Sandra & Steve duet on Donagh Long's, 'You'll Never Be The Sun'. before the majesty of the English hunt is brought into sharp focus in, 'The Bright Shining Morning'. For some it represents just another day at the office, though not of course the fox! I almost shouted Hallelujah', well almost, during, 'After The Sunrise', the story of the ultimate new day.

Turning to matters nautical, songs like, 'Venezuela', gave rise to the saying, 'a girl in every port'. 'The Rosabella', is a shanty in the true tradition, all aboard who are coming aboard. The seasons turn and have a dramatic effect on nature, as Rob Malaney's fine song, 'The Garden' observes. 'Down The Road', is one of those numbers that compels you to sing along. A short 19th century male voice choir piece, 'Evening's Twilight', is given the true Quartz treatment. Our characters are formed at a very young age. How would you like to be remembered? You only get out of life what you put in. 'Everything Possible', came from the singing of, Roy Bailey. Two for the price of one to finish. I first heard the Liverpool based group, The Crofters, sing, 'The Drinking Gourd', from across the Atlantic, in the '70's. It tells about the misery of slavery. But as Si Khan's modern day song, 'So Long Ago', suggests, the practice survived long after its abolition in the United States in 1870.

There are not that many quality a-cappella artists in this country, but I'm glad to say we have one of them right here on our own doorstep. Quartz continue to deliver their unique brand of music across the spectrum of songs and subjects. They take an obvious pleasure from performing and continue to be in great demand for festivals and gigs. Long may they continue to delight audiences.

David Jones

MARGARET SMYTH AND DAUGHTERS 'Hello Again Folks' [MS Promotions CD004]

Prolific singer-songwriter Margaret Smyth - that popular Irish mama - is back for the Millennium, along with her lovely daughters, with another new collection of songs. 'Hello Again Folks' is Margaret's Year 2000 Project containing, in her own words, "something for everyone - easy listening, folk, country and pop". This is the third Smyth CD I've heard and, once again, the phrase "home spun" leaps readily to mind. If it wasn't for all the instrumentation, you would swear that Margaret was singing at her own fireside with her daughters at her knee.

The first track, 'A Place in History', is a nostalgic song with some rather dubious lyrics. The song looks back on "a way of life that's gone" and focuses on some of the benefits of the old days like walking to school, eating bread and jam and corporal punishment! The track has a catchy chorus but I can't back up the sentiments. 'The Village Blacksmith' paints an intimate picture of the man in the title from his sinewy hands and brawny muscles to the sweat of his brow. Track 2 tells the story of this hard-working widower whose daughter is a constant reminder of his much loved and missed wife. 'Somebody's Mother', Track 3, is a tale of just over 5 minutes recounting the story of an old lady crossing a road. I found it contrived and depressing. By the time she" finally been crossed by a strapping youth and had gone through all her ensuing emotions, I wished she'd just found a zebra!

'The Spring Song' on the other hand is a nice, cheery waltz. I feel Margaret understand nature much better than human emotion. Certainly she has an uncanny way of describing the countryside and invited one to feel that one is actually part of her musical tapestry. Track 5 - 'Broken Promises' is a very "twee" song. It's the sort I remember composing and singing in front of my bedroom mirror - aged 15 - with a hairbrush for a microphone. Margaret's daughters Brigid, Mary, Philomena, Florence and Margaret Teresa, performing under the name "Addiction", provide the vocals for Track 5. Track 6 - 'If You Go' - is another emotional triple jump penned by Margaret and again sung by her daughters.

Whatever you think about the sound and style of the Smyths, I think you've got to give them "A" for effort and 10 out of 10 for sticking with their dreams, their family life and their Maker.

Barbara Duxbury

JOHN WRIGHT - 'A Few Short Lines' [Greentrax CDTRAX 194]

Best known for his work with Kenny Speirs and Stewart Hardy in the John Wright Band, there is another side to this man with the compelling voice. John Wright came to folk singing a relatively short time ago, but he has certainly made up for lost time through his work so far. This traditional album, is for me, John at his very best. It gives him the opportunity to express the feeling in each note and line and convey it to the listener, something sadly, I find lacking when listening to many recordings. Once more he has chosen fine musicians to help him in this task.

'Lord Franklin', the opening track, has effective small pipes and harmonica backing. This oft performed ballad about the ill-fated expedition of Sir John Franklin to discover the Northwest Passage in 1845, is given a contemporary feel. 'Raglan Road', is played simply on the guitar and sung gently, with great clarity. Irish poet, Patrick Kavanagh's song is set to a wonderful Irish air. The late and much missed, Roy Williamson, formerly one half of the Corries, provided the hauntingly beautiful, 'Hills Of Ardmore'. They don't actually exist, but with John's soaring a-cappella vocals delivered with such feeling, you can almost see

them rising through the mist. John displays the high range quality in his voice on, 'The Kerry Recruit', accompanied by good backing vocals from, Wendy Weatherby. Unobtrusive, yet highly effective piano from Angus Lyon, is the cornerstone of the lovely ballad, 'Song [Heaven To Be Near Thee]'. The words from English poet, John Clare, were set to music by singer/songwriter, Gordon Tyrrell. Although it has a traditional theme, 'Starry Night', was written fairly recently. It's a tale of lost love, which is enhanced by Steve Lawrence's playing of the small pipes.



The key to this CD is the musicianship, which at times is understated, but always highly effective and so it proves again with simple guitar accompaniment on 'Ned Of The Hill'. The combination of piano and low whistle, is the springboard for John's melodic vocals on, 'Helen Of Kirkconnell'. My favourite track, 'Black Is The Colour', encapsulates for me what John Wright is all about. A fine singer, whose standard of performance never wavers. Fraser Speirs harmonica gives this song an edge. Good instrumental multi-tracking, sets off, 'Rout Of The Blues', the title track of Robin & Barry Dransfield's 1970 album. One of the most sung of Irish traditional ballads is, 'Galway Shawl', but John Still finds a new, refreshing interpretation. Nylon string guitar, cello and harmonica, provide the irresistible sound that brings a fitting finale to an outstanding album, with John singing the powerful ballad of lost love, 'Carrickfergus'.

This CD is 51 minutes of absolute listening pleasure and confirms John's place as a sensitive, yet powerful purveyor of traditional song. His love of singing continues apace, while his choice of material continues to be the key to his success. It really is a quality recording by, Steve Lawrence and one that I'm sure that will endure throughout the years.

David Jones

ALISON YOUNGER 'Blythe and Bonny' [CRM043]

I'm sure most people reading this will know Alison Younger in one guise or another, as either one of the singers in the Mrs Ackroyd Band or you will remember her as one third of that magical harmony group 'Bryony' or latterly 'First Principles'. However this is Alison doing what she loves best and that is singing Scottish traditional songs. This CD is a must both for people with a love of Scottish song and for people who enjoy listening to good singing. This is a really well crafted CD giving a wide variety of songs, 16 in all ranging from the well known

'O'er the Water tae Charlie' and 'Farewell tae Whisky' to the seldom if ever heard 'The Banks of Banna' and "Why Should I a Brisk Young Lassie". Some of the songs have been discovered in the Farquhar Graham collection (1848), this collection of songs being used as a source more than once on this CD; Chris Harvey plays some extremely sensitive accompaniment on both keyboards and accordion providing the perfect backing for Alison's crystal clear vocals. Also Jez Lowe provides guitar, cittern and dulcimer accompaniment on some tracks and he, Bev Sanders and Chris all provide backing vocals.

Songs that really jumped out at me have to be 'The Bonnie Wee Trampin' Lass' and 'My Ain Counterie' both from the singing of Willie Scott and here Alison is joined by the delightful Hannah Hutton and they share the singing of these songs. Also 'Farewell tae Whisky', and 'A Wee Bird' on which Chris really works his magic (he also wrote one of the verses but you certainly can't see the join). My out and out favourites are "Farewell tae Whisky" and also 'Glenlyon Lament' which is the haunting lament of a daughter of Cambell of Glenlyon on the death of her husband, Gregor Roy, who was executed at Kenmore, Loch Tay, in 1570.

My one personal gripe is that there is not enough unaccompanied singing on here. There is only one track out of all 16 that is just Alison singing solo (although there are the two where she duets with Hannah). The clarity of her voice is so good I would have liked to have heard a few more. All the songs are more than strong enough to stand up for themselves and I do feel that at times the backing, both vocals and accompaniment is a bit superfluous.

Overall a superb CD and one that I have played repeatedly and have not tired of it yet. Definitely one for your collection, you won't be disappointed. About time Alison, well done, when's the next one.

Angie Bladen

'THE BOLD NAVIGATORS' - The Story of England's Canals in Song - Jon Raven, John Kirkpatrick, Sue Harris, Gary & Vera Aspey, Brian Peters and Ian Woods [Fellside Recordings FTSR4]

Once upon a time there was a specialist folk music label operating out of Macclesfield in Cheshire called Traditional Sound Recordings. It produced some 46 albums between 1970 and 1985 though, like many of the small labels they were produced more as a labour of love than for profit. It is just as well for the history of traditional and contemporary music and song that those magnificent selfless individuals existed otherwise goodness knows how much archive material would have been lost to future generations. Also playing the "Fairy Godmother" in this case were Fellside Recordings who came along in 1997 and acquired the rights to the Traditional Sound Recordings material and started a re-issue programme, this CD being the fourth so far.

The subject content, that of the construction use and decline of the English Canal system in the mid 18th century to the late 20th century could have filled several dozen CDs but this is an appropriate cross section of the many songs already discovered, still to be discovered and still being written about the fascinating 200 year old history of transport on the Inland Waterways of Britain.

It is also fitting that the artistes featured have themselves been steeped in, and learnt their craft from, the musical traditions of their own and previous generations. Jon Raven and Sue Harris have been a much-respected duo from the 70s, John Kirkpatrick is still doing the rounds, now a master musician and squeezebox ace. Gary and Vera Aspey, veterans of many a folk club and concert stage are still going strong and the younger generation

is represented by Brian Peters, carrying the traditional banner handed down by those elder statesmen of the folk scene.

The CD itself is remarkable not only for the freshness of the performances, most of which date from 1974 but also the clarity achieved in the re-mastering by Fellside. The album begins with a sound that the boatman of the 1920s and 30s would have instantly recognised, the pop, pop, pop of a Swedish Bolinder engine making its way along the cut. On this occasion it happens to be in the hull of Gary and Vera's own boat, the 70ft ex. Clayton working boat, "Stour", jointly owned at that time with Chris Cheetham and others. The first song 'Come Now Begin Delving' follows this historic sound effect telling the story of the passing of the parliamentary bills that made the digging of the new "cuts" possible. 'The Navvy Boy' and 'The Bold Navigators' both tell, in their own way, the hardships and comradeships of those indefatigable band of men, 'The Navvies' who, with little more than picks, shovels and wheelbarrows dug and shifted thousands of tons of earth in constructing the 3000 miles or so of waterways that once existed.

'Canal Fever' was a peculiar phenomenon brought on by the struggle to acquire shares in every new Canal company formed in the late 17th and early 18th century. A bit akin to the mushrooming boom and bust of our current "Internet" traders. After all there is nothing new under the sun! 'Leeds - A Seaport Town' is a jolly song welcoming the Leeds and Liverpool Canal to the city's doorstep with the line, 'Instead of Factories and Tailors, nothing but Ships and Sailors' and is followed by a triumvirate of songs about that last great canal engineering feat of 1894, the Manchester Ship Canal. 'Birmingham Lads' and 'All Hail this Grand Day' were songs especially written to commemorate the opening of the Birmingham Canal in 1769 and the Croydon Canal in 1809, the latter actually being sung by one of the proprietors at that grand opening (the first instance of canal karaoke perhaps?) 'The Captain of the Waterways' written and sung by Jon Raven is a unique insight from the master at his helm whilst tongue in cheek 'Cruise of the Calibar' (very well performed by Gary and Vera) Tells of the trials and tribulations of a boatman's life on the Manchester/Rochdale during the 1870s. 'Keep Yer 'Ands Off' was a popular favourite with the boat people coming from the Music Halls of the 1880's. This is followed by 'The Tommy Note' about the notorious note used in lieu of payment to the boatmen whilst 'Poor Old Horse' is a real canal shanty, unique amongst canal songs - I know of few others.

Moving forward to more recent times 'Push Boys Push' was written by/for the Dudley Canal Tunnel Society who were instrumental in saving this, one of the longest canal tunnels on the system, from total collapse and bringing it back to navigation, albeit that they had to "leg" their boats through the tunnel, a very tiring and arduous task, the song supposedly encouraging them in their efforts. Finally that old Bolinder engine features again as we go into the last track 'The Rosemary', another modern song that tries to capture the thoughts of an old Brumagem boatman who imagines himself able to work the canals once more.

Congratulations to Fellside for rescuing and immortalising another piece of history in song and for providing such a comprehensive and informative accompanying booklet. Purely by coincidence my latest "canal memorabilia" purchase is a 1976 Broadside Records LP called "The English Canals" with 3 of the same "crew" performing songs taken from BBC Radio 1 & 2 Folkweave" broadcasts. Could this have been part of the source material now given new life on Fellside's CD I wondered - food for thought a quarter of a century later.

42 I will be playing the CD again, probably on my continued travels

around "The Shroppie", "The Macc", "The BCN" and all those many canals I have come to know and love so well over my 12-year journey into history.
Ian Chesterman

NEWSREEL



FOUR FOOLS FOLK CLUB MOVES VENUE/DATE

The Four Fools Folk Club is on the move. In fact when you read this magazine we will be up and running at our new venue.

From Friday August 4th you will find us at The Hind's Head on the A49 (Preston Road) at Charnock Richard. The reasons for the move are (a) Friday night is a better night for the organisers and (b) the venue is a 'lot closer to home'. The unique format of the club will remain the same both informal singers' nights and you will see a selection of the finest artistes during the year. Just look at our advert, Cockersdale; Tom McConville and Pauline Cato; Solan (an amazing trio from Shetland who went down a storm at Chester Festival this year) and that's just for starters.

So if you fancy a Friday night out, we offer you real ale, comfortable seats (I doubt you'll find more comfortable seating in any other club), a very warm welcome and a great sing. We're really easy to find being on the main A49 between Coppull and Euxton, close to Camelot theme park. We look forward to seeing you any Friday night from 8.15pm.

Angie and Ken Bladen

ST ANNES ACCOUSTIC ROOTS CLUB

A new club for amateur musicians is being set up in St Annes by two local enthusiasts. Sue Arrow and John Gibney lead the recently formed "St Annes Folk" group. Some of you may have seen them performing at the "Party in the Park" in Ashton Gardens in August. They have long felt the lack of anywhere in Lytham or St Annes for like-minded people to sing and play instruments, especially since the old Blackpool Folk Club folded a few years ago.

Setting up their own club was just a dream for several years, for lack of a suitable venue. Now they have found the ideal place, "Tiles" the beautiful old Victorian bar opposite the Station.

Sue wants to encourage people to experience the joy of making music, and of giving pleasure to others, as well as helping music makers to improve.

Sue and John hope the club will reflect a wide range of music, - from the currently trendy "Celtic", through Blues, Jazz and American Country music and Bluegrass, taking in traditional music of the British Isles and including Contemporary songs. They hope to encourage songwriting and poetry too.

The club will be called "St Annes Acoustic Roots Club" and will meet at 'Tiles' every Wednesday at 8.30pm. Most of the evenings will take the form of open sessions, when anyone can play and sing, with the opportunity to join in jam sessions. Entrance to these evenings will be free. They hope also to organise concerts by featured artists, about once a month for which there will be a modest admission charge.

For further information phone 01253 721503

Chris While and Julie Matthews Autumn 2000

Fat Cat Records & Blue Moon Music Proudly present

OCTOBER

Thurs - 19th - Driffield - The Riverside Club (The Bluebell) - 01262 420591
Fri - 20th - West Houghton - The Golf Club - 01942 812301 (Tickets only)
Sat - 21st - Morcambe - The Platform - 01524 582815
Sun - 22nd - Accrington - The Town Hall - 01254 380293
Fri - 27th - Lichfield - The Guildhall - 01543 262223
Sat - 28th - Newcastle - Buddle Arts - 0191 200 7132
Tues - 31st - St. Asaph (North Wales) - Oriel House Hotel
01745 582265 (Evenings)

NOVEMBER

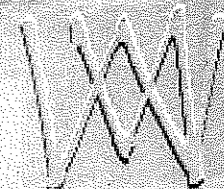
Thurs - 2nd - Biddulph - The Biddulph Arms - 01782 514896
Fri - 3rd - Worksop - The Regal Arts - 01909 482896
Sun - 5th - Hichin - The Sun - 01462 711164
Mon - 6th - Nettlebed - The Village Club - 01628 636620
Tues - 7th - Marlborough - The Town Hall - 01672 512465
Thurs - 9th - Swansea - The Taliesin - 01792 296883
Fri - 10th - Nailsea - The Ring O' Bells - 01275 855738
Sat - 11th - Fareham - The Ashcroft Arts - 01329 310600
Sun - 12th - Southampton - Amnetsy Concert - Afternoon guest appearance - 023 80860368
Wed - 15th - East Grinstead - The Chequer Mead - 01342 302000
Fri - 17th - Worcester - Huntingdon Hall - 01905 611427
Sat - 18th - Sandbach - (Sold Out)
Sun - Either 19th or 26th - Didsbury, Manchester - The Gateway
- Phone for confirmation - 0161 4329077
Wed - 22nd - London - The Queen Elizabeth Hall - (Guests of Lindisfarne)
Thurs - 23rd - Banbury - The Mill - 01295 279002
Fri - 24th - New Milton - Forest Arts - 01425 612393
Mon - 27th - Derby - The Flower Pot - 01332 834438
Wed - 29th - Otley - The Three Horse Shoes 01943 467189

DECEMBER

Wed - 13th - Chester - The Rugby Club - 01244 300576

Forthcoming live double album 'Stages'
due for release in the Autumn.

www.chriswhileandjuliematthews.co.uk
mail@chriswhileandjuliematthews.co.uk



16TH



16TH

SIXTEENTH SWINTON FOLK FESTIVAL 2000

Saturday 28th October
11-00 a.m. - Midnight

Lancastrian Hall & White Lion Hotel Swinton

- ***Vin Garbutt***
- ***Jane and Amanda Threlfall with
Roger Edwards and Martin Ellison***
- ***Anthony John Clarke***
- ***Phil Hare***
- ***Geoff Higginbottom***
- ***The High Level Ranters***
(to be confirmed)
- ***The Orlyk Ukranian Folk Dance Troupe***

<i>Ticket Prices</i>	<i>on the day</i>	<i>in advance</i>	<i>Information</i>
All Day	£8.00	£6.00	Dave Polshaw 0161 737 5069
Afternoon	£5.00	£4.00	Dave Wynn 0161 793 6556
Evening	£5.00	£4.00	Ged Todd 01942 811527

Concerts ~ Ceilidh ~ Singergounds ~ Musicians Sessions ~ Craft Stalls