

# FOLK *North West*

SPRING 2000 (MARCH, APRIL & MAY) £1.50



**JOHN TAMS**

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## EDITORIAL

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First of all a huge apology for the non appearance of the last issue of the magazine due to a combination of circumstances. Weekends in November were taken up with visiting my father in hospital in Whitby. Sadly he passed away on Thursday 16 November and I spent a week in Whitby making the arrangements and looking after my mother. Back to Chorley on 25th November to work on the magazine and get ready to go back to work. Three days at work and I was in bed for over two weeks with flu and a chest infection. Consequently we missed our slot at the printers and he was then closed for two weeks. The magazine would not have been out until mid January so reluctantly we decided to pull the plug on the Winter 2000 issue. By way of slight recompense this issue is 60 pages in length rather than the more usual 40 pages. Hope it does not land on the cat if it is pushed through your letter box or your club organiser does not sprain his/her wrist struggling into the club with a heavier than usual bundle.

This problem will be solved by training other members of the magazine staff in the complexities of laying out the magazine using Adobe Pagemaker. We have also appointed a deputy editor to help share the work load (it takes about five full days work to put it all together on your own once all the stuff has been received)

Finally a big thank you to those people who have contributed articles for this issue. It is nice to see more variety in the magazine, keep it up please. Special thanks to 'Rob Lancastrian Listener' for a complete survey of folk music on the radio that can be received in the North West (see page 6).

## FEDERATION OFFICERS

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Darwen, Lancs. BB3 3NB  
Tel 01254 705 895

## The Chester Sessions

Every Tuesday  
The Ship Victory 8:00  
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Chester Raven Folk Club  
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1st Sunday of Month  
The Waterloo 1:30

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Who do I send information to ?

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Chris McIlveen  
Moorland View  
Hargreaves Street  
Huddlesden  
Darwen  
Lancs  
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Tel. No. 01254 705 895 or 07867 831 352  
e.mail: [chris.mcilveen@icl.com](mailto: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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Lancs  
BB1 8NS  
Tel. No. 01254 54877

Please note that the copy date for the  
next issue is April 10th 2001.

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](mailto:four.fools@virgin.net)

## CHAIRMAN'S JOTTINGS



So another festival season comes to an end and once again the  
quality of acts on view at times took the breath away. I'm sure  
many of you would agree that what's on offer, be it at a large  
festival, or one that attracts just a few hundred people provides  
real value for money.

Amongst those groups who stood out were, Flook, who continue  
to demonstrate why they are in such demand. The Brian  
Bannister Band, I never thought I would hear the former  
Bushbury's front man sing self-penned love songs, but he does,  
with great style and minus the bandana!

The Rose Kemp Band also proved a hit with festival-goers. 15  
year old Rose, is the daughter of Maddy Prior & Rick Kemp and  
wrote every song she performed, her maturity and presence on  
stage mark her out as a headliner in the not too distant future.  
The John Tams Band were outstanding, with John bringing his  
vast experience to bear, along with a group of fantastic musicians  
in their own right.

From abroad, Loudon Wainwright III, performed as only he can,  
Eric Bogle brought a brand new band with him on his mammoth  
four month tour and Tanglefoot won over many new fans with  
their all action style.

Add to all that the many names that at times we take for granted,  
but who continue to scale new heights of excellence and I believe  
that the music we all hold so dear is in safe hands.  
Certainly the pleasure I derived from so much quality will keep  
me warm through the long winter nights.

David Jones

## AN APOLOGY

On behalf of the Federation may I take this opportunity to  
apologise for the non-appearance of the winter issue -December/  
January/February.

Due to a number of problems that all happened concurrently,  
we were unable to meet the necessary deadlines and although  
a magazine in some guise might have been possible, the  
Federation officers were of the view that rather than produce an  
inferior magazine, we would abort the issue altogether.  
To go some way to making amends, this issue contains extra  
pages by way of a small means of compensation.  
May I once again, on behalf of the Editorial team of the magazine,  
apologise for this inconvenience, but new practices put in place  
should ensure nothing like this happens in the future.

Best regards

David Jones  
Chairman, North West Federation of Folk Clubs

## Folk Music Programmes on Local Radio



### SUNDAY

MANX Radio FM 89/97.2/103.7 MW 1368kHz  
MANX FOLK presented by JOHN KANEEN  
Sunday 6.00-7.30pm  
E MAIL:- johnkaneen@manxradio.com

BBC Radio Shropshire FM 96.0 MW 1584  
GENEVIEVE TUDOR'S FOLK SHOW  
Sunday 8.00-10.00pm  
E MAIL:- genevieve.tudor@bbc.co.uk  
also on BBC Radio Stoke FM 94.6/104.1 MW 1503kHz and  
BBC Radio Hereford & Worcester FM 94.7/104/104.6 MW 738

### MONDAY

BBC Radio Scotland FM 92.4/94.7 MW 810  
IAIN ANDERSON'S FINE TUNES Mon-Fri 2.30-4.30pm  
www.bbc.co.uk/scotland

BBC Radio Derby FM 95.3/104.5 MW 1116  
FOLKWAVES presented by MICK PEAT & LESTER SIMPSON  
Monday 7.00-9.00pm  
E MAIL:- radio.derby@bbc.co.uk

Radio Maldwyn MW 756  
THE FOLK PROGRAMME presented by YVONNE & JOHN HART  
E MAIL:- radio.maldwyn@ukonline.co.uk

### TUESDAY

BBC Radio Scotland FM 92.4/94.7 MW 810  
CELTIC CONNECTIONS presented by ANNE-MARIE MIDDLETON  
Tuesday 7.00-9.00pm repeated Saturday 10.00pm-12.00am

### WEDNESDAY

BBC Radio 2 FM 88-90.2  
FOLK, ROOTS & ACOUSTIC MUSIC presented by MIKE HARDING  
Wednesday 8.00-9.00pm  
E Mail:- see www.bbc.co.uk/talk

### THURSDAY

BBC Radio Lancashire FM 95.5/103.9/104.5 MW 855/1557  
LANCASHIRE DRIFT presented by NICK DOW  
Thursday 8.00-9.00pm  
E MAIL:- radio.lancashire@bbc.co.uk

BBC Radio Merseyside FM 95.8 MW 1485  
FOLKSCENE presented by STAN AMBROSE & GEOFF SPEED  
Thursday 6.00-7.00pm  
E MAIL:- radio.merseyside@bbc.co.uk

BBC Radio Shropshire FM 96.0 MW 1584  
FRETWORK presented by NONNY JAMES  
Thursday 7.00-8.00pm  
E MAIL:- nonny.james@bbc.co.uk  
also on BBC Radio Stoke FM 94.6/104.1 MW 1503kHz and  
BBC Radio Hereford & Worcester FM 94.7/104/104.6 MW 738

BBC Radio Leeds FM 92.4 MW 774  
REAL MUSIC SHOW presented by HENRY AYRTON  
Thursday 7.00-10.00pm (Mainly Folk 9.00 -10.00pm)  
E MAIL:- henry.ayrton@bbc.co.uk

### SATURDAY

BBC Radio Scotland FM 92.4-94.7 MW 810  
TAKE THE FLOOR presented by ROBBIE SHEPHERD  
Saturday 6.30-8.00pm

## Folk Music Programmes on International Radio



### BBC RADIO SCOTLAND FM 92.4-94.7 MW 810

Monday to Friday 2.30-4.00pm  
IAIN ANDERSON'S FINE TUNES  
Tuesday 7.00-9.00pm  
CELTIC CONNECTIONS presented by ANNE-MARIE MIDDLETON  
Thursday 7.00-9.00PM  
TRAVELLING FOLK presented by ARCHIE FISHER  
Saturday 6.30-8.00pm  
TAKE THE FLOOR presented by ROBBIE SHEPHERD  
Saturday 8.00-10.00pm (repeat of Thursday)  
TRAVELLING FOLK presented by ARCHIE FISHER  
Saturday 10.00pm-12.00am (repeat of Tuesday)  
CELTIC CONNECTIONS presented by ANNE-MARIE MIDDLETON  
Sunday 10.00am-12.00pm  
THE REEL BLEND presented by ROBBIE SHEPHERD  
Sunday 4.30-5.30pm  
PIPELINE presented by IAIN MACINNES

### BBC RADIO ULSTER FM 92.4-95.4 MW 873/1341

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Saturday 10.05pm-12.00am  
MAINLY MUSIC presented by TONY McAULEY and COLUM SANDS  
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colum.sands@bbc.co.uk  
Sunday 6.05-7.00pm  
AN DLAOI MHULLAIGH presented by COLM MACAINDREASA  
EMAIL:- colm.macaindreasa@bbc.co.uk

### RADIO TELIFIS EIRANN (RTE) Radio 1 MW 567 and via ASTRA SATELLITE

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Saturday 10.15-11.00pm  
FAILTE ISTEACH presented by DONNCHA O'DULAING  
Sunday 8.10-8.55pm  
MO CHEOL THU presented by CIARAN MAC MATHUNA

### DOWNTOWN RADIO MW 1026

Sunday 10.00-11.00pm  
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### RADIO DENMARK MW 1062

Tuesday 9.00-10.45pm  
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## LIVE REVIEWS

### MICHELLE SHOCKED at the Lowry Centre - 1 August 2000

Up to now, if anyone ever asked me the best live gig I had ever attended I would reply without hesitation "Michelle Shocked at the Manchester Student's Union in 1996". While I'm not a fan of standing-room-only rock-style concerts, that one "really blew me away". (Sorry about using trendy US slang but I can't think of a more expressive way of putting it). As you can imagine I had mixed feelings about attending another of her concerts. On one hand, I was excited about repeating the experience, on the other I was half expecting to be disappointed and wondering if an all-seated show would pack the same excitement.

One of the first things you learn when you become interested in Michelle Shocked is to expect the unexpected. Back in 1996 I had expected to see her with a folk based line-up and was amazed when the backing band turned out to be a brass-dominated R&B/soul band. This time round the opposite was the case. The band consisted of two guitars, 'chel herself and Fiachna O'Braonain of Irish band *Hothouse Flowers* (who also played penny-whistle), Michele (Mikhail?), Gasich on violin, and Rich Armstrong on bass guitar (occasionally on trumpet during the livelier numbers). They were also joined on stage from time to time by an accordionist who was introduced as Jimmy Shand (!) but was almost certainly husband, Bart Bull. They had played Glasgow the previous night, which probably accounts for the joke that was maintained right to the end. (If the guy really is called Jimmy Shand, I offer my apologies for laughing, along with a good proportion of the audience, when he was introduced).

The evening started with half a dozen well-known songs mostly from the 'Short, Sharp, Shocked' album, including her breakthrough song 'Anchorage'. She then announced that the main purpose of the tour was to introduce a series of new songs which she and Fiachna had co-written for a Millennium- eve concert in New York City, and that they would perform a selection of them before going back to more familiar numbers later. Of the new material, the two that stood out for me were 'That's Amazing', a song about discovering the simple beauty of existence, and 'If Not Here Then Where?', which has been described elsewhere as a wanderer's love song, but could equally well be about displaced persons. Interestingly both these songs were segued into acapella renditions of traditional gospel songs ('Joy! Joy! Joy!', in the latter case with enthusiastic audience participation). This seemed to be a spur of the moment decision, given the *sotto voce* comment of "stay with me guys" as the new song was about to end. Re-arranging the songs "on the fly" seemed to be very much a feature of the show, with Michelle passing out instructions to the band mid-song on several occasions. It's certainly one way of keeping the musicians on their toes and all credit to them for making it look easy.

The rest of the show was thrown open to requests from the audience, most of which were for material from either 'Arkansas Traveller' or 'The Texas Campfire Tapes'. During one of these, 'Strawberry Jam', a young lady in the audience was coerced on to the stage and taught to play the bass line so that the bass player could do a trumpet solo. There were other interesting audience participation moments including instruction in "chair dancing" - a sort of line dancing for a seated audience.

The New York Times recently described Michelle as "an old fashioned troubadour, (who) writes for the moment with the audience, not for the ages", a description that seems to fit

perfectly. It was no great surprise then that a question from the audience about the release of a new album brought the reply that she may get around to it someday but "I prefer playing live with fine musicians in front of a friendly audience to pursuing a so-called career". A couple more of the new songs followed before the concert ended on a request for 'I've Come a Long Way'.

As you can tell this was as much an event as it was a concert leaving the audience with the feeling that they had seen something unique. After almost two-and-a-half hours onstage, and nary a dull moment as the saying goes, the standing ovation the band received was thoroughly deserved. As for the question about the best live gig? Well, if you ask me now I'll just have to say "Do you mean standing or seated?"

Ivan McKeon

[Readers who would like more information about Michelle's work will find the unofficial Michelle Shocked website Graffiti Limbo a good starting place: [http://members.xoom.com/g\\_limbo/index.htm](http://members.xoom.com/g_limbo/index.htm)]

### EDDI READER with CLIVE GREGSON and BOO HEWERDINE at The Octagon Theatre, Bolton - 28 August 2000.

The Bolton Festival usually comes up trumps and this year we were treated to an inspiring collaboration from three veterans of rock, pop and folk. Eddi Reader, Clive Gregson and Boo Hewerdine spent their formative years at the rock and pop end of the music market.

Reader achieved chart success fronting Fairground Attraction, Gregson's band, Any Trouble, hit the front page of the Melody Maker, while Hewerdine's as front man with The Bible achieved a significant level of cult status. All have since gravitated more to the folk singer songwriter stall in the market place, while drawing on a wide range of musical influences.

The collaboration of this trio goes back a long way; very often on stage they adopt the songwriter's circle format, taking it in turns to showcase their own material. This performance was billed as Reader's show with her musical companions providing exquisite vocal and instrumental support against a calming azure backdrop, reflecting how comfortably they meld together.

Reader chose a range of material stretching back to her Fairground days, as well as material from her several solo outings and one or two new ones that are likely to feature on her next album likely to appear in early spring next year. Highlights included the bluesy Cajun influenced 'Honeychild' with a dose of 'Come All You Roving Minstrels' - from Fairground to Fairport! 'The right place' moved seamlessly into a fine rendition of the Fred Neil classic "Everybody's Talkin'" that evoked images of 'Midnight Cowboy'.

There were a couple of Hewerdine/Gregson vocal interludes providing Reader with a breather. The former treated us to 'Ontario', a new song in which Boo continues his well-trodden path of avoiding happy lyrics, and '59 yards'. Gregson departed from a similar beaten track with 'Antidote' - "unusually cheerful for me", - and the Buddy Holly influenced, 'Pretty Peggy-O'

'Wings of Tralee' recounts Reader visits to the home of her relatives in Ireland, while 'California' laments the death of close friend and musical mentor, Billy McKenzie from Dundee. Billy sadly committed suicide in January. The latter stages of the evening saw Reader respond to requests. 'Joke', written by Hewerdine, provided the opportunity for a superb duet, and her excellent versions of two more of his songs, 'Follow My Tears'

and 'Patience of Angels' reinforced the view that his song writing talent and her vocal delivery are sadly underrated.

A brilliant unaccompanied improvised version of 'Claire', from the Attraction days, was undoubtedly the pinnacle of her performance. She also took the opportunity to revive 'Comedy Waltz' recently covered by Kate Rusby. The evening concluded with 'Please Don't Ask me to Dance', followed by a Glasgow musical hall number, finishing with a new song, 'We are Everything'.

It's important to mention the contribution of Westhoughton residents, Auld Triangle, who always do justice to the warm up spot and gave us a fine selection of audience favourites that regulars at Westhoughton know well, and many of which are available on their first CD.

These three artists are multi talented as well as multi dimensional. Reader, with her innovative choreographed movement and extrovert vocal style, produced a lively outstanding performance that exuded warmth, enjoyment - not to mention a good dose of humour - that left this full house buzzing. Her two erstwhile companions, fine performers in their own right, made an invaluable contribution to an unforgettable evening. Success at the 'popular' end of the market is often ephemeral, but talent like theirs always stands the test of time.

Lewis Jones

#### TH' ANTIQUES ROAD SHOW at Fylde Folk Festival 2 & 3 September 2000

I have always maintained that anyone who attempts to sing before midday is either a little bit screwy or more than a little bit talented. But, after coming across Th' Antiques Road Show, on a couple of the morning sessions (and an evening session) at this year's Fylde Folk Festival, I have decided that the lads, Nick Caffrey, George Critchley and Rob Malaney, are guilty on both counts. Their entertaining humour and fine harmonies had audiences laughing and chorusing long before the clock struck high noon.

The Antique three have successfully delivered good music around the Folk scene for more than ten years but they still inject a freshness into their act that is so infectious. All are fine singers in their own right and this was admirably demonstrated as each did solo spots. However, it's performing their inimitable style of three part harmony where Th' Antiques Road Show really showed their talent. And whether it be a good olde traditional ballad or a song written by one of the three, the quality and enthusiasm of their singing, had their audiences fully involved with their performance.

Watching the lads on stage I caught the fact that there is an obvious enjoyment of the moment - the song and the performance. Here is a trio who love what they do, and what they do best is to give a polished rendition of some of the finest songs in the folk tradition, Catch them one night (or even one morning) at a folk club near you and see that there really is many a good tune played on an olde antique.

Les Bond

#### SCOLDS BRIDLE at Fylde Festival 1-3 September 2000 and "We Are The Women Left On The Shore" (FFC 002).

There will be plenty about Fylde 2000 as a Festival - but this show deserves a review to itself. It came together by accident: Sue & Liz were asked to do a piece for the Lancaster Maritime Festival on "women left behind" and said "But we don't do many songs about that." Then they checked their songbook and found around 30 songs by Ron Baxter in which they played all the

parts of the women left on the shore while the men went to sea. No, they didn't sing them regularly - many were too short for a normal song set - but put some of them together with a linking narrative and you get the impressive and moving show I saw in the Fleetwood Museum on the Sunday afternoon of the Festival.

The 60-minute show opens and closes with songs from 'The Final Trawl', and includes songs from many different Fleetwood productions. Sweetheart, housewife, mother, working wife, good-time girl, child - you name it, Sue or Liz sang it. They also sang lovingly of the mission man and not at all lovingly of the politicians in Westminster and Brussels. From the pubs to the superstitions, from comedy to tragedy, from the three-day spend to the three-week scrimp, life in the trawler days unfolded among us.

Heard in the Fleetwood Museum itself, the fishing tragedies were especially poignant. I can't say how often I've heard 'Red Falcon' sung, but once more, it moved me to tears. Sue told me afterwards that she had also found it very hard to sing in those surroundings. She also said that two women from the Chatterton estate - where many of the deck-hand families lived - had seen the show advertised and just walked in to listen. In some trepidation, she'd asked "Did we get it right?" "Oh yes, they said, "But there's so much more..."

Scolds will be happy to bring their concept piece to a club near you and I strongly recommend it, and them. Their relaxed professionalism is highly entertaining.

Ian Wells

#### ROY PALMER - Live at Fylde Festival 1-3 September 2000

There can scarcely be anyone on the English folk scene that hasn't got one of Roy Palmer's books on their shelves - and many have many! So, the Education Room at the Fleetwood Museum was packed on both Saturday and Sunday lunchtimes for Roy's superb talks, illustrated by him live and with some superb recordings. Both talks touched on the relationship between broadsheets and the oral tradition. Saturday's *Featherbeds on the Foam* concentrated on shipwreck ballads, with special reference to *The Wreck of the Ramillies*. For local interest, he had a copy of a broadsheet (by a fisherman in Grimsby!) of the Wreck of the Mexico in the mouth of the Ribble. This mentions the Southport lifeboat by name (*Eliza Fernley*), but not the St Anne's one (much to Ron Baxter's disgust.) Sunday's *Wasn't That Most Cruel Usage?* was about cruelty at sea with special reference to *Andrew Rose*. Many versions of this ballad survive in Orkney and there is a strong local belief there that he was really a Ross, not Rose. Roy used this as an example of how local stories and songs can become national, and national ones become re-localised.

Many of us could have listened to Roy - and sung along with him to his examples - for far longer than the two straight hours: I do hope we can get him this far north again.

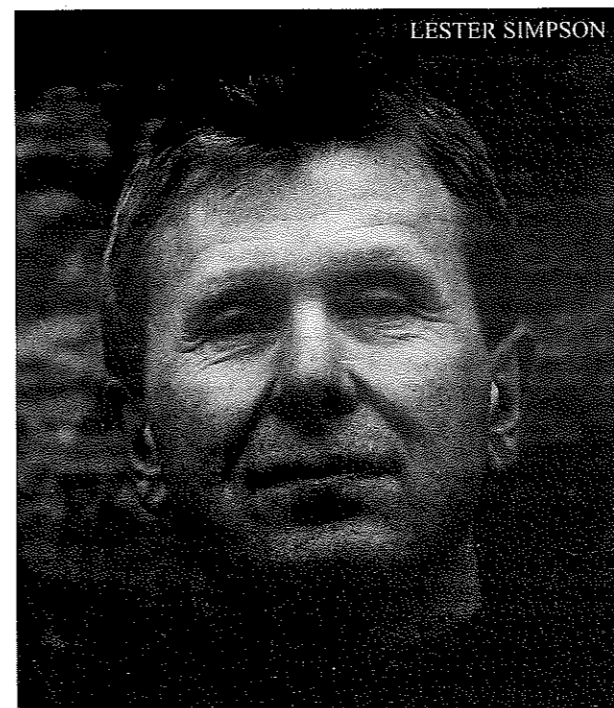
Ian Wells

#### LESTER SIMPSON Live at The Wooden Horse Folk Club Rainford Sunday 24<sup>th</sup> September 2000 - and 'One' [NMCD16]

I first met Lester Simpson when he was a member of Ginger Street Theatre. Since then, he has made his name as a well-respected singer, musician, actor and sailor. Most people know him now, as a member of Coope, Boyes and Simpson but Lester is a solo performer in his own right. Earlier this year, he released his first solo CD and very good it is to.

We caught up with him at the Wooden Horse Folk Club, where he treated us to a night of fine musicianship, good singing and a nice line in chat. Lester gave us a mixture of traditional and contemporary material. The traditional songs were all well-known

standards but given a new life by individual and effective arrangements accompanied by tasteful Melodeon playing. His self-penned material included: 'Singing the Ages Down', 'Weekend Girl' and 'Polly on the Shore', all taken from his new CD. Just to show what a smart musician he is, he included sets of tunes on melodeon and small pipes (.thankfully he had left his highland pipes at home).



His relaxed and friendly banter with the audience ensured that we had a thoroughly enjoyable evening. If you see him advertised in your area, go and see him.

Pat Ryan and Ken Howard

#### THE BUSHBURY'S at the Limelight Club, Crewe Wednesday 27 September 2000 and 'Howlin' At The Moon' (ENI 120 CD).

It was my first visit to this venue; the club is large and impressive, with well-stocked bars. The music room downstairs has lots of space and is good acoustically. It is a live music venue with gigs every night, more often than not, local artists and tribute bands, but not many folk artists unfortunately. Wednesday gigs are actually free being sponsored by Carling the brewers, which included this one. Only 30 to 40 fans turned out on a very wet evening. (not unusual recently is it.) The band on this outing consisted of five. The usual 4 Eddie Morton, Busby Bywater, Gerry Smith, Micky Barker plus on mandolin, guitar and backing vocals Paul Hodson.

The majority of the songs performed showcased the new album. 'Howlin' at the Moon', plus a couple of golden oldies, Steve Earle's 'Johnnie Comes Marching Home' and Eddie's own, 'Ghost Train' and of course no Bushbury gig would be the same without 'London Road'. Two unusual things occurred on this evening, firstly the band did the whole evening at a quicker pace and, secondly maybe even stranger, Busby sang backing vocals!! The pace of the evening was a mistake. I have always held one of the bands strengths as being the contrast in pace. Usually sandwiched between quicker numbers are Eddie's poignant slower songs like 'Faith Healer', 'End of the Da'" and 'Friends'. They contrast with Gerry's instrumentals 'The Peruvian' and the 'Pear Tree', this contrast was missing, so was the usual stage communication and fun.

The whole show came across as a gig too far. With tired body language and not much effort. (In case you think I'm being

cowardly writing this, I did speak to them afterwards and told them the same.)

I hope this is just a need for a break. I am a big Bushbury fan, and the folk circuit without a regular boost of Bushbury optimism is not to be contemplated.

I'm sure this was just one of those gigs. Take a holiday lads and come back refreshed.

Jim Woodland

#### ERIC BOGLE at The Boathouse, Parkgate Thursday 28th September 2000 and 'Endangered Species' [CDTRAX 196].

An Eric Bogle concert is always keenly anticipated by his many fans in this country and the house full signs were out long before the start of this particular concert. Eric also introduced us to the three new members of his band, David O'Neill from Canberra, on guitar, fiddle and mandolin, on drums, percussion and bodhran, from Queensland, Jonathan Jones and finally ex-pat, Ian Blake on bass, keyboards & whistle who is a former member of the 70's & 80's folk group, Pyewackett.

Eric's rendition of 'Buy The Fiddler A Dram' kicked off the evening in style followed by 'Leaving The Land', a song he wrote and heard Mary Black singing at the Tondeur Festival in Denmark so beautifully, that he didn't realise it was his composition. 'Plastic Paddy', includes snatches of every Irish song you've ever heard and never wanted to hear again!!! 'The Golden City', in this case is the Olympic city of Sydney, but this song couldn't be further from the glitz and glamour. It focuses on the city's red light district of King's Cross and tells of the sadness of a teenage prostitute caught up in this twilight world. Dave provided outstanding lead guitar on this song. 'Small Miracles', was written for Rosie Smith, from Adelaide, when she was 5 years old, she suffers from cerebral palsy. The title track from the new album 'Endangered Species', followed, the worlds full of them, but most at risk is the human race, well the male species anyway!!!!

Eric tells how his mum, Nancy, had one annoying habit, she always had a proverb or Scottish saying for every occasion, and this prompted him to write 'If Wishes Were Fishes'. The much requested, 'Gomez', deals with the physical impossibility of a liaison between two dogs, of vastly different proportions. Written in 1975 following a tour of the cemeteries and monuments in northern France that paid tribute to the fallen in the Great War, it was originally titled, 'No Man's Land', but is now universally known as, 'The Green Fields Of France'. Sadly, the story continues to be so relevant today.

Another poignant song started the second half, 'Singing The Spirit Home', it tells of the unequal struggle in South Africa and the gratuitous, savage end to so many lives. Whilst on tour in America and missing his wife, Carmel, Eric wrote the love song, 'Somewhere In America', in a hotel room in North Dakota. The band were given a chance to shine with two instrumental's, 'Robin's Rant', dedicated to Ian's son and 'Tom's Tantrum', I can't believe that of Dave's offspring for a minute! Another song from the album is, 'Journey's', written by Eric for his father, with whom he didn't always see eye to eye. He went off to Australia in 1969 and brought his wife back to meet his parents in 1975. Five weeks after Eric's return his father died and Eric scattered his ashes in the River Tweed.

One of the most popular songs Eric has written is, 'Now I'm Easy', that tells of a farmer in the Australian outback, as he looks back on his life. Another of those comedy songs involving domestic pets followed about a cat that lost an argument with an articulated lorry, 'He's Nobody's Moggie Now'. The final song came around all too quickly and what else could it be but the

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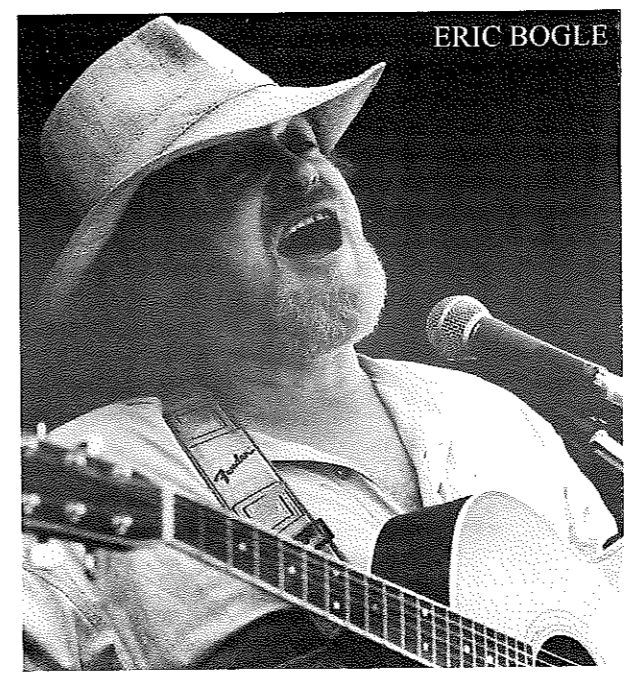
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ballad, 'The Band Played Waltzing Matilda', written in 1971 as a tribute to the brave ANZACS who fought and died in Gallipoli. The conflict is celebrated every year on ANZACS day, but in this year, 2000, for the first time no veterans marched, indeed, there are only two still alive. In the whole of Australia, only thirty-six World War I veterans remain.



ERIC BOGLE

The encore continued on that theme, for in 1990 it was the anniversary of the Gallipoli landings and the images and pictures of men standing by the graves of pals who died 75 years earlier prompted Eric to write 'Gift Of Years'. It provided a fitting end to a memorable evening.

Eric Bogle has the unique gift of being able to get right inside a subject and then write a song that is thought provoking. An evening of his music & songs provides a wake up call for many of the audience on different levels; long may that continue. He hopes to return in 2003 for a tour to celebrate his 60th year.

David Jones

**MALINKY at Westhoughton Folk Club, 13 October 2000.**

This dynamic and instrumentally outstanding four-piece outfit comprises Karine Polwart, Steve Byrne, Kit Patterson and Mark Dunlop. While Karine and Steve share responsibility for the vocals the essence of the band is their dynamic musical quality and diversity on stage bringing into play a variety of acoustic instruments from fiddle and flute to bouzouki and bodhran.

The major driving force behind the band is the charismatic vocalist, songwriter and interpreter, Karine Polwart. This highly proficient artist has more fingers in pies than she could probably manage to eat (pies not fingers that is!). As well as helping front Malinky, and being the other half of MacAlias with Gill Bowman, she recently joined the Battlefield Band at short notice when Davy Steele was taken seriously ill.

They are already recipients of the prestigious Danny award (named in honour of the late Danny Kyle) at Celtic Connections 1999. Their debut album, 'Last Leaves', released at the turn of the year (and the century), was undoubtedly one of the best new releases of the Millennium year.

Most of their performed material came from their CD. While Malinky have a strong footing in the traditional camp, the themes

of their songs are often universal and relevant to present day issues.

The plaintive tale 'Jimmy Waddell', with Steve on vocals and some haunting fiddle work from Kit, is set in pre first world war Britain. In 1914, without the knowledge that the calamity of war was to descend upon them, Jimmy and his youthful friends sadly saw the army as a better alternative to the coalmines or life at sea. However, like many casualties of conflict, they were to discover the hard way that war was a fate worse than work.

Norma Waterson first did 'When I first came to Caledonia'. It tells the story of the emigrants who went to work in the Cape Breton mines, although it was originally thought to have been about immigrants to Scotland. The well-travelled 'Barnyards of Delgaty' brought the first half to a rousing finish.

The different facets of alleged female witch craftiness were exemplified in a trilogy of songs which portrayed contrasting fortune for the witches. 'The Dreadful End of Marianna for Sorcery' is a cautionary tale of alleged witch, Marianna, burnt at the stake at the instigation of a local dignitary; he turns village opinion against her following her rejection of his sexual advances. To rub salt into the wounds her lover also spurns her. 'Dimna Juda', a traditional Macedonian folk song, redresses the balance somewhat - the witch uses the bodies of virile young men and women as timber props in a traditional 'make over' of her castle. 'Alison Cross', a facially challenged witch, is able to use her craft to turn men folk who cross her into a creature that 'toddles around the tree'. In this case a good fairy queen saves the man in question.

Roy Williamson, of Corries fame, wrote 'The Hills of Ardmorn' a truly beautiful song that has been recorded by Janet Russell among others. The Malinky version, with Steve's sensitive vocal treatment brings to the fore the nostalgic lyrical portrait of an idyllic fictional landscape described as 'Scullomvoe' that by chance resembles Scotland.

'Whaur dae ye lie?' was composed and sung superbly by Karine. She wrote it for the women of Srebrenica in memory of the 1995 Serb massacre of their missing sons and partners. It is clearly one the strongest songs they perform and it was no surprise that Roy Bailey covered it on his latest and final CD.

The evening finished with the traditional 'Green Wedding' warning potential bridegrooms to lock the church doors if the bride turns up wearing green - the danger being that she won't hang around for long at the altar. As an encore we were treated to another reworked traditional song, 'The Bonnie Lass O'Fyvie', relating the sorry saga of a man who dies for love.

Malinky are quite simply one of the finest young folk bands to come out of Scotland for decades. Some accolade, and well deserved, considering the proclivity of the Caledonians for producing what seems like an endless conveyor belt of individual and collective folk talent. Their forays across the border are infrequent now but their growing reputation will undoubtedly change that. When MacAlias appeared at Westhoughton in February, they went down a storm. So there was a huge anticipation of great things for the first time visit of this band on the rise. The audience expectations were generously exceeded.

Lewis Jones

**THE COUSINS & ROSEMARY - "Reunion Concert 30 Years On" at Wrexham Musical Theatre Society - Thursday, 26 October, 2000**

The season of goodwill started early at Wrexham Musical Theatre

Society when the Theatre was packed for The Cousins & Rosemary Reunion Concert - "30 Years On". As the house lights dimmed, and Wrexham Folk Club residents Offa commenced proceedings with the whaling song, "Tacuana Girls", the audience had no inkling of the drama that had preceded, and almost ruined, this long awaited reunion of one of Chester's best-known folk groups of the 1960's.



It had been touch and go until as late as the evening before when Ken Chesterman, one of "The Cousins", came out of hospital after a 4-day stay. Though still weak, he was determined, like a true trouter, to go ahead and fulfil his commitment to play the following evening. Other "Cousin", Ian Chesterman, and third member Rosemary Price were mightily relieved and pleased that this "on-off" situation had resolved itself, and they were to "tread the boards" one more time together.

Not only was the night blessed by a wonderfully generous and appreciative audience, but also by a host of good musicians and singers who had turned up to lend their support to the charity, that ultimately benefited from the proceeds donated on the night, The Clatterbridge Cancer Research Trust. In order of appearance the other artistes were: - Offa, Roy & Mary Clinging, Ian Goodier & Tom Brown, Carol Alexander, Nick Mitchell, Pete & Sandra Massey with Gordon Morris and John Finnan & Frank Welcome.

However, the best reception of all was reserved for the trio who had instigated and planned the evening and who, despite all adversity, stepped on stage at 9.20 p.m., THE COUSINS & ROSEMARY. Their opener, the Tom Paxton song, "Turn You Round" was followed by another 60's favourite, the Gordon Lightfoot song popularised by Peter, Paul & Mary, "Early Morning Rain". Another PP & M classic, "Hush A Bye", that the group had played on BBC Wales TV's, "The Singing Barn" back in 1969, preceded Paxton's "Outward Bound" and, before you could blink, surely the most lyrically beautiful of Ewan MacColl's songs, "First Time Ever I saw your Face", and another Paxton standard, "Rambling Boy", brought the first set to a close.

Much meeting up of old friends took place in the brief interval and the Clayton family who, as at other club nights, staffed the

door did a sterling job of selling raffle tickets. The second half seemed to disappear like a blur with eleven o'clock long gone before Ian, Ken & Rosemary once again took centre stage. The old skiffle song, "Freight Train" set the standard and, when Rosemary did her solo, "Don't Get Around Much Any More" it brought the house down with great vocals allied to some very neat guitar work. Ken's own solo, "The Owl & The Pussycat", a request, followed with PP & M's repertoire being raided again for, "Tiny Sparrow", "Puff the Magic Dragon" and "All My Trials" before the old Alex Campbell standard, "Pack Up Your Sorrows" brought the night to a fitting conclusion. The deserved encore was, in keeping with other material performed on the night, a song that had become a folk anthem over the years, "Last Thing on my Mind", and was sung with great heart by everyone present.

The evening was over but not before thanks were given to all contributors and the odd tear was wiped from a few eyes. It was that kind of occasion, full of nostalgia though tinged with regret for things passed. A door had been opened all too briefly into a dusty old room that held a few faded photographs and a treasure chest of golden memories that had remained untouched for 30 years. A tantalising glimpse was all we were allowed, but it reinforced friendships long dormant and, although hair was thin and greying and some faces were more timeworn than others (apart from Rosemary who seemed to be in Peter Pan mode!), in hearts and minds there was little change. It had been an emotional reunion, a meeting at life's crossroad's, a case of "ifs and buts", and a wonderfully rewarding evening. As the midnight hour approached only the empty stage was left as mute witness to what had gone before and, filing out into the dark of a wet Wrexham night, the people who had been part of this unique occasion were left with hearts uplifted and remembrances of the warmth that can only be generated from such a coming together.

Financially it was a huge success with £455:00 being handed over to The Clatterbridge Cancer Research Trust, on top of the £1,400:00 already raised by other similar events. In addition, pre-ordered Video and CD sales grossed another £210:00. All this would not have been possible without the help of a number of people, principal amongst whom were: - The Members & Committee of the Wrexham Musical Theatre Society, who had kindly provided the venue and also contributed raffle prizes, and Wrexham sound engineer, Tony Pugh who, despite being in the middle of tours with Roy Harper and The Incredible String Band, had done a fantastic job in supplying, installing and operating the PA system on the night. John Pawley of Cheshire Video Limited was also thanked for recording the evening on video, for posterity and further fund raising, and Wrexham photographer Richard Clayton who will be providing the Video sleeve photographs.

Finally good news for all those who were unlucky enough not to be able to be present on the night is that you will be able to buy Video of this memorable evening, with all profits going to Cancer Research. Anyone wishing to order copies should phone Goff Jones (01978 755478) or Ian Chesterman (01978 357307) or e Mail Goff at (Goff1@btinternet.com) or Ian at (ianchesterman@beeb.net).

**Ann Humphreys**

#### **LORRAINE JORDAN at The Railway, Lymm, 28 October 2000**

It is nine years since she visited the Railway and the regulars wondered why Lorraine Jordan is not a megastar in the folk world. The answer is that she is, but not in England, so watch out. In Scotland and in continental countries like Austria, Holland and Germany, where she tours regularly, she is in great demand.

She is also a star in the eyes of people like John Wright who has

recorded two of her songs "So Much Love" and "Winds of Freedom" the latter being such a popular song of hope in an oppressive world. Born in Wales of Irish parents it isn't surprising that "Winds of Freedom" was written when she first moved to Scotland, and read of the great clearances that saw many Scots forced to emigrate and even to die for their heritage.



Lorraine is a prolific songwriter of startling literary and musical quality who can't help but provide fascinating glimpses into her life with songs like "She Stands Tall" which echoes her optimistic and positive approach to life, "This Big Feeling," the title of her second album, that makes you envy the person she is singing about, "All on a Day," "The Cavalry" and "Part of the Healing" that tells you that it hasn't been all plain sailing and "Good Fortune" that tells you she will always rise above any adversity. Even when "Inspiration" leaves Lorraine Jordan she will find a way round it, write a song about it and cock a snook by naming her first album after it.

If you still have any doubts about her credentials she goes traditional and tells us she "Once Loved a Lass" and then sings of "Lord Randall" and his dilemma over his lands when he is poisoned by his lover, mind you with the chorus 'Make my bed mammy do' who can blame her.

To complete the trio that make up her band Lorraine has two wonderful musicians and friends with her. Kate Bevan-Baker at times played the violin to blend beautifully with the voice and then the cello that gives such depth to the ensemble, whether played pizzicato like a bass or bowed in the normal way, as she also sings the lovely harmonies that characterise Lorraine Jordan's recordings. To some minds, Pete Garnett is a contradiction in terms playing the accordion with great sensitivity to provide both a seamless blend of accompaniment and, when needed, clear and intuitive melody lines.

Lorraine Jordan ranks with the best so look out for her she will be touring in May/June 2001 and club organisers, if approached, grab her while you can.

Contact her on 0131 538 3473 or through Don Davies on 0161 432 4317.

**Don Davies**

#### **TIM O'BRIEN & THE CROSSING at the Neptune Theatre, Liverpool, Wednesday 1 November 2000 and 'The Crossing' [ALU 1014].**

Tim O'Brien returned to the U.K. & Ireland to tour his award-winning concept CD, which deals with Scots/Irish immigrants who made their homes in America during the past two centuries and from which stock Tim himself is ascended. The century old setting of Liverpool's 400 seat Neptune Theatre provided an ideal setting for a night of musical dexterity allied to audience appreciation.

The fusion of country/bluegrass/Celtic music is not to everyone's taste, but is expounded in some style by O'Brien and the five outstanding musicians who make up, 'The Crossing', Kate Rusby, John McCusker, Martin O'Connor, Danny Thompson and O'Brien's long time collaborator, Darryl Scott. 'Ireland's Green', opened the night, giving way to the album's title track, 'The Crossing', which brought Tim & John together for a great fiddle duet. The enigmatic American, Pierce Pettis, penned, 'The Mountaineer Is Always Free', focusing on the early settlers in the Appalachians who learned bluegrass.

Kate joined Tim on, 'Willow Car', which gave way to, 'Into The West', written by Danny O'Keefe & Fred Tackett, who at the time were longing for their Irish homeland. Kate donned her guitar for her much acclaimed rendition of, 'The Wild Goose', a shanty, as Kate puts it, that she tweaked here and there to make a nice, pink, love song. Only Kate could get away with that! Kate & Tim combined once more on 'Waggoners Lad', a typical tale of boy meets girl, learned from the Anthology Of American Folk Music.

Time for a display of fiddle harmony, with the traditional Scottish tune, 'Bluebell's O'er The Border', coupled with John's composition, 'Kazi'. Darryl took the lead on, 'Great Day', before the half was brought to a conclusion with Martin's self penned number, 'The Road West', specifically, the road between Clifton and Galway. I've never seen the melodeon played with such passion.

Tim on stage alone, save for his guitar, opened the second set with 'Talkin' Cavan', a song something akin to Tom Paxton's, 'Talkin' Vietnam Blues'. Now for something completely different, as Tim sang lead on Lennon & McCartney's, 'Norwegian Wood', ably assisted on harmonies by Kate & Darryl. More Scottish tunes ensued, chiefly from John's fiddle, Al's Big Day/Floating Candles/Frank's Reel.

'Banjo Clark', is a variation on that old favourite, 'Old Joe Clark', but proves to be a fairly distant relation. Darren was complimented by Kate & Tim's harmonies, in what turned out to be a real jam, with everyone taking a turn to show what they could do, culminating in an outstanding solo from Danny on Bass. Kate sang another song from her award winning, 'Sleepless', album, 'All God's Angel's. This gave way to a song recorded by Tim & Darryl back home in Nashville, 'Walk Beside Me'. Mandolin/fiddle/melodeon combined on four tunes, 'The Humours Of Tullagh/Last Nights Fun/Cooley's Reel/The Wise Maid', Martin again displaying melodeon wizardry.

For me, one of the features of the evening was how effortlessly, Tim and company moved between different musical styles, none more so than with Dylan's, 'Lay Down Your Weary Tune'. Tim again led on the mandolin with the final number, 'Wandering', featuring John on whistle. Kate sang Iris De Mente's beautifully crafted, 'Our Town', for an encore, before a far from sated audience demanded a further final offering, which came in the shape of, 'Wayfarin' Strangers', which brought out some great counter harmonies, as well as a fine guitar solo from Darryl. I fear that this 'super group', will not be re-created, for a variety of

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

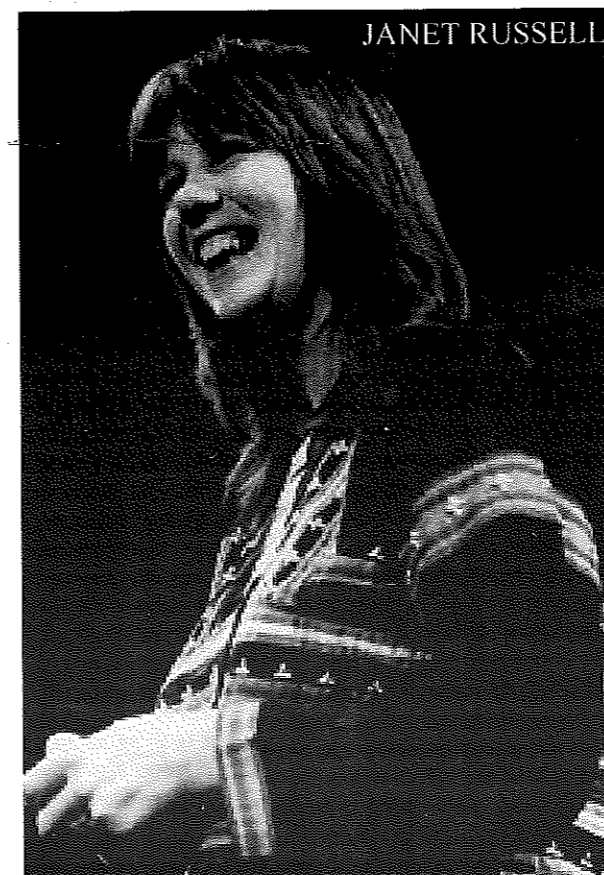
different reasons, but those of us privileged to witness this ten date tour will not easily forget the quality of songs and musicianship involved. Tim O'Brien continues to be a songwriter of great perception and his insight into his heritage provides a musical chapter to be cherished by future generations.

David Jones

JANET RUSSELL at The Bothy Folk Club, Southport, 26 November 2000.

Janet Russell has long been admired for her diverse contribution to folk music that ranges from the Caledonian tradition to songs that tackle issues of class and women from the feminist perspective. As well as her outstanding solo contributions she has also successfully collaborated with sister Scot, Christine Kydd and the groundbreaking Sisters Unlimited co-operative with Sandra Kerr, Peta Webb and Rosie Davis.

Her appearance in front of the traditional gas fire at the Bothy (founded in the last century) was a welcome return. These days Janet resides across the Pennines in Keighley, West Yorkshire with songwriter partner Jim Woodland where she engages in theatre and performance workshops. Because of her busy schedule, Janet's solo recording career has lain dormant for too long and she is promising to bring us a long awaited album or two before long. This performance concentrated on her traditional roots.



As always, we were treated to some fine performances from the Bothy regulars. Clive Pownceby was joined by the resident ensemble for the club anthem, 'The Barnyards of Delgaty' followed by a notable performance from Alison Younger and a preview of a couple of well crafted and performed Ray Rooney songs from his forthcoming debut CD.

Janet opened with 'Pretty Polly' from the Greg Duncan collection about a woman who was akin to a latter day Xena, Warrior Princess - not one to tangle with in anger. 'Upstairs downstairs'

is a traditional song from an era when the church had a stranglehold on village communities, exacting public humiliation on those caught in the act of sin and sex.

We had a song originating from Peterhead near Aberdeen. 'Who would be a fish wife' included the unconvincing chorus line, 'Still we're all teetotal!', followed by a Jim Woodland song that summed up the plight of would be rail travellers in the last few years - 'We apologise for any inconvenience'.

Les Barker is renowned for writing poems and songs that portray the light and dark sides of human nature. 'On the road to Mandalay' falls in the latter category. It portrays how the people in Burma suffer forced labour at the hands of the military regime bolstered by multi national exploitation.

Walter Robinson wrote 'Harriet Tubman' to commemorate her heroic and successful strategy of establishing an underground channel for slaves to escape to freedom to Canada. Pete Seeger later included it in a collection entitled 'Carry it on', and Janet treated us to a powerfully emotive unaccompanied version. 'Chipko', an Indian term meaning 'hug trees', was written by Sandra Kerr to honour the women who have demonstrated against environmental deforestation programmes.

Janet was asked to write 'The Childminder's Song' by the Wren Trust for a group of childminders in Exeter, while mystical 'Garton Mothers Lullaby' originates from Donegal. An evening of this nature would hardly seem fulfilled without a Robert Burns song. The message 'Tae the weavers' was the great poet's warning to young women not to visit the weavers at night. This coming from Burns seems a bit rich, given the countless extra marital relationships in which he was alleged to have been involved.

The penultimate song of the evening was another excellent Jim Woodland composition, 'St. Peters Fields', written for a play about the events surrounding the "Peterloo" massacre in Manchester in 1819. The 100,000 workers were peacefully campaigning for improved conditions and an extension of the vote. The soldiers brought in to control the demonstration opened fire and many were killed including 26 women. The song draws a parallel with modern day events in places like South Africa and the USA and asks how far we've come? Appropriately, Janet finished with 'Auld Lang's Syne' sung to it's original tune, rather than the one we are mostly familiar on New Year's Eve.

Lewis Jones

BILLY BRAGG & THE BLOKES at The Royal Court, Liverpool, 16 December 2000.

Billy Bragg has never been belonged in the world of purist folk but is always a welcome fellow traveller. While his political and social roots may transcend the boundaries of popular culture and folk, he straddles both genres without being at home in either. He benefits from the success of being commercially popular without having to whistle the tune of the global recording industry.

The Royal Court has been a favourite residence for him on his frequent UK tours. The venue has thankfully received welcome funding to help upgrade it inside and out. Wall heaters now prevent the early onset on hypothermia!

As well as being treated to 'Mermaid Avenue' selections based on the late Woody Guthrie's lyrics, we had some old favourites and recent Bragg compositions. He kicked off the evening with an early composition the 'Milkman of Human Kindness', followed by Guthrie's, 'Never could it have been done'.

Accompanying Bragg on this tour was a fine band - The Blokes



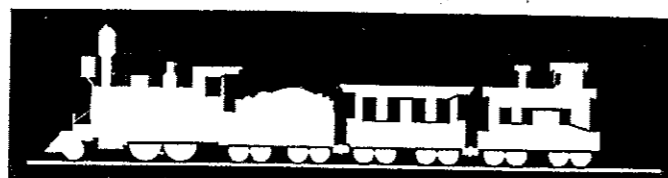
## THE RAILWAY FOLK CLUB

The Railway Hotel

Mill Lane, Heatley

Lymm, Cheshire

Websites <http://146.87.237.21/railway/> and <http://railwayfolkclub.co.uk>



Tel 0161 432 4317

1 MAR

Singers Night

8 MAR

ANTHONY JOHN CLARK

15 MAR

Singers Night

22 MAR

JEREMY TAYLOR

29 MAR

Singers Night

5 APR

JOHN KIRKPATRICK

7 APR

**"SATURDAY RAILWAY SPECIAL"**  
**ROCKY MOUNTAIN PLOUGHBOYS**

12 APR

Singers Night

19 APR

KEITH HANCOCK

26 APR

Singers Night

3 MAY

TANGLEFOOT

10 MAY

Singers Night

12 MAY

**"SATURDAY RAILWAY SPECIAL"**  
**HUW & TONY WILLIAMS**

17 MAY

CATHERINE MUNDY & JAY TURNER

19 MAY

**"SATURDAY RAILWAY SPECIAL"**  
**THE JOHN WRIGHT BAND**

24 MAY

Singers Night

31 MAY

RISKY BUSINESS

7 JUNE

Singers Night

### **THE LYMM FESTIVAL (9 TO 16 JUNE)**

9 JUNE

**"SATURDAY RAILWAY SPECIAL"**

with

**THE MRS ACKROYD BAND**

11 JUNE

**FESTIVAL POETRY EVENING**

12 JUNE

**FESTIVAL IRISH NIGHT**

with

**GARVA**

14 JUNE

**FESTIVAL SINGERS NIGHT**

16 JUNE

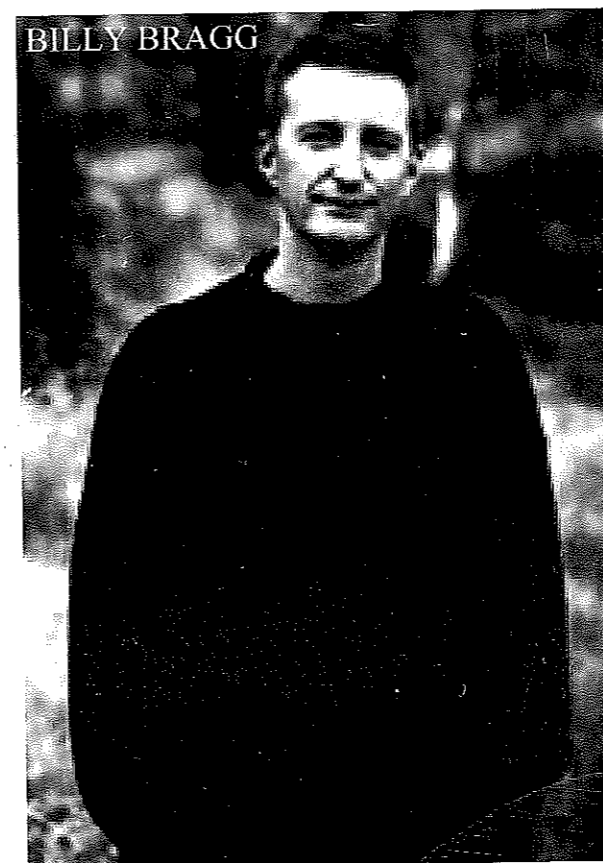
**"SATURDAY RAILWAY SPECIAL"**

with **THE LORRAINE JORDAN BAND**

- that included Small Faces veteran, Ian MacLagen on keyboards. With tongue firmly implanted in cheek, Bragg introduced the bitter sweet 'The price I pay for loving you' as a "trenchant critique of the capitalist system"

As a preamble to a new song 'England half English' Bragg used the opportunity to contribute to the debate on English cultural identity, in the process attacking William Hague's flawed logic - police morale is low so let them arrest more black youths! The song's driving rhythm incorporates influences from the Caribbean and Latin America, reflects Bragg's belief in England's inclusive growth and development as a multi cultural nation.

The outstanding 'Way over yonder in a minor key' was followed by another new and yet unrecorded song, 'Jane Allen', incorporating eclectic rhythms. Bragg joked he intended to record it in January so it will probably be out on Napster by February.



BILLY BRAGG

Former Chilean General Pinochet and Austrian Fascist, Jorge Haider were the targets of 'All you fascists are bound to lose', a less than thinly veiled message to dictators everywhere! 'St Monday' dates from the textile workers of Tudor times; the moral of the song is encouraging us to reclaim the two-day weekend - Sunday and Monday.

There were great performances of 'Accidents waiting to happen', 'Shirley', and the evergreen 'A New England' in which the audience participation was roof raising. 'Dreadbelly', in which Bragg strutted his Egyptian stuff, while engaging in banter with band and audience, was reminiscent of Jonathan Richman. Bragg used 'The stars that shine in the Californian sky', another Guthrie song, to introduce his highly talented bunch of Blokes.

In a variation on the fake encore, Bragg decided to include about 9 songs in this section of the show. The band were given a well deserved breather as their glorious leader reverted to his traditional electronic guitar to accompany himself on old favourites such as 'Victim of geography' and the timeless 'World

turned upside down'.

Bragg returned to the running theme of English identity with his song for the Millennium - 'Anglo Hyphen Saxon in England UK' before changing target by starting a 'crusade for organic music - music from outside the margins' - an ironic attack on boy bands and the use of pop music to sell tampons.

Finishing on a high crescendo we were lauded with two songs that help define Bragg's music and his political and social commitment. 'There is a power in the Union' could not have been more apposite as this tour was being sponsored by the GMB trade union (visible by a large backdrop banner on stage extolling the dangers of globalisation). No climax to the evening could have been better than 'Sexuality' that Bragg summed up with the slogan: "No one race, no one class, no one sexuality".

Billy Bragg would not be the person we know and love without a few polemical political interludes. You may not always agree with Billy Bragg but his commitment and ability to tap into our political conscience still makes him a potent force in radical music and the modern folk tradition. He continues to say what he feels and feels what he says.

Lewis Jones

## FESTIVAL REVIEWS



UPTON UPON SEVERN FOLK FESTIVAL - MAY BANK HOLIDAY WEEKEND 2000

In that well-loved Scottish song 'When the Yellow's on the Broom' spring and the onset of summer are celebrated when the "gan about folk tak the road". On this May Day weekend the "gan about folk" of the folk music world certainly "took the road" and headed for Upton upon Severn.

It had been a very wet week beforehand, and there was every prospect of the venue being re-named Upton under Severn. However, it takes more than that to deter folkies. Once they get the whiff of a festival in their nostrils there is no holding them back; especially when it's as good as the one at Upton. They "took the road" in their hundreds to this little town at the foot of the Malvern Hills to enjoy a weekend of music, dance, fellowship and fun. What is a little rain compared with that?

The campsite was admittedly very wet under foot and wheel. In fact on Friday evening vehicles were prevented from coming onto the field for fear of churning up the ground too much. But the conditions did not put people off and they showed great resourcefulness by finding places to put their vans and cars in adjacent car parks and lay-bys. The Dunkirk spirit was in the air and folk were determined that the show must go on. Saturday dawned fine and sunny and the wet world of Friday night was magically transformed. The weather stayed fine for the rest of the weekend.

The organisers had booked an interesting and varied list of guests and with so many competing attractions it was not possible to sample everything. Nevertheless with a little organisation and determination we were able to enjoy quite a lot of the artiste's performances. On Friday evening at the Kings Head we caught Peter and Stevie Geoghan and Dick Churchley who are known collectively as "Mind Your Own Business". They are favourites of ours. They were in great form and we enjoyed

their set very much. An excellent start to the weekend.

As we are part of the Wooden Horse Folk Club most of our Saturday was taken up with the running of the Folk Club, which we were sharing with the Mendip Packet from Somerset. This event took place at the Social Club and such was the extent of club talent on hand, including friends Jane Day and Paul Robinson from Maghull Folk Club, that the afternoon flew by without a pause and in fact overran by 30 minutes. These events are a very important and enjoyable part of Festivals, as it focuses on the grass roots of folk music – the folk clubs, and allows those performers who are not among the booked artistes a chance to show what they can do and to meet fellow folkies from further afield.

One of my favourite aspects of the Upton Festival is the procession of dancers from the campsite into the town and down to the river. With 20 teams present, this year's was as spectacular and as enjoyable as ever. It really is a superb example of the diversity of English culture and some of the wilder costumes add more than a touch of eccentricity; some may say looniness. There is invariably an amusing sideshow of overseas visitors looking completely bewildered by the whole proceedings. Down by the river I watched a family group from I think, the Far East, who with puzzled expressions were watching the Ripley Morris Men performing. Talk about a clash of cultures! The atmosphere was tremendous. Such a mixture of people. All enjoying the sunshine and the craic, chatting to complete strangers, and greeting old friends.

We really took in the gigs on Sunday with a double dose of some of our favourites. His Worship and the Pig; what larks! Dave Boulton and Jeff Parton really are songwriters of the highest calibre. We love them at the Wooden Horse. Mal and Katrina Waite also find favour around our neck of the woods; so we made sure to catch their two spots on Sunday. This mother and daughter duo really do sing well together and anyone who has not yet heard them has got a treat in store. Chris Sherburn and Denny Bartley now go under the name of "Last Night's Fun" along with piper Nick Scott. We had them at the Wooden Horse a few months ago (what a club that is for booking the good stuff) and we were looking forward to hearing them again. We were not disappointed. Their music is superb. The jigs and reels set the head spinning and the feet tapping, while Denny's singing had us all beguiled. Such is the uniqueness of his style that it sometimes takes a few bars before you recognise even a familiar song and then you feel that's the way you've always heard it. Denny is very economical with the number of different notes he uses. I am far more wasteful when I sing 'The Night Visiting Song'.

We enjoyed Fastest to Canada who we thought to be a very competent band. We caught Talisman's spot, but I am afraid Celtic based music played very fast and very loud is not our cup of tea. The subtleties of the Irish rhythms were lost in the speed and the volume. However their female lead singer was impressive and did excellent versions of 'She Moved through the Fair' and Sandy Denny's classic song 'Who Knows Where the Time Goes'. Shave the Monkey is a six-piece band; quite a lot of people for a folk band, but nothing compared with the bewildering number of instruments they use. It was like watching a different band with each song. All change after each number. An incredibly complicated affair, which in my opinion, did not achieve very much except to prevent any sense of continuity and cohesion in their set.

Overall the stars we had the pleasure of seeing and hearing for the first time, for us that is, Bob and Gill Berry. A thoroughly enjoyable experience. Two unfussy performers at ease with themselves and in complete control of their material. I'll go and

see them again. We had not seen Hilary Spencer solo before, but having been to several Artisan gigs, her impressive performance came as no surprise to us. We enjoyed her total commitment to her serious songs and the sense of humour she shows in others. We thought she got a rough deal when we went to see her "meet" "Last Night's Fun" at the Social Club in the evening. Chris Denny and Nick just got their heads down, played for their fans, and appeared oblivious to Hilary's presence. It did not work as an occasion. Perhaps it was a mismatch.

However it was a wonderful weekend to start the festival season; from all the artistes we heard, to the dancers we saw; from the daring innovation of the belly dancers to the early morning walks in the leafy lanes hearing the first cuckoo of spring; but mostly the company. A big thank you to all the organisers and we hope to see you again next year.

**Norman Wilson**

[Ed: - Upton is a great festival. However from Norman's description of the behaviour of "Last Night's Fun" at the "meet" session with Hilary Spencer it is not a 'mismatch' but comes across as more of an "ill-mannered ego trip". Festival organisers expect artistes to 'take part in' not 'take over' events. What could and should have been an excellent "meet" session shared between artistes was spoilt by a group obviously too full of their own importance to share. Organisers take note.]

#### **BRAMPTON LIVE FESTIVAL, July 21st to 23rd**

There are two elements that work in favour of The Brampton Live Festival that will become obvious as I tell you how this year's event unfolded. As Friday arrived, it was a quick scoot up the M6 to catch the acts that were opening the weekend's proceedings. After this minor exertion, relaxing in the marquee with around 800 others for the main acts seemed to be the best move. Nancy Kerr and James Fagan opened the festival turning in a slightly nervous but enthusiastic set of traditional material. Nancy's fiddle and vocal were complemented by James' guitar/bouzouki and vocal amply demonstrating their award as a promising up and coming act. Following them were Chris While and Julie Matthews who started nervously but quickly relaxed into their normal professional approach presenting songs geared more to a shorter festival set. Their up tempo material like 'Girl Gone Wrong' and 'White Water Running' got an airing alongside some favourite ballads such as 'Circle Round The Sun'. Black Umfolosi from Zimbabwe closed the evening with two sets showing their dance skills in one and their vocal skills in another. These were enjoyable in different ways with the former being a theatrical presentation of tribal life meeting the gumboot dancing of miners. The latter being a reasonable, but inferior version, of the acapella singing of Ladysmith Black Mambazo. Whatever your view on the latter, you'll have spotted the first of Brampton's trump cards which is that the variety of musical styles presented is very wide. Something for everyone.

After a night of rest, Saturday started with a look at The Alan Bell Band opening up proceedings on the indoor stage. As you'd expect, Alan turned in the performance of a consummate professional strongly featuring his own compositions. This included his popular 'Bread and Fishes', which he told us is now being covered by a Californian based band singing in Japanese. Not bad for a local lad from The Fylde! Next, I retreated to the bar en-route to the marquee and wondering why Eddie Green from Alan's band had a Japanese costume behind him on stage. As I speculated about Eddie being rather presumptive about Japanese tours, in walked Taffy Thomas in the very same outfit and sat down to tell a tale to some passing children. Speculation ceased. Suitably refreshed and completing the walk back to the marquee, a most enjoyable afternoon was already in swing with the sides of the tent opened up to the sunshine of a glorious

day. Nancy and James had returned without the nerves of the previous night and produced a storming set of material mainly taken from their 'Steely Water' album as well as newer material such as 'The Drover's Boy'. After their set, a quick look in the Club area was in order where Robb Johnson was playing a solo acoustic set for The Hitchin Folk Club. It was only a brief six-song set and I only caught his last song, 'The Big Wheel', but it was packed with an audience clearly enjoying themselves. Back in the marquee, Dick Gaughan turned in an energetic set with his usual frenetic tuning between songs providing a background to some of his philosophies on life. He threw in some of his own tunes but mainly based the set around covers such as Richard Thompson's 'Vincent Black Lightning' and songs adopted as his own such as Leon Rosselson's 'World turned Upside Down'.

Dick returned to the marquee in the evening to open the evening's entertainment before passing the baton to Niamh Parsons who wowed the audience with her wonderful voice and traditional material. Fever pitch was reached with two encores including her version of Tom Waits' 'The Briar and The Rose'. The Celtic flavour of the evening was crowned with the appearance of Sharon Shannon and her band, The Woodchoppers, including guitar, bass, two fiddles, Sharon on accordion and fiddle with sister Mary on banjo and fiddle. Much leaping about went on down at the front as jigs and reels were thrown out with energetic ease by the band. A fitting end to the day.

Sunday in the marquee began with Rose Kemp, daughter of Rick Kemp and Maddy Prior. She was full of nerves that had me fretting like a father while her actual father coolly led the competent band behind her. For a young woman in her early teens, she seemed well advanced for her years with numerous lyrics about lost loves amongst her compositions. Despite the nerves, she showed promise. With the local support for Rose, Anthony John Clarke could have had a hard time following her. As it turned out, he turned in a performance that oozed charm and wit. His set included familiar material like 'Tuesday Night Is Always Karaoke' but closed with the new composition, 'That's Alcohol For You'. Without doubt, he won over a number of new friends with his set and was spotted afterwards in the bar trading tales with Maddy Prior. No time for me to rest as I dived into the indoor stage to catch a few minutes of 422, winners of a BBC Young Folk Award, who were turning in a wonderfully fresh set of tunes. Certainly, the band is bursting with musical talent and is 'one to watch'. However, I couldn't resist departing for the marquee for a rare chance to see Robb Johnson performing with Saskia Tomkins on Viola, Cello and vocals and Miranda Sykes on Double Bass and vocal. 'Martha in the Mirror' was underway as I arrived and clearly Robb was revelling in this chance to work with old friends. The set mainly took from his 'The Big Wheel' album but was crowned with a song in remembrance of the murdered Sarah Payne called 'The Petals Of The Rose'. Staggeringly, given that it's power brought a tear to my eyes, this song had only been written in his morning session at a song-writing workshop. Robb enjoyed himself as much as the audience and told me afterwards that he'd like to see this trio as a more regular working unit. After this whirlwind of excellent music, it was time for a quick bit of sustenance in the bar. In any case, Burach had decided that they needed some extra sound checking in the marquee. The only blip in proceedings that I noticed all weekend.

The final evening arrived with Hank Wangford and The Lost Cowboys who opened with a Country classic 'Empty Bottle, Broken Heart'. Some Buck Owens' tunes followed with a tribute to Johnny Cash...ahem... 'Beans for Breakfast' was the title, I believe! Scattered amongst the covers were pleasant self-penned songs such as 'Wild Is The Wind'. Some might have been surprised to see a Country band featuring at the festival but this only emphasises the broad musical minds of Ken and

Sue Bradburn who organise the festival. Whatever, it was great to see Martin Belmont twanging his guitar all over the place, again.

In stark contrast, Flook arrived on stage with their flute driven reels and rhythms heavily drawing on Folk traditions but not being hidebound by them. The interplay between flute, guitar and bodhran was tremendous and there was some great banter with the audience between tunes. As that man mountain of a compere, Dave Jones, said after their set. If you ever thought that a bodhran was a limited instrument, think again. Finally, the last act arrived. Loudon Wainwright had performed at the festival two years before but it's a welcome return as his observational wit always brings a smile with songs such as 'Being a Dad', 'I Wish I Was a Lesbian' and an outing for 'Be Careful There's A Baby In The House'. Packing so much fine music into one weekend is quite a feat and only made possible by the compact nature of the festival site. Oh, that's the second winning element in case you thought I'd forgotten.

#### **RHUDDLAN FOLK FESTIVAL 5-6 August 2000**

Well done to the organisers of yet another successful folk festival on the 5th & 6th of August. This was Rhuddlan's third festival and has visibly drawn more crowds each year. The atmosphere was that of a very large folk club where friendships were rapidly made and everyone knew each other by the end of the festival; a cosy, intimate folk festival.

The venues were the Rhuddlan's Community Centre, the Town and Country Restaurant and a well-organised last minute change for folk clubs and sessions to The New Inn due to circumstances beyond the organiser's control. The festival campsite had excellent facilities and when the official programme finished this was the venue for singing under the stars. Ruthun, Denbigh and Conwy folk clubs led a number of sessions and singarounds.

The concerts were a treat and it was difficult to pull myself away from them to go to alternative workshops, folk clubs and sessions. The duo, 'Three Up Front'??, was a delight to listen to with the magical guitar playing of Matthew Kaunz and the haunting flute and voice of Zoë Killcross. Mal, Katrina and Rebecca Waite spun their golden web of harmonies. Another impressive performance of alluring harmonies came from Taggart and Wright. Steve Febrache is a young, local, talented vocalist and guitar player whose distinctive sound is instantly recognisable and is stunning given his short time in the folk world. Wizz Jones put on an accomplished display of folk and blues guitar, while Rosie Clegg charmed her audience with her gifted multi-stringed instrumental performance and sweet singing. Stanley Accrington enthused, confused and amused everyone with props, songs and hilarity.

Jon Brindley captured the hearts and souls of everyone with his voice, guitar and pure stage presence and of course Ben and Joe Broughton brought the festival to its conclusion in a finale of wit and instrumental wizardry. These were just a few of so many excellent performers that made The Rhuddlan Folk Festival such a memorable experience. Of course there would not have been a festival at all were it not for all the hard work put into the organisation by Trefor & Vicki Williams, Darryl Moorley and Barbara Jones with the help of many others.

Oh yes! And thanks to Mike Johns on the sound technician, who put up with my dazzling performance of dragging the sound equipment off the stage with my guitar lead still attached. I was not supposed to be a comedy act - but it worked! Am I going again next year? Try and stop me!

**Colin Matthews**

**FOLK IN THE PARK 2000. Biddulph Grange Country Park, Biddulph, 22 July.** Organised by Biddulph Folk Club.

Since the weather is a national preoccupation - you try it sometime, sit on a seat on your main street for just a few minutes and listen to any conversation - it was just as well that the elements hit stride and gave forth a glorious, blistering temperatures for the annual jamboree at Biddulph Grange. Not, actually in the famed gardens you understand, but close by in the Country Park.

This event must be the closest thing the area has to a festival without actually being one. Why? Well, it's all over in a quick blast and seems doggedly determined to remain low key. Having said that, it's all high quality and for something with 'folk' in the title there was a whole lot of rock about. As if the audience of over 1,500 souls cared one jot, they were there to hear some good music, picnic and chill out. Besides which, folk is a broad enough church and now a million miles from images of fingers in ears, Arran sweater wearing acoustic guitarists and Morris dancers.

As if to prove the point, the first to band up on stage took their inspiration from Louisiana, playing good time Cajun rhythms and lashings of primitive rock'n'roll. They caught the party spirit early, delivering earthy sounding waltz time dance tunes and inviting everyone to their feet after most had just arrived.

The sun beat down, sandwiches were unwrapped, cake cut and wine uncorked. The evening progressed and Little Johnny England sauntered on to warm applause. As the name suggested they returned matters to these shores with material firmly based in English influences. A demon slide guitarist and fiddler duelling out in front, they sang songs about growing up in villages and played tunes with great tongue in cheek titles like 'Le Boeuf Anglais'. Needless to say they earned a deserved encore that roared around the park just as the sun began to dip behind the trees.

It was virtually dark and quite nippy when headliners Burach opened up by shouting "we're Burach and we're from Scotland. We play music like this." They reeled and rocked, the audience responded to the call and clapped, sang, jigged along to a set of warming Celtic pop. With a new album to push they dashed across the stage an odd assortment of kilts, hats, accordions, flying hair and charged jigs, all without a bagpipe in sight! It was the perfect way to round off an event that revelled in diversity.

If you missed it, you missed out. Put simply the next one can't come soon enough.

**Simon Jones.**

**THE FIDDLER'S GREEN FESTIVAL 2000 Rostrevor Co. Down, Northern Ireland, August 2000**

The year 2000 was always going to heighten music lover's appreciation of events generally but at Fiddler's Green this year the significance of a new era was ushered in with a close regard for the achievements of the past. What a terrific event it was this time round.

It was on an August evening in 1987 in the serenity of Kilbroney Park Rostrevor Co. Down that the idea of having a festival was lovingly hatched by the Sands Family. Brothers Tommy Ben and Column with sister Anne have for decades been prime ambassadors for Irish music around the world and how fitting and deserved it was that they should this year receive the Fiddler's Green Hall of Fame Award 2000 for services to the development of Irish music and culture. None are strangers to the folk scene on this side of the water and long may they

continue to grace the stages of the folk world.

A fitting tribute was paid to the Sands Family with surprise guest appearances at the presentation by many celebrated folk legends. Ronnie Drew, Tommy Makem, Arty McGlynn, Steve Cooney, John Sheahan and Liam O'Flynn to name but a few. Poet Seamus Heaney joined in the week's celebration joining Tommy Sands for a sell out performance and there was even a message from Pete Seeger with whom Tommy has successfully collaborated for some years.

Throughout the week though guests had been inspired and entertained by some of Ireland's very best. Fil Campbell, now living locally, was there with her band. Fil is the only singers I know whose voice feels at home across so many disciplines. Jazz, folk, blues, traditional and pop. The excellent Rosemary Woods also appeared. Rosemary's is a well-known voice on Irish radio and with many superb songs to her name she delights and moves her growing audiences. Her show with Mickey McConnell was one of the highlights of the week also.

The great strength of Fiddler's Green is the community itself a festival for the local people by the local people now of course visited from as far afield as Germany Australia and China. Don't be surprised if a famous face walks nonchalantly by taking in the music from the live stage or may fall fortunately into an excellent session in one of the town's bars. There are workshops for musicians and artists of all ages, nightly folk clubs and all manner of creative and inspiring activities managed superbly by the festival committee. There's traditional music a plenty, contemporary songwriters, storytellers of the highest calibre, blues and even a touch of classical. There's dancing, pub crawls of a literary nature (worth checking out) and a gigantic programme of outdoor and indoor pursuits all of which blend together to create a very special festival experience for the visitor.

To be able to enjoy music at one's own pace is such good medicine for the soul. The singaround at the Iona Folk Club on Sunday was for me a relaxing and enjoyable way to say goodbye to Rostrevor for another year. The Iona Club run by Jim Elder in Hollywood, Co. Down is now established as the forum to go and listen quietly or give a song yourself. I'd missed Column Sands earlier in the week but no surprise, in he walks to the singaround, guitar in hand. What a treat!

Anyway I'm sure Kate Murphy and Killian McEvoy chairman and vice chairman of the festival would love to see you there in the future. You're taking no risks heading for Rostrevor. What an inspired evening that must have been back in August 1987.

For information email: [fiddlers.green@dnet.co.uk](mailto:fiddlers.green@dnet.co.uk) Website: <http://dnusers.d-n-a.net/fiddlers.green/>

**Anthony John Clarke**

**EDINBURGH FESTIVAL FRINGE, August 2000.**

Dougie Maclean played to a packed Queens Hall, using his individual charisma & style, to charm the audience. By the end of the second song he had them firmly in his pocket, with everyone joining in the choruses. He could have sung the telephone directory. However he performed old favourites like 'Feel So Near', 'Ready for the Storm' and 'Until We Meet Again', but was not afraid to try new material including the unforgettable 'The Land is the Entire Marquis'. His popularity becomes deservedly ever greater.

An unexpected treat was a late night session at the Waverley, Edinburgh Folk Clubs original home for over 20 years. The evening featured Archie & Ray Fisher who played to a packed house. They gave the audience, many of whom were artists in

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their own right, just what they wanted. They provided a mixture of old favourites, stories & new jokes. A bonus to round the evening off was a surprise appearance by younger sister Cilla who joined Archie & Ray on stage & added her own vocal talents to bring the evening to a close. Ray assured us all the evening had been sponsored by age concern & it was a privilege to be there on one of the family's rarer outings.

Edinburgh Festival gives you lots of opportunities to meet up with old friends, so it was nice to catch up with the McCalmans on their home ground. It was a testament to their popularity that they sold out both evenings at a new venue - The Dynamic Earth. It was a typical McCalmans evening with a combination of superb harmonies, tasteful instrumentation & Ian McCalmans' dry sense of humour. The venue was far from perfect but this did not spoil the enjoyment of the enthusiastic audience. Songs like 'Bells of the Town', 'Far Down the Line' & 'Kelty Clippie' showed why the McCalmans are still pulling the crowds in after all these years.

Our short visit to the fringe left us damp & exhausted but very glad that we had made the effort.

Pat Ryan & Ken Howard

#### WHITBY HIRING FAIR, 20 August 2000

I had read about the Hiring Fair at the Whitby Festival in the Folk North West and thought what a good idea, but is it really as good as it sounded. Four hours of free music and song from acts who are looking for booking on the circuit. The only way to find out was to go along.

The recipe for the event is very simple; the first 16 acts to contact the organiser John Prentice are booked for the day. Each gets 15 minutes in which to please the audience, which usually has several club and festival organisers scouting for new faces. On the day you register before a set time and draw a number out of a hat for a time spot. Miss this and you do not get on. Sounds a bit harsh but it all makes sense and possible to organise.

The article in Folk North West was obviously seen by many, as there was a host of talent from the region. We were treated to the beautiful harmonies of Taggart and Wright from Chester at the No.8 spot in the programme. At 11 was Epona from the Wirral on guitar and harp. Reckless Elbow blasted away with their powerful vocals at No.15. While "headlining" the afternoon at No.16 was Helen Sergeant who was heckled by her daughter with "that's Mummy" and was removed from the room by dad. In addition to these Wirral based acts were a trio from Manchester.

Surely if all these performers make a 400 hundred mile round trip to do a 15 minute spot for free then there must be a demand for this sort of showcase event at a festival in this area. Come on festival organiser get your hiring fair sorted out for 2001. There is a host of talent in the region just waiting for an opportunity to show what they can do.

The organisation on the day was superb and a good PA was available with an accomplished sound engineer at the controls. The room was packed the whole afternoon and the audience appreciated the high quality of all the performances John Prentice who was suffering from a bad back injury handed the controls to his wife on the day who put every one at their ease and did a fine job as MC.

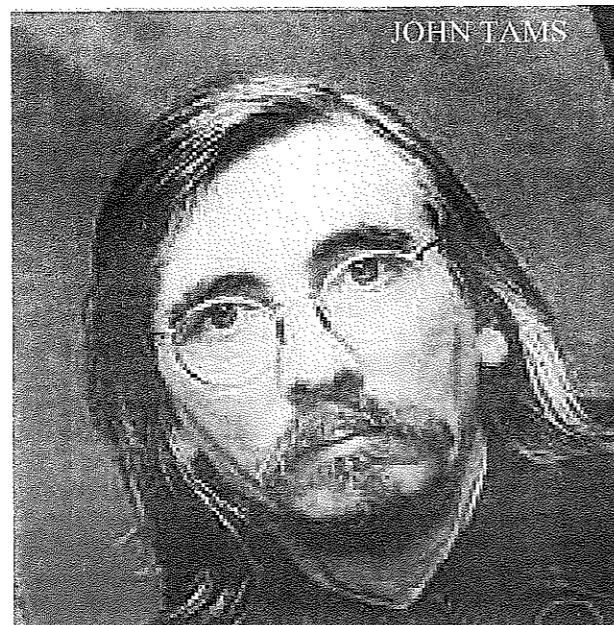
For further details of the Whitby Hiring Fair contact John Prentice on 01246 566 522 or drop him a line at PO Box 44 Selby, North Yorkshire YO8 9YP.

Noddy

#### THE FYLDE FOLK FESTIVAL, 1-3 September 2000

The Fylde Folk Festival has quite different trump cards to the Bampton Festival reviewed elsewhere in this magazine. Though its view of the world of Folk may be narrower and more traditional, it has a well-established character developed over many years. It is true to the view that says that folk is played by the people, for the people and not some sort of distant and mysterious art form. So, you know exactly what you're going to get and its long established following are happy with that 'if it ain't broke, don't fix it' approach. After all, it's a great excuse to meet up with old friends.

The opening night had a classic traditional headliner in The Marine Hall with **John Tams** who was aided and abetted by



Barry Coope 'leading the congregation' along with some of Tams' old friends, these friends going as far back as guitarist Graeme Taylor from The Albion Band days. Opening with 'Lay me Low', the multi-talented Tams conducted his fine band through renditions of 'Whole New Vision', 'The American Dream', 'Harry Stone' and others from the new album, 'Unity'. It was great to see them in such form and less nervous than when I'd seen them last year at their first headlining gig together at The Beverley festival. They closed their set with the rousing 'Rolling Home' which is yet another Tams composition which has been absorbed into the folk culture. Before Tams, **Marie Little** had provided her usual competent set of songs including material from writers such as Stan Rogers. Before her, **Eileen McGann & David Knutson** played a good opening set that suggested that I should watch out for them.

Returning to The Marine Hall on Saturday, the multi-national **Gypsy Reel** was providing a set based on fiddle/guitar/vocals. With Americans and Cretan residents in the band, you won't be surprised to hear that tradition sometimes involved a little foreign flavouring. Following them came **Wild Welsh Women** who are a six piece outfit including three men. Yes, you read that correctly. The wild women were a mother and daughter combination providing some powerful vocals which meant that, sometimes, you couldn't distinguish the lyrics. The men and remaining (less wild?) woman provided the musical accompaniment to the singers. After their spirited performance, **Anthony John Clarke** made his Marine Hall debut slipping quickly into a familiarity with the audience which allowed him to tell them of his £20 bet to get everyone singing along. He won his bet and a few more friends with this performance finishing with 'Make me Famous'

played on his new brown Gibson guitar. The latter likely to ruin his image as 'the man with the red guitar' and, perhaps, lead to a new image of 'the man with the battered brown beast' but he needn't worry as his star seems to be in the ascendant. Finishing off the afternoon's entertainment was the popular **John Wright Band**. The band is a vehicle for John Wright's expressive voice. That is not to ignore the excellent playing by Kenny and Stewart, who provide support on guitar and fiddle. Stewart's fiddle playing being particularly tasty. The set covered familiar songs as well as tracks from the new CD including 'Past The Point Of Rescue', 'The Lock-Keeper' and 'Hold On To That Heart' as well as covers of Willie Nelson's 'Angel Flying Too Close To The Ground' and Robin Laing's 'Black Clothes' finishing off with an encore of 'Reconciliation'. I don't go as wild as some about this outfit but that's a matter of personal taste. I like some rough edges to my music whereas John and the boys are smooth as silk. In defence of my view, I should point out that my attention was held better than the tired gentleman on the front row who only seemed to wake up in time to applaud at the end of each song.

On Sunday, I felt that it was time to investigate the 'real' festival where Folk musicians just get together and play. In other words, get out of The Marine Hall down the promenade to a cosy little venue. So, at The North Euston Hotel, I found **Jane and Amanda Threlfall** in full flight backed by their able musicians Martin Ellison and Roger Edwards. 'English traditional songs revisited' is how they bill themselves and that's exactly what you get. It's great to see a group like this keeping the genre alive in the face of Folk Clubs whose participants aspire to no more than a Paul Simon song or two. That latter comment is not meant to discourage **Rebecca Green** who followed The Threlfalls on stage. Yes, she performs a number of covers including classics such as Richard Thompson's 'Dimming of the Day'. However, her gentle, sweet voice is a pleasure to hear and she gets more confident every time that I see her. As well as 'keeping tradition alive, sessions like this perform another function as they quite clearly allow musicians to spread their wings and develop their skills in front of a friendly audience. I'm sure that we all welcome this chance for musicians to develop. Otherwise, where would we be?

Meanwhile, back at The Marine Hall, **Sid Kipper** is encouraging us to 'Do the other' with his witty show. I'm never sure about the role of comic musicians but they do add some variety to a large festival bill. Having said that, I was glad to see Ben and Joe Broughton arrive or 'Dransfields for the new millennium' as compere Clive Pownceby introduced them. Their set was extremely lively and went down very well with the audience. Personally, as I'd seen them a couple of times before, the high energy instrumental tricks were less of a surprise and I was ready to hear some simple, 'down to earth' songs by the end of their set. So, the arrival **Eric Bogle** on stage was perfectly timed for me whilst. On Eric's behalf, Ben and Joe had certainly warmed the audience up nicely. The Scot turned in a collection of songs relating to the personal friends and politics of his adopted Australian homeland on such as 'Small Miracles' and 'Something Of Value' about the Australian centenary. Humour popped up with 'Plastic Paddy' and 'He's Nobody's Moggie Now' as Eric showed off his ability to write around a number of types of theme. Needless to say, he threw in 'No Man's Land' that is one of his most famous tunes and even claimed to be Tony Blair's favourite poem. Backed by a superb band with a particular mention going to David O'Neill on guitar, he left the audience perfectly satisfied. From my point of view, his reputation had left me to expect something a little bit more special but, then, it's unfair to draw any conclusion from this, as his main set was to come in the final concert of the evening. Despite such a feast on offer in the evening with Eric, Kate Rusby and more, I wended my way homewards safe in the knowledge that tradition is alive and well in the hands of The Fylde Festival. **Steve Henderson**

## LETTERS



#### Dear Editor Re Lancashire Drift

As a fan of Lancashire (and other) Folk Music I must ask the question. Does anyone, in authority, at Radio Lancashire, listen to this weekly dose of TRASH? (I'm sure they don't).

It is sinking to the depths of becoming a POLITICAL BROADCAST featuring the one sided bias views of the Presenters Wife - who spends much of the time that should be dedicated to the programmes subject (Folk Music) - waffling on about the plight of European Gypsies.

On-programme discussions regularly tell the listener what constitutes Folk Music - the presenter maintains that what The Houghton Weavers do is not Folk Music and therefore never plays any of their material. (I know Norman Prince doesn't play with The Weavers anymore but what does he think about that.)

The other week a local Folk Festival (The Four Fools) in Chorley got about 3 minutes of coverage whilst The Colne Blues Festival got 20. (This can't be anything to do with the fact that the presenter now plays in a Blues band, and doesn't do the Folk Clubs anymore - can it.)

This is supposed to be a Lancashire Folk Program - can we please have some Lancashire Folk Music played on it - There are plenty to choose from: - The Houghton Weavers - Fivopenny Piece - Brian Preston - Oldham Tinkers - Hordern Raikes - Wassailers, Geoff Higginbottom and the Taverners (and no doubt many others).

There is a need for a Lancashire Folk Programme - The Lancashire Drift does not deliver.

Yours  
**Stephen Wignall**

Dear Mr Bladen,

I'm currently researching a television programme on the origins of famous songs. As you are probably aware, it is alleged that Paul Simon wrote the song "Homeward Bound" at Widnes station and we are hoping to make a programme on this subject.

We know that Paul Simon played in Widnes in 1964, but we cannot find anyone who can tell us which club he played at, what happened to the club and who might have spoken to him or booked him for the appearance. I was hoping you or one of your colleagues may be able to help me with this query.

Thank you for your time  
Kirsty Walker

Dear Ken

As a journalist working for CAMPING AND CARAVANNING magazine, I am writing a feature on the folk festival circuit and what a great way it is to spend a weekend.

I need photographs to go with the piece, either transparencies or prints, and wonder whether you could let us have some. The best shots for our purposes are likely to be good quality colour photographs, of the site or of people making music or dancing outside. Since this piece will probably be used early next year, it would also help if the musicians in the picture will also be playing at your event in 2001!

I would also appreciate brief details of your festival next year - full name, brief description, contact number for further information, cost of tickets and date (if available). My piece will also have a section on the do's and don'ts of festival camping - any thoughts?

Thanks for all your help: I look forward to hearing from you.

Carol Davis

Dear Ken

Middlewich folk & boat festival 2000... Was a huge success, according to visitors, residents, traders, artists and the treasurer well over 20,000 attended the various events during the weekend, further boosted by 300 narrow boats and scorching weather. Many thanks to Folk North West readers for your support - not to mention the folk clubs and artist's who braved the crowds (and the weather) to host sessions and singarounds - please contact the writer if your club would like to be involved. Plans are well under way for next year... 14-17th June...join us; see the next issue for the latest news. Regards  
Dave Thompson [tel.01606 836 896(after6pm)]

PS Our thanks to Folk North West for their coverage of the festival

## ARTICLES

### FOLK MUSIC ON RADIO

A recent on-air studio discussion between Nick Dow and Les Bond on Radio Lancashire's 'Lancashire Drift' concerned folk music on radio in the wider context and was prompted by a letters debate in the pages of 'Living Tradition' wherein Mike Harding received some flak for the format and content of his Radio 2 programme. Points were raised by the Lancashire Drift team on the actual extent of folk music on the radio - particularly local and regional - and in the slipstream of this, an exercise to assess the potential programmes within part or all of Folk North West's circulation area revealed the data listed on page 5.

For stations other than national and North West regional, ordinary radio reception will obviously vary according to waveband, atmospheric conditions, diurnal circumstances and location of system (there can be considerable difference between domestic and vehicle equipment for example and football broadcasts from Iberia can be an intrusive pain!) However, it's well worth a try and any additions to the list would be welcomed, as would confirmation that Ulster's Downtown Radio can be heard in the north west of the Federation's region. This station, and Radio Maldwyn, are the only two 'local stations' that are commercial; Radio Na Caeltachta claims reception on Merseyside and North Wales. (Hopefully Radio Wales, in the post-devolution era will see fit to re-introduce Frank Hennessey's 'Celtic Heartbeat').

Obviously any folk music follower's priority should be to support live events where possible, but this listing demonstrates that North West folkies are excellently placed to hear a wide range of music. We have the idiosyncrasies of Nick Dow's team in the Lancashire Drift studio and their wholehearted endeavour to promote folk in the historic county of Lancashire; Radio Shropshire/Stoke gives us Genevieve Tudor and her hardworking studio support collectively providing a fine mix of national and local folk artists, yet with a comfy, intimate atmosphere supplemented by audience feedback; Radio Merseyside offers

excellent topic-based programmes, reflecting much preparatory research by the Stan Ambrose/Geoff Speed partnership and of course keeps the sea-shanty tradition alive; creeping over the Pennines from Yorkshire, Henry Ayrton's folk hour regularly offers folk music outwith the mainstream in an amiable, easy on the ear format. Importantly, all stations carry diary dates.

The extensive range should not however be taken for granted. A change of policy of personnel within a station can lead to sudden and regrettable lack of coverage, as testified by Henry Ayrton's 'Real Music Show' losing its coverage earlier this year in the North East and Cumbria. (Cumbrian listeners are now offered 2 hours of "Country Gold!") With it went promotional potential for clubs, concerts and festivals and artist exposure.

The lessons and implications here are to continuously support and nurture your local radio station's folk output through, for example, events listings, constructive comments and feedback and promotion of the programme's availability to other folk music fans - and complain when things change for the worse or don't change for the better; as Joni Mitchell said "You don't know what you've got till its gone". Complementary to this, be similarly active at the national level, where country and blues genres, for example, are making incursions into 'folk's' airtime (local radio not being immune in this respect either). Use the BBC's feedback service (see Radio Times) to comment on programmes and promote folk's cause.

There is justifiable need to break out of regional introversion and to see local radio as complementary to national radio whose problem, it seems, is trying to get a quart into a pint pot with their 'dedicated' regular Wednesday night slot. The station's and programme's defence is that it is out to attract a wider, younger audience. Nevertheless, in an era when the Folk broadcasting output has to find time for the wave of new bands coming through (particularly Celtic), old vinyl material re-issued on CD, archive recordings being "brushed up" and artist or topic-based programmes, one hour is simply not enough where roots, blues and country-flavoured material are also jostling for space. How does this new, younger audience pick up the threads of a folk interest? Through 'cyberspace'? - and if so, any evidence? Folk on local radio did not emerge till the mid-1970s and for those whose early love of the music was nurtured and fostered in Jim Lloyd's heyday on Radio 2, the amount of folk airtime lent itself to additional speciality programmes covering such as folk dance, the revivalists, the early collectors, regional and Celtic folk and the rich heritage of industrial and workplace songs. Today, it's left to regional and local programmes to attempt to fill the gap; this is not acceptable however, as equal national coverage is not ensured. The priority is for national radio to become a much broader church in folk programme content and schedule. Remember, only a few years back, folk music had exposure on national television, now its virtually extinct; there is a danger that folk on BBC Radio nationally will go the same way.

Research for this article told of a call to Broadcasting House for a listing of folk programmes on BBC local radio throughout the UK which was met by a blank and negative response. A representative of FROOTS (Folk Roots) revealed that they no longer carried a listing of radio folk because "...changes mean it soon becomes out of date."(!). Living Tradition details no programmes. Well, is it so hard in these days of sophisticated communications - fax, e-mail, the net et al - for those presenting shows and those with folk publications to say, respectively, "we're here" and "are you still there?" at the appropriate times?

So there's still much work to be done. At the grass roots level, regional folk publications like Folk North West and its contributors put in much unrewarded "spare time" in the cause of folk music

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Club Day/Name	Club Time	Club Address	Club Organiser	Phone
<b>Sunday</b>				
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington	Box Office	01254 380293
Albion	8:30 PM	Albion Hotel, Albion Street, New Brighton	Roger Parker	0151 638 1987
Beer Engine	8:30 PM	The Beer Engine, Poolstock Lane, Wigan	Lawrence Hoy	01942 709736
Bothy	8:00 PM	Blundell Arms, Upper Aughton Road, Birkdale, Southport	Clive Pownceby	0151 924 5078
Walton (Sunday)	8:45 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151 474 0979
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coan	01772 452782
<b>Monday</b>				
Bridge	8:30 PM	The Bridge Inn, Georges Road, Stockport	Peter Hood	0161 432 4142
Broken Token	8:15 PM	The Globe Inn, High Street, Standish	Ken & Angie Bladen	01257 263678
Conwy	8:30 PM	The Malt Loaf, Rosehill Street, Conwy	Denis Bennett	01492 877324
Prospect	8:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Roger Hanslip	01928 731567
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton	Ged Todd	01942 811527
The Shippons	9:00 PM	The Shippons Inn, Irby Village, Wirral	Alison Parker	0151 648 4444
Triton	8:30 PM	Aigburth Peoples Hall, Aigburth Vale, Liverpool	Anne Crumpton	0151 920 5364
Verse & Worse	8:30 PM	Silverwell, Darlington Street East, Wigan	Sheila Mellor-Barnes	01942 741220
<b>Tuesday</b>				
Folk at The Inn on The Park	8:30 PM	The Inn on The Park, Astley Village, Chorley	Steve Clifford	01257 268116
Furness	8:30 PM	The Cavendish Arms, Market Street, Dalton-in-Furness, Cumbria	Graham Atkinson	01229 832354
Howcroft Inn	8:30 PM	The Howcroft Inn, 36 Pool Street, Bolton	Ron Callow	01204 381956
Jacqui's Folk Club	8:30 PM	Sefton Park Cricket Club, Croxteth Drive (Sefton Park), Liverpool L17	Jacqui McDonald	01244 300576
Johnson's Acoustic Circus	7:00 PM	Red Triangle Boxing Club, Everton Road, Liverpool	Roy Johnson	0151 286 2974
Liverpool	8:30 PM	The Ship & Mitre, Dale St, Liverpool	Helen Hebden	0151 727 0088
Maghull	8:30 PM	Hare & Hounds, Liverpool Rd North, Maghull	Tony Gibbons	01695 424327
Ring 'O' Bells	8:30 PM	Ring 'O' Bells, Farnworth Street, Widnes, Cheshire	Iris Bickerstaffe	0151 424 7072
Urmston Acoustics	8:30 PM	The Nag's Head, Davyhuime Circle, Urmston	Martin Kavanagh	0161 748 5497
Wigan (Royal Oak)	9:00 PM	Royal Oak, Wigan Lane, Wigan	Joan Blackburn	01942 321223
<b>Wednesday</b>				
Alison Arms	8:30 PM	The Alison Arms, Preston Rd, Coppull Moor, Nr Chorley	Hilda Foy	01257 792246
Blackburn	8:30 PM	Fleece Inn, Penny Street, Blackburn	Brian Kirkham	01254 720745
Burnley	8:30 PM	Waggon & Horses Inn, Colne Rd, Brierfield	Phyl Watson	01282 774077
Castle	8:30 PM	Castle Hotel, Halton Village, Runcorn	Bob O'Callaghan	0151 424 5367
Deeside	8:30 PM	The Jug and Bottle, Mount Avenue, Heswall, Wirral	Alison Parker	0151 648 4444
Denbigh	8:30 PM	The Bull Hotel, Denbigh	Geoff Dumo	01745 582265
Hole In One	8:30 PM	Hole In One, Forest Drive, South Park, Lytham FY8 4QF	Ann Green	01772 683027
Jacqui's British Legion Club	8:30 PM	British Legion, Heath Road, Upton-by-Chester	Jacqui McDonald	01244 300576
St Annes Acoustic Roots Club	8:30 PM	Tiles, St Andrews Road South, St Annes	Sue Arrow	01253 721503
The Falcon	9:00 PM	The Falcon Hotel, Hardhorn Way, Poulton-le-Fyde	Pete Skinner	01253 301483
The Kings Arms	8:30 PM	The Kings Arms, Delph Lane, Haskayne	Sue Howard	0151 526 9927
The Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Peter Hood	0161 432 4142
<b>Thursday</b>				
Biddulph	8:15 PM	The Biddulph Arms, Congleton Road, Biddulph, Stoke-on-Trent	Eric Cox	01782 514896
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood	Dave Ryan	01253 876351
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Hoghton	Graham Dixon	01254 853929
Parkgate	8:15 PM	The Boathouse, 1 The Parade, Parkgate, Wirral	Eddie Morris	0151 677 1840
Railway	8:30 PM	Railway Hotel, Heatley, Lymm	Don Davies	0161 432 4317
Ruthin Acoustic Club	8:30 PM	Castle Hotel, St Peter's Square, Ruthin, Denbighshire	Campbell Finnie	01824 750730
The Greyhound	8:30 PM	The Greyhound, Bowden Street, Off King Street, Edgeley, Stockport	Kieron & Mary Hartley	0161 480 4993
Wigan (7 Stars)	9:00 PM	Seven Stars Hotel, Seven Stars Bridge, Walgate, Wigan	Joan Blackburn	01942 321223
Wrexham Folk & Acoustic	8:30 PM	Nags Head Inn, Mount Street, Wrexham	Ian Chesterman	01978 357307
<b>Friday</b>				
Bollington	8:30 PM	Dog & Partridge, Palmerston Street, Bollington, Nr Macclesfield	Arthur Wakefield	01625 573596
Carlisle Folk & Blues	8:00 PM	The Coach House, Heads Nook, Carlisle	Ken & Sue Bradburn	01228 670580
Hale & Hearty	8:30 PM	The Kings Arms, Hale, Cumbria	Frank Lewis	01524 734440
Northwich	8:30 PM	Harlequin Theatre, Queen St, Northwich	John Booth	01606 79356
Porkies	8:30 PM	Royal British Legion, Georges Road, Poynton	Judy Hancock	01260 252633
Preston	8:30 PM	Moorbrook Inn, North Road, Preston	Rob Malaney	01257 231463
Rhyl	8:30 PM	Costigan's Pub, Bodfor Street, Rhyl	Darryl Moorley	01745 353859
The Big Sing	8:30 PM	Safra Club, Masonic Lodge, High Street, Uppermill, Saddleworth	Ali O'Brien	01457 870391
Walton (Friday)	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151 474 0979
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty	01942 812301
<b>Saturday</b>				
Brewery Arts	8:30 PM	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539 725133
Citadel Arts Centre	8:30 PM	Waterloo Street, St Helens, WA10 1PX	Box Office	01744 735 436
Hazel Pear	8:30 PM	Hazel Pear Inn, Hill Top Road, Acton Bridge, Near Northwich	Mike Price	01606 854871
Mr Kite Benefits	8:00 PM	Worden Arts Centre, Worden Park, Leyland	Steve Henderson	01772 621411
Oswaldtwistle	8:30 PM	St Mary's Parish Centre, Lock Street, Oswaldtwistle	Dylan Owen	01254 390391
Playhouse 2	8:30 PM	Newtown Street, Shaw, Oldham	Barrie Cottam	01706 847494
Standish	8:15 PM	St Wilfrid's Parish Centre, Standish, Nr Wigan	David Jones	01254 54877
The Platform	8:00 PM	The Platform, Station Buildings, Central Promenade, Morecambe	Box Office	01524 582803









## ADVANCE DATES

FOR JUNE 2001 AND BEYOND

### BIDDULPH

July 21 - Folk in the Park @ Biddulph Grange Country Park

### BROKEN TOKEN

June 11 - Hannah Hutton  
Sep 24 - Brian Peters  
Oct 22 - Tom & Barbara Brown  
Nov 12 - Geoff Higginbottom

### HOWCROFT INN

July 10 - Anthony John Clarke

### PARKGATE

June 28 - TBA  
July 26 - Cath Mundy & Jay Turner  
Aug 30 - Garva

### PLAYHOUSE 2

June 24 - Little Johnny England

### PORKIES

July 6 - Mike Silver  
Aug 3 - Kieran Halpin  
Sep 7 - Isla St Clair  
Oct 5 - Artisan  
Nov 2 - Gentleman Soldier  
Dec 7 - John Wright Band  
Dec 21 - Xmas Party

### PROSPECT

June 11 - His Worship & The Pig

### RAILWAY

June 9 - Mrs Ackroyd Band  
June 11 - Festival Poetry Evening  
June 12 - Festival Irish Night with Garva  
June 14 - Festival Singers Night  
June 16 - Lorraine Jordan Band  
June 21 - Singers Night  
June 28 - Maggie Boyle & Tony Gibbons  
July 5 - Sep 6 - All Singers Nights

### RUTHIN ACOUSTIC

Aug 2 - Kieran Halpin  
Aug 30 - Phil Bates

### STANDISH

June 28 - Dinner with Vin Garbutt  
Dec 1 - John Wright Band

### ST ANNES ACOUSTIC ROOTS CLUB

June 13 - Stanley Accrington

### SWINTON

July 16 - Slidewells

### THE PLATFORM

Sep 29 - Bernard Wrigley & The Oldham Tinkers  
Nov 2 - Niamh Parsons

### WOODEN HORSE

July 8 - Robin Laing  
Oct 14 - Artisan

## CLUB RESIDENTS

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

BEER ENGINE - Rare Old Times

BLACKBURN - Flatbroke

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

BRIDGE - Peter Hood, Phil and Claire Allen

BROKEN TOKEN - Mark Dowding, Gill Coyne, Angie Bladen, Derek Gifford, Janet Hale, Tom & Anne.

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

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

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

FALCON - John Bond, Clansfolk

FLEETWOOD - Spitting on a Roast

GREGSON LANE - Trouble at' Mill, Celtic Fringe

GREYHOUND - Kieron & Mary Hartley

HALE & HEARTY - 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

HOLE IN ONE - Scold's Bridle, Rebecca Green

HOWCROFT INN - Ron Callow, Mick Unsworth (Micron)

JACQUI'S FOLK CLUB - Jacqui McDonald & Friends

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

NORTHWICH - Jamie Anderson, Brenda Yates, John & Ailsa Booth, John Moncur, Charlie Reade, Iain Bowley & Tom Francis

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

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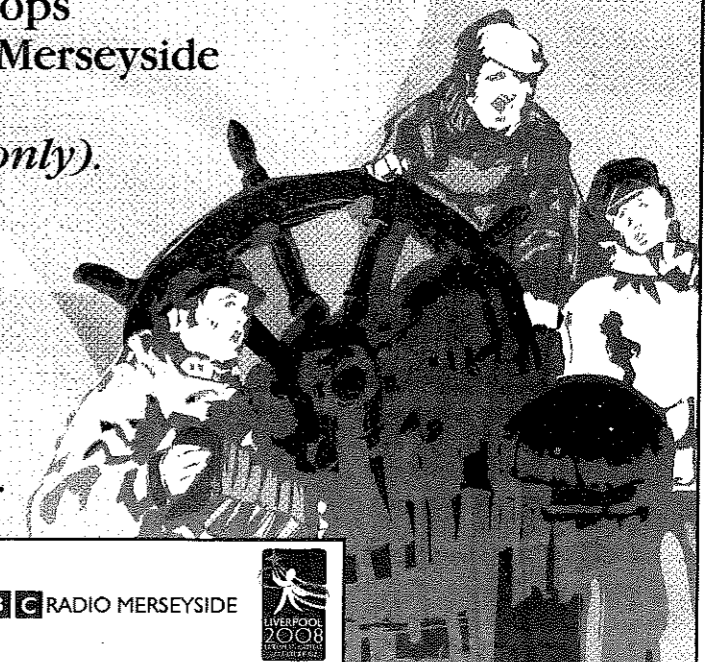


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Website: [www.merseyshantymfestival.fsnet.co.uk](http://www.merseyshantymfestival.fsnet.co.uk)

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promotion. Can we ask for a boost at the higher level of folk music broadcasting and 'professional' publications? Having spoken to those involved with presenting folk music on a number of local stations, one is struck by the absence of even an informal network of such personnel, whereby, for example, "best practice" ideas could be exchanged or policies towards self-preservation, establishment and expansion could be formulated. If radio station folk could speak to others of their ilk; if liaison with mainstream publications could be improved, if the BBC could be lobbied to safeguard its folk output - it would all be to the mutual benefit, to the common good of the whole folk scene.

Rob, Lancastrian Listener

## WHAT'S IN A NAME

Have you ever sat and thought about the names that folk acts call themselves and the creativity that has gone into choosing that particular name. There are certainly some weird and wonderful ones out there. This short article examines, albeit tongue in cheek, what to consider (and not to even think about) if you are just starting out: if you want to have that something a bit special, so you stand out in a festival list of acts, and will be remembered by those very important people - your fans - and equally so by club organisers who might want to book you.

Firstly, if you are a solo performer the choice might be obvious you just use your name and thus Steve Quigly is you guessed it. However, not every one has a memorable name. What if you are just plain John Smith (sorry John) you don't stand out. Even Robert Zimmerman decided his name wasn't catchy enough and changed it after some Welsh writer. It is also worth considering a slightly more drastic change perhaps a sex change to get the name you want. The choice of course is yours. As a female performer what do you do when you get married do you change your stage name to that of your married name and after all that time you spent cultivating your stage show around your name and persona. You had this lovely Irish name, the songs you sang were of Irish background, and then you go and marry someone called Isovannovitch. The other option you could consider is to call yourself something strange like an Ogam symbol. Not only would no one be able to pronounce it, no one would know what it meant and, of course, you would always be referred to as the artist previously known as. It has worked in the past.

This is quite simple so far but what if there are two or more of you. What happens now is much more complicated. Again, you could take the easy way out and just use your names but if you are a ten-piece set-up, it might be worthwhile going for a collective name. As a duo or a trio it is not too bad, you can use your full names or just the surnames, but be careful there is a duo in the Liverpool area called Norfolk and Goode. They are thinking of changing, as they don't seem to be getting many bookings. Another act from the same area going by the name of Taggart and Wright are often considered to be a detective agency and not a close harmony duo. Not forgetting Coope Boyes and Simpson who I'm sure appear in the yellow pages in the solicitor's section. You might be lucky and pair up with someone whose name seems meant to sit side by side with yours as with Pint and Dale. One popular choice is a pun on another band's name. Most of these are at best naff. The best one that is imaginative, humorous and somewhat apt is Deaf Shepherd a great name and a great band.

Let us now consider the pairing of Chris Sherburn and Denny Bartley for a moment, yes a great pair and well worth seeing. However, the first time I saw them there was three of them and they were billed as Sherburn and Bartley. It seems the third was Chris Sherburn's sister Jane on bodhran. I know you excuse

them for that. The next time there was four of them. Now I was getting confused. They now play as a threesome under the name of Last Nights Fun and because of that I almost missed them. The third in this case is the excellent pipe player Mike Stott. Who knows what next but do you see what I mean about names who are you going to see when you turn up. The same applies to one of the bands that has been around for more years than I can remember and that's the Albion Band or the Albion Dance Band or the Albion Big Band or the New Improved Albion Band or the Albion Band With Added Blue Whitener Band or the Original Line Up Albion Band (but in a new colour). There was a time whenever they turned up for a gig they had a different line up and therefore a different name.

A further complication or consideration is when we have for instance Jez Lowe and The Bad Pennies. Simple one might think but would you like to be known as a Bad Penny. What it does allow for is for Jez to go and have a successful solo career while the bad pennies sit at home. Now I not suggesting it of any one but why does this happen. Why they cannot be in this case for example all called the Bad Pennies and Jez still do his solo bit. Has this something to do with Egos, or don't we have that in the folk world. Is it more polite to call it Kudos? Is it that the Leader, the named one gets a bigger share of the fee and if he doesn't he takes his mandola and goes home leaving the band with the silly name that he thought up in the first place.

It is interesting in itself just to look at where inspirations for names come from, Anam is the loch at the top of the hill near their home, Boys of the Lough is another in this vein but where does Wolfstone come from or Dragonfall. I know I don't get out much but what is a Travelling Cranberry and does that mean there is a Stationary Cranberry out there and what makes them travel. One name that interests me is "His Worship and the Pig" now if you are on the phone to them trying to book them do you really ask "is his Worship there" or "can I speak to the Pig".

Now one band went down the line of sponsorship and at a festival in 1998 appeared as the Plassey Beer Band. Of course you may not have such opportunity to obtain sponsorship and have to do as the rest of the world. After a lot of soul searching looking at rivers and lochs and lakes you have read lots of books seen many plays in Gaelic and Greek you have listened to hundreds of songs and still you cannot find a name that suits the style of music you play so you opt to list your surnames. All goes well, you do a few tours and sell a few copies of your albums and then what happens. Your fans decide that your name is too long and everyone abbreviates it to your initials. Typical. Now you have to reprint the entire marketing material dump and the old stuff. You have to contact all your press to let them know and the agents and of course because you have your own web page you have to get a friend to redesign it making all the appropriate alterations.

All this on the surface might seem a bit light-hearted but considers the day when the band breaks up. Who has the right to the name? There have been many and will be many more court cases and legal battles about who is the band. You might think that oh it won't happen but it will sooner or later. What happens if the Watsons were to split how many bands could be going round called the Watsons and how would you know which one is the one you want to see.

Obviously the variation on sources of names is endless and a lot of people have a lot of fun when it comes to deciding what to go for. The same applies to the names of folk clubs or festivals. The easy option here's to go for the area you are in or a bit more precise the name of the pub. Some however are a little more daring and go for something of the ilk of "The Middlewich Folk and Boat Festival" or "The Folk and Great Ale Club" to name but

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two.

Finally you decide and you think it is all over. Oh no it's not. You have to go through the whole process again when you get around to releasing your first CD. Not only do you need a name you need a cover.

Noddy

## SONGS OF THE MERCHANT FLEET

BY RON BAXTER, JULY 2000

The mate bawling out "Who's the bloody nightingale?" to a gang of hung over shellbacks as they warped themselves out of the dock is now only a Folk memory. Shanties, as living, working songs, died with the last of the commercial windjammers - and sailors gave up singing about their trade? Well, not quite true! In 1966, a skinny 17-year-old clad in a navy rain-coat two sizes too big stepped aboard the SS Clan Sutherland. The watchman promptly told him, "Don't be a bloody fool, son - go home to yer mam!" This was my welcome to the Merchant Navy. But it was on that first trip that I was introduced to a class of songs virtually ignored by folk song collectors - the Merchant Navy songs,

Now, don't get me wrong. They are not a treasure house of unknown ballads. The songs are hardly on a par with the "Child" ballads or Stan Hugill's shanties, or Cyril Tawney's songs of the "Grey Funnel Line". Most were parodies, or used well-known popular tunes. They were frequently bawdy, sometimes downright obscene - and mostly not of any great literary merit.

"I may be right, I may be wrong,  
But I'm perfectly willing to swear  
That a Cunard steward mooned at me -  
His trousers down and bottom bare,"

However, as examples of social history, I feel they should be preserved. On that first trip I heard and noted several "Clan Line" songs. I soon discovered that other companies had their own versions; the best known and most widespread was "Bye, Bye, Clan Line" (or Ben Line, B, P., Cunard, etc). Like many shanties, there was no definitive version apart from the opening couplet, which always began~

"Packed my bag, packed my grip~  
I'm not coming back next trip!  
Bye, Bye, \_\_\_\_\_ "

Over my time at sea, I must have heard twenty or so verses but unfortunately didn't note them all down: Different runs, cargoes, masters, ships all were grist to the versifier's mill, Another parody was "Clan Boat leaving Bombay";

"... bless the khalasi and the jhemadar,  
Bless the secuni and the pani wallah.  
The burra sahib says "When we dock -  
You won't see me back with this lot!  
But next trip you'll find that he's back with Clan Line  
So cheer up, my lads, bless 'em all!"

Clan Line had British officers, while the crews were Indian or Bangladeshi. Consequently, lots of their songs had bits of seaman's Hindustani worked in. One of Clan Line's sister companies was King Line, They were a tramp outfit in both meanings of the word!

"O, the King Line captain sings this song  
Balls up! Balls up!  
The bloody engine has gone wrung, so get those black balls up!"

Two black balls, one over the other, is the international sign for "I am not under command" - i.e. "I have broken down". On several ships I sailed on, you could add "again!"

Clan Line was part of Cayzer Irving's British and Commonwealth Shipping Group, which also included King Line, Union-Castle, Scottish Shire Line and Hector Whaling. Hector's had ceased their bloody trade some years before, but still operated a couple of tankers. It was on the Hector Hawk that I obtained what I believe may be the last song to have been written in the British whaling fleet - "Blood on the Ice".

"Now the blood of the whale and the white of the ice  
Are there on our funnel as our ship's device.  
We are cruising around in the snow, hail and sleet,  
South of South Georgia in the Hector Whaling fleet."

All the above examples I collected from other crewmembers in the company I sailed with. But during my Mid-Apprentice course in London, I came into contact with cadets from many other firms. From them I teamed their versions of songs I already knew, but also some new ones - many of them the nautical equivalent of rugby songs, but also one or two interesting pieces, such as the Trident Tankers Cadet song to the tune of "Gilly-gilly-ossenpeffer-katzenellenbogen by the Sea". I also picked up several "navigational" rhymes;

"If to starboard Red appear, 'tis your duty to keep clear -  
But if to port you see Red, all is safe, go back to bed".

But when were the songs sung on board ship? Of course it varied from vessel to vessel. You would invariably hear "Bye, Bye, Clan Line" from Biscay onwards when we were heading home. But in the main, they were sung in port, after a few (or many!) beers. They would be interspersed with "Eleanor Rigby", "Little Red Rooster", "White Christmas", or anything else someone fancied singing. Although I do remember "Jervis Bay" being sung, ballads were very rare, but I did encounter a couple during my voyages. The Royston Grange was in collision with a tanker in the mouth of the River Plate, and all on board were lost;

"For Death she stalks silent, and she strikes both swift  
and strange~  
As when she took into her arms the crew of the Royston  
Grange."

In a far lighter vein, the misadventures of the crew of the M V Phyllis Bowater during a visit to New York produced the following;

"Well they had a good time, but just as we feared,  
Venus' Measles they soon appeared.  
So off to Times Square no longer they went,  
For the Doctor and the Ladies took every last cent."

Most of the songs I collected from officers, mainly because I didn't understand Hindustani sufficiently well to follow the Khalasis' songs. On white-crewed vessels, once the lads knew that I had this strange hobby, they would come and ask me "Have you got this one?" One such was the "M.V. Hardship".

"When we got to Kiwi, we all went ashore;  
Off to Ma Gleeson's to get us a whore.  
But when we got there, the pickings were poor,  
'Cause the P.S.N.C. lads had been there before!"

This is an odd one; over the years I found two further versions, one about Union-Castle, though I never heard it on a Union-Castle vessel, and a Harrison's version that is highly obscene without being any more amusing. What was amusing was to find a verse sung to the tune of "The Manchester Rambler".

"I'm a tramp ship, I'm a tramp ship, on no regular run;  
I go wherever the cargoes may come.  
It may be to Lagos on Sunday -  
But they'll change it to Sydney come Monday"

The bloke I got that from had never even heard of Ewan MacColl! I also found it funny to see two A.B.s nearly come to blows as to who had the "proper" version of the parody "Shaw-Savill's Buccaneers".

To sum up, my collection (mainly made between 1966 and 1974) is a mixture of crude, unpolished, light-hearted parodies, although there are several gems. The majority decries the company, the master, the officers, and the engines. They frequently poke fun at gay stewards, though I can't remember ever meeting any homophobics at sea. Why were they sung? I suppose because they were our songs, we could all relate to them; we understood the slang, the technical terms and the foreign words. There was also a parallel with the sea-shanty; a chance to get frustrations off your chest. Though they may be pale shadows of the forebitters of the past, they are part of our nautical heritage, and as a confirmed "traddy", I am very glad to have heard, collected - aye, and sung these songs.

"Goodbye, Second, goodbye, Chief,  
On the quay stands my relief;  
Clan Line, Bye, Bye!"

Footnote: Some years ago Ron Baxter and Ross Campbell formed "Red Duster" to create and perform thematic shows to illustrate aspects of Britain's maritime heritage. The songs that Ron collected at sea form the basis of their show "Farewell to the Clan Line". Together with Red Duster's own compositions and other contemporary songs, they give a picture of what life was like in the British Merchant Fleet in the years just before its near-terminal decline.

## HARVEY DAVIDSON

The names of Alison Younger and Chris Harvey have been familiar for many years in many guises. Mainly spurred on by the release of Alison's album 'Blythe and Bonny' - unusual songs from the Scottish tradition - they have decided to go out on the road to present these songs along with Chris's tunes and some humour from the pen of Les Barker.

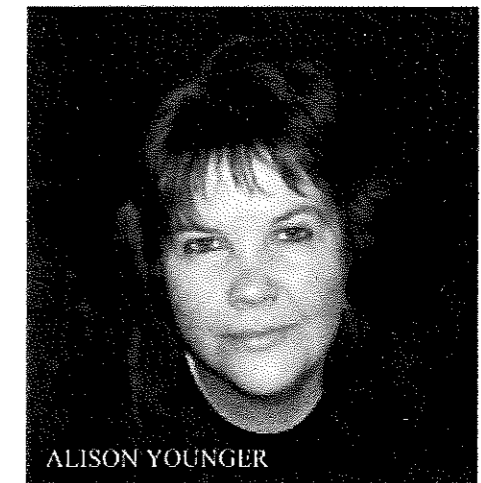
Collectively they are Harvey Davidson.

### Factfile:

Alison Younger aka Davidson and Chris Harvey started out in the heady and ground breaking days of the early 70's, when they played and sang their first folk songs in London and Blackpool respectively. Alison began singing solo in the clubs at Hendon and Whetstone moving to York in 1975. Chris played and sang with Derek Atkinson first in Jak Traid's Band and then Knight's Anthem. He cut his 'tune teeth' in the back room of the old King's Arms in Blackpool with Derek and Joe Crane in the Karl Marx Ceilidh Band - who never giggered!

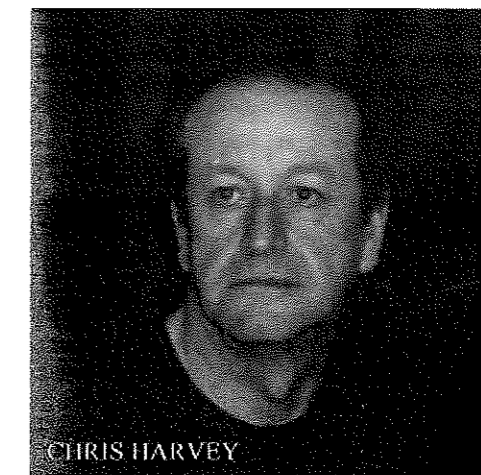
These early experiences led to their innovative membership of Alison's Bryony in 1981 and Chris's Strawhead 1974, a group formed from members of Garstang Morris. Bryony was a unique female band singing traditional song - this is the group that gave us what is considered by many to be the definitive version of 'Last of the Great Whales' Strawhead, now a household name in folk circles, from the start produced a unique sound which was undoubtedly moulded by the then unusual combination of Chris's keyboards with vocals, funny black 'chair legs' and a guitar.

In the late 80's Chris and Al teamed up with Mal Waite and formed First Principles, a group noted for its fine two part harmony and seminal renditions of such songs as 'Rolling and Flowing' and Rob Malaney's 'Breathe with me'.



ALISON YOUNGER

In 1988 Alison and Chris became renowned as one half of the Mrs. Ackroyd Band having been asked to guest on 'Manure for Nothing' a Dire Straits tribute to Fred Jordan, at Whitby Festival. Recording 'Oranges and Lemmings' brought them to an international stage through live appearances and more Les Barker albums.



CHRIS HARVEY

Chris has recorded all of these and arranged large choirs and synthesiser 'orchestras' to satisfy the exotic requirements of Mr. Barker.

During this period, the band was augmented to the 'Big Band' and Alison and Chris performed, toured and recorded alongside Eliza Carthy, Martin and Norma. (Waterson-Carthy).

Alison is introduced by Les as a 'fine interpreter of Scottish song' and to this end, her version of 'Belle's Bonny Bogie' is justly famous as is her Kathleen Ferrier in 'Breaking Wind Suddenly.' Chris and Alison now tour with Les and Hilary Spencer (Artisan) in the Mrs. Ackroyd Band and are to be seen in Arts centres and festival venues around the country.

Alison's love of Scottish song (check out her CD 'Blythe & Bonny') Chris's keyboard accompaniments, and his interest in tunes from around the world (check out his CD 'Feeling the Squeeze') produce a complimentary musical experience that delights the audiences where ever they play. Have a chat to Alison and Chris on 01772 601060 or email c.h.poll@btinternet.com

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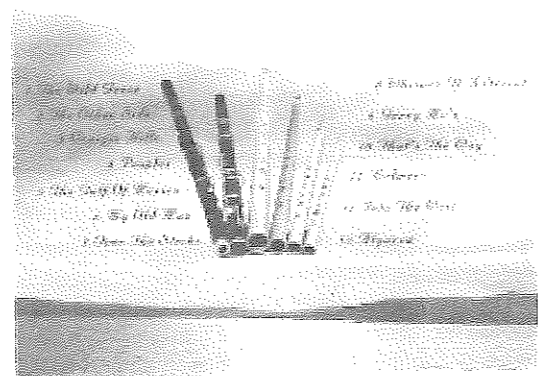
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Mon 9 Apr Singers Night  
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For further information or advance tickets please  
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Flook

The New House Band

Black Umfolosi

Martin Carthy

Martin Simpson

Bill Jones

Jackie Leven

Les Barker

Mambo Jambo

(SUBJECT TO CONTRACT)

## DIARY CHAT



Chat should be sent to Chris McIlveen at:

Moorland View  
Hargreaves Street  
Hoddlesden  
Nr Blackburn  
BB3 3NB

Tel: 01254 705895 or 07867 831353  
Fax: 01254 708430

Email Address

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

### Club News

Lots of updates this time, so here goes.....

Please note that as from Tuesday 16th January, **Wigan Folk Club's** Tuesday venue is changing to: The Royal Oak, Wigan Lane. Joan Blackburn informs me that they have been feeling less and less welcome at the Working Mens Club, and the new landlord at the Oak is Irish, loves the music, and is offering a discount on Guinness! The Thursday venue remains unchanged. Contact Joan on 01942 321223 for further details.

The **Verse and Worse Folk Club**, run by Sheila Mellor-Barnes, has moved to a new venue, Silverwell, Darlington Street East, in Wigan. Contact Sheila on 01942 741220 for more information.

Likewise, **Wrexham Folk and Acoustic Music Club** has acquired a new home. Ian Chesterman's club is now at the Nags Head Inn, Mount Street, Wrexham, and Ian can be contacted on 01978 357307 if you need further details.

The **Four Fools Folk Club**, run by our erstwhile editor and his wife, now has a new home and a new name. It is henceforth known as the **Broken Token Folk Club**, and runs out of the Globe Inn, High Street in Standish. The club has also changed nights and now runs weekly on a Monday night. Again contact Ken or Angie on 01257 263678 for further details.

Next, significant developments in Kirkham! Ann and Eddie Green, who run the **8:45 at the Lane Ends**, have become increasingly aware that the recent move to Tuesday nights at the club didn't feel right, and that the limited size of the venue has caused problems. They also miss Jonathan and Christine, the former landlords of the pub, since they moved to a different pub, in Lytham. So, after considering many options, Ann and Eddie decided to take advantage of the opportunity to follow Jonathan and Christine, and relocate to the Hole in One, Forest Drive, South Park, in Lytham. This has also enabled them to move back to Wednesday nights. To introduce the club members to the new venue, there was a Hot Potter Supper plus surprise guest on 7<sup>th</sup> January. We went along, and were delighted that the club has found such a wonderful new home. The pub is very

attractive, and has a large area ideal for the club use. It also has a restaurant, and is easily accessible. We had a great time, especially when Ann broke the suspense and introduced Jon Brindley as the surprise guest. Jon performed a barnstorming set, which will be the feature of a live review next time. The Lane Ends has amassed a formidable reputation in its time, but I suspect that as **The Hole in One**, you ain't seen nothing yet! Phone Ann or Eddie on 01772 683027 for more details.

In Liverpool the new venue for **Jacqui's Folk Club** is at Sefton Park Cricket Club, Liverpool 17. Jacqui McDonald, with Bridie, started her Liverpool folk club 40 years (!!!!) ago this year. It meets on weekly on Tuesdays, and mainly relies on local singers, together with songs and stories from Jacqui, gathered from her wide experiences and song-swapping around the world. Occasionally guests appear, but it is essentially a singing and participating event. All are welcome and it is a 8.30 start.

Jacqui's other club, formerly at Chest Rugby Club, has also moved. The new venue is the British Legion, Heath Rd., Upton-by-Chester, and the club continues to meet on Wednesdays. Jacqui and I have agreed that this club will be called **Jacqui's British Legion Club**, to avoid confusion. Guests are booked at this gathering on a monthly basis, sometimes even more frequently. Past recent performers have included Tom Paxton, Ralph McTell, the Waterson-Carthys, and this new venue offers the opportunity to book national & international guests in the future. The club kicks off at 8.30 and singers are welcome on regular club nights. For further details on either of these clubs, contact Jacqui McDonald on 01244 300576.

Paul Robinson has informed me that **Maghull Folk Club** will be moving from the Hare & Hounds to Maghull Community Association, Green Lane, (off Liverpool Road North) commencing on Tuesday 6<sup>th</sup> March. Contact Tony on 01695 424327 or Joe Ryan 0151 531 9273 for further details.

There will be a special event in aid of **Sefton Children's Trust** (an organisation which takes deprived children on holiday for educational purposes) at **Dove Centre**, located in the car park of Formby Railway Station, on Saturday March 31<sup>st</sup> from 8pm. It will feature Windmill Folk and Brass Tacks. Tickets are £4 on the door. For further information please contact Janet Kemp on 01704 876 745.

And finally, a new club. This is **The Beer Engine**, at the pub of the same name, Poolstock Lane in Wigan. The club is run by Lawrence Hoy and meets on the first Saturday of every month for an Irish Folk Night. The club residents are "Rare Old Times", and Lawrence can be contacted on 01942 709736 for further details.

### Lancashire Legends

Accrington Stanley FC are staging a season of LANCASHIRE LEGENDS to celebrate those Northern artists who have contributed so much to the folk scene over many years. All concerts are on a Saturday night at 8 pm, and a season ticket can be purchased for all 4 concerts for £20, which saves £8. The facilities at the ground include a comfortable Sports Bar, with drinks at pub prices, a first class sound system and plenty of car parking space. The venue is Accrington Stanley FC, The Crown Ground Sports Bar, Livingstone Road, Accrington, and tickets are available by phoning 01254 383235. Concerts confirmed to date are as follows:

March 17 - Brian Preston  
April 28 - Gary & Vera Aspey

### Advancing Technology

We have been considering for some time now how to ensure that the ever-increasing volume of data and information associated with the Federation is properly managed so that it can be used efficiently. One of the improvements I am currently working on is to transfer the database of Federation Clubs to Microsoft Access, building on work already done by Kath and Paul Holden. This is obviously a great opportunity to make sure that the information is as up to date as possible. So, can I ask all Club organisers to take the time to check the information in the magazine for their club, and let me know if there are any changes needed. As of the next issue of the mag, you will notice some improvements in the way the diary dates and club information is displayed.

### What's In a Name?

The Federation continues to expand, and the range of clubs now involved, together with our widening influence beyond just the North West, has prompted the Committee to propose that we should consider a new name for the magazine and the Federation, which more accurately reflects what we are about. So, at a recent editorial meeting, it was decided that we should give you folks out there an opportunity to contribute to this, by means of a Competition to find the best name.

I have agreed to coordinate the competition, so please get your thinking caps on and submit your entries to me using the pro-forma below. You can send entries in via email, post or even carrier pigeon, and the closing date is the end of the year. Needless to say, there will be a wonderful prize, of the Committee's choosing, for the best entry. The results will be published in the next issue.

### New Name Competition

Your Name:  
Your Address:  
Your Phone No:  
Your suggestion for a new name:  
Any reasons why you have chosen this name:

Please send to:  
Chris McIlveen  
Moorland View  
Hargreaves Street  
Hoddlesden  
Nr Blackburn  
BB3 3NB

Or email to [chris.mcilveen@icl.com](mailto:chris.mcilveen@icl.com)

Calling all Banjo Players

### SWANELECTRO MELLOWTONE BANJOS - by Pete Skinner

Good news for Banjo players, sick of feed-back when playing amplified? Having to keep the volume of the banjo low and missing out on those lead breaks? Well the answer could be at hand with the arrival of the SwanElectro "mellowtone" banjos. I have just had the privilege of visiting the maker of the SwanElectro "mellowtone" banjo range for a look around his work shop and a play on the various models he manufactures, I was so impressed I walked away with one of his fine instruments, the only regret being that I only walked away with one but I'm sure I will be back for more.

Terry Swan lives near Nottingham in England, the home of the famed Robin Hood who stole from the rich to give to the poor and righted many a wrong, well Terry has done much the same for Banjo players by using his craftsmanship and lateral thinking to make what I think is a superb working banjoist tool. I play with several bands, ranging from Ceilidh, through Folk and Bluegrass to 50's Rockabilly and Goodtime music. My biggest problem (like most banjoists) was how to amplify the banjo to compete with fellow musicians and singers and to boost the sound for those lead instrumentals without the dreaded feed-back or loss of that all important "Banjo sound". Contact pick-ups have been used, mikes both on and off the banjo have been employed but problems still occurred especially in those tight venues when you're "sitting" on top of the speaker cabs! Then I came across the Swan Banjo Web site whilst surfing around the internet - which heralded the solid body electric banjo - good idea I thought but won't it sound the same as a solid electric guitar tuned like a banjo? So I sent Terry Swan an email that resulted in an invitation to visit him and try them out. We travelled down to Nottingham on a bright sunny Saturday arriving around noon to be met by Terry and his two dogs - all three greeting us like old friends, coffee was made, and left to get cold whilst I played on the various models he had set out for perusal.

The models were, a 8 string banjo/mandolin (Terry also makes a 4 string version), 6 string guitar banjo, 4 string tenor banjo, dobro guitar and 5 string banjo, several variations being available to appreciate. The first thing that struck me was how much better they looked in "real life" to the pictures I had seen on the internet, the next was how much they sounded like a banjo when they were plugged into the amp, this being down to Terry's patented "tone module", OK not 100% like an acoustic instrument, but as near as I have heard and with a bit of equalisation and the possibilities of adding special effects, the versatility of this instrument greatly excels that of the humble acoustic banjo without dispensing with its natural charm.

Terry eventually dragged me away from his instruments to show me his workshop, the woods he employed and how he assembled the instruments, plus his magic "Tone module". Then back again to the instruments, by the time I'd played the banjos again it was mid-afternoon and as we were due at a folk festival later that afternoon, it was time to bid Terry and his banjos a fond farewell, but not before I'd purchased one, this was not an easy decision as I, if not my bank manager, would have loved to have filled the car with them!

I'm sure like myself other banjoists will have heard of other electric banjos on the market, but they are not readily available in the UK and command a high price, when imported (usually pound for dollar price tags) and of course you can't try it before you import it! So what I suggest is if you play banjo with an amplified band and want a new and inspiring experience, try one of Terry's SwanElectro "mellowtone" banjos. I have now had the chance to play the instrument at a couple of venues, and can honestly say that I am more than happy with my purchase, it's bright and fun to play, does its job well and has also gained a lot of admiring attention not only from other musicians, but from members of the audiences as well, and one other thing, it's a lot lighter than my acoustic banjo so maybe it'll even cure my back and neck ache.

For more information on the SwanElectro "mellowtone" range of electric banjos contact: Terry Swan. E-mail: [terry@swanbanjo.com](mailto:terry@swanbanjo.com)

Website: <http://www.swanbanjo.com> Tel: 0115 9 194852

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

Best Wishes  
Chris McIlveen

## FOLK LYRICS ON THE WEB

The Lyrics Library - Home Page  
<http://tinpan.fortunecity.com/blondie/313/>

Cross-Connect Online's - Folk Songs from the Emerald Isle.  
<http://www.opsdesk.com/>

Acoustic Guitar Song Collection  
<http://www.medialab.chalmers.se/guitar/acoustic.guitar.song.collection.html>

Home Page: British Song Fa La La  
<http://www.public.asu.edu/~icwwh/>

Shanties and Sailor Songs / Shantys und Seemannslieder  
<http://www.acronet.net/~robokopp/shanty.html>

Irish Folk Songs <http://www.cs.hut.fi/~zaphod/irish/>

Contemplations from the Marianas Trench/Folk Music of Britain & Ireland <http://www.contemplator.com/>

Songs of England  
<http://www.acronet.net/~robokopp/english.html>

Folk Song Lyrics  
<http://www.mixed-up.com/lyrics/folk/>

The Ballad Archive  
<http://home.swipnet.se/lato/ballads/ballads2.html>

Irish folk song lyrics  
[http://www.cs.hut.fi/~zaphod/irish/all\\_titles.html](http://www.cs.hut.fi/~zaphod/irish/all_titles.html)

The United Kingdom Folk Index  
<http://www.folkindex.co.uk/index.html>

Digital Tradition M Tunes  
<http://www.numachi.com/~rickheit/dtrad/aidx/tidxM.html>

Wheatstone concertinas  
<http://www.wheatstone.co.uk/Welcome.htm>

Howard Goodall's Official Website  
<http://www.howardgoodall.co.uk/>

COCKERSDALE WEB PAGE  
<http://www.ckersdale.com/>

Trouble at Mill, Lancashire, dialect, recipes  
<http://www.btinternet.com/~troubleatmill/>

Songs of the Sea  
<http://www.contemplator.com/sea/index.htm>

Lyrics To Songs  
<http://sailorsongs.com/lyrics.htm>

Shanties and Sea Songs  
<http://www.delweb.com/andrew/shanty/>

## PRESS RELEASE



### HOBGOBLIN INTRODUCES SECURE ONLINE FOLK SHOPPING!

Hobgoblin Music, Britain's leading traditional musical instrument company - on the web since the end of 1995, is branching out in more ways than one. If you can't get out to see any of the seven UK shops, they now have a secure online shopping facility for every item in their extensive catalogue. These pages are kept up to date every week from the Hobgoblin database, so the latest prices and availability are always shown. There is lots of other useful information too. FAQs, links, magazine, jokes, festivals and more, on the fully interactive website. So you can experience shopping for traditional goods with the most modern technology!

Orders are already flowing in from all around the world, to sunny Sussex, where the eager Hobgoblin staff are whisking flutes, whistles, melodeons, mandolins, fiddles and all kinds of traditional instruments out of the door every day.

Don't forget to visit the website at [www.hobgoblin.com](http://www.hobgoblin.com). It really is quite an experience to see these traditional musical instruments come alive on your computer screen - a fusion of the past and our more modern times. Hobgoblin really has succeeded in keeping up with the times and I am sure we will see more 'branching out' in the future.

Contact: Sarah Mallinson on 0113 245 3311 or Pete McClelland on 01273 491456  
E-mail: [Pete@hobgoblin.co.uk](mailto:Pete@hobgoblin.co.uk) or [Sarah@hobgoblin.co.uk](mailto:Sarah@hobgoblin.co.uk)

Partners P F McClelland 6Sc M W McClelland 6A MSc; VAT Reg No 315527667

## SPOTLIGHT ON ALBION FOLK CLUB



ALBION FOLK CLUB, New Brighton, 17 September 2000

The blockades on petrol had been lifted but supplies of it were still very scarce but that did not stop a good crowd turning out at the Albion F.C. for their regular supply of high quality entertainment.

Marj, one of several residents at the club was MC'ing and she started the evening with a set of six songs getting the audience to warm up their voices for the evening. Two songs in particular went down well with the regulars who were in good voice. These were 'Mist on the Mersey' and Harvey Andrews 'Margarita'. During her performance, there was a slight technical problem with the PA but Marj carried on through her set like a pro and got well-deserved applause.

The guest for the evening Taggart and Wright must have stock piled some fuel to make the trip from Chester. Was that good planning by their road crew making sure that the club was not let down? Well they started their set with 'Now We Are Met' an unaccompanied Elizabethan round and the title track from their debut CD. And followed it up with Paul Metzgers 'Farewell To The Gold' and 'Hunting The Hare'

# THE BROKEN TOKEN FOLK CLUB

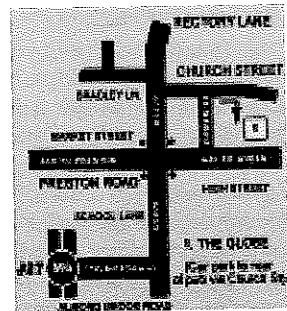
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Evening Tickets (from 7.00pm) £6.00

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36 The Oaks, Eaves Green, Chorley Lancs. PR7 3QU. Tel 01257 263 678

or e.mail:- [four.fools@virgin.net](mailto:four.fools@virgin.net).

Order now to avoid disappointment

(SAE please and cheque made payable to "Broken Token Folk Club")

They interspersed their songs with excellent jokes and in true folk style stole (collected) one from a member of the audience— "What is the difference between paraffin and petrol? There is two "F"s in paraffin but no "F" in petrol. They invited the audience to join in choruses but few managed with 'Molly Na Gcuach Ni Chuilleanain' that is sung unaccompanied in Gaelic. 'Diggers' or 'The World Turned Upside Down' proved a popular choice with the crowd and on 'As I Roved Out' Angie complemented Anne's lead vocals and guitar with excellent harmonies and recorder. The first set seemed to finish too quickly but that is what happens when you enjoy yourself. The last number was the self penned 'Big in Birkenhead'; a humorous number about their rise to fame had everyone rolling in their seats.

The ubiquitous raffle filled the break and Marj started the second half with one song giving space to yet another female, Helen Sergeant a one time regular at the Albion who now lives in Lancaster. Helen impressed everyone with 'Wide is the River' that included a few verses of her own and a very silly song about an alien.

Back to Taggart and Wright or Anne and Angie who started a storming second set with Si Kahn's 'What You Do With What You've Got' and followed it up with a great rendition of 'The Grey Funnel Line'. A change of style and Angie took lead on 'Shores Of Old Blighty' by Graham Miles and a solo on 'Carey 70's Favourite'. Anne and Angie have tremendous vocals and these were exploited to the full with their unaccompanied 'Heather On The Moor' and 'The Tinkerman's Daughter'.

Radio Stoke and Radio Lancashire have played several tracks from Taggart and Wright's CD in the past few weeks and it is not surprising why. Anne and Angie may not have been singing together for very long but if they did not tell you that you would think they have been together for years. A well-performed set of well-chosen songs well sung with great passion giving a night of great entertainment. What more could you ask for ... An encore of course and 'Blackbirds And Thrushes' sung with gusto and a bit of tongue in cheek gave a fitting end to a good night.

The Albion Folk Club meets every Sunday evening at The Albion Hotel in New Brighton and starts promptly at 8.30pm. and singer's nights are very popular and can be very busy so make sure you get there early if you want to get a spot. The guest list can be obtained by contacting Roger Parker on 0151 638 1987.

Noddy

### SPOTLIGHT ON BOLLINGTON



Every Friday night, Arthur Wakefield musters the troops, for the weekly folk club at the Dog & Partridge in Bollington. The club started way back in 1975, in another local hostelry, The Royal Oak. It then moved for the first time to its current location in 1977, before re-locating at, The Bulls Head in Kerridge in 1988, it then moved back for the final time to its current home in 1990. Arthur's enthusiasm is infectious and helps to set the tone for the evening and he along with Dave Clarke provide the residents spots.

On the night I was there, Arthur got the night off to a fine start with 'Kishmul's Galley' on the banjo, before switching to guitar and launching into the Donovan standard 'Colours'. He finished the short spot off with the self-penned 'Nancy's Side'. He then gave way to the evening's guests, the John Wright Band. At the

beginning of the second half, he performed a Shel Silverstein number, 'Sing For The Money', followed closely by 'All The Good People', from the pen of Ian Mackie and finally a rousing a-cappella version of 'The Old Pubs'.

I'm glad to say the upstairs clubroom doesn't serve alcohol and you have to go to the main bar downstairs for your drinks. Draught beers on offer include, Robinson's Best Bitter as well as their 'Hatters' Mild, Grolsch Premium Lager, Carling Lager, Strongbow Cider and Guinness. There is also a wide range of bottled beers.

Arthur's wife, Myra gives you a warm welcome when you arrive and the entrance fee is between three pounds and six pounds, depending on the guest, while singers' nights will cost you just one pound. The club gets underway promptly at 8:30pm.

On the night I was there, it was standing room only, with the door leading to the fire escape open to provide extra ventilation on a really hot summer's night. My only complaint was that a number of people were smoking, making it difficult in the conditions for the fellow members of the audience to breathe, not to mention the group on stage. That aside, it was a memorable evening and one that certainly have me returning in the not too distant future.

David Jones

### A YOUTHFUL PERSPECTIVE



Last summer I had the pleasure of being involved in a very special evening at the Black Swan Folk Club in York. The idea was simple but effective. Instead of inviting just one guest to the club, four different young artists were asked to give a short performance during the evening. The showcase was very successful, not only because it gave the audience the opportunity to see a variety of new acts, but also because the young people themselves got to perform in front of a packed audience.

Now I'm not daft. I know that it is a risk, both financially and in terms of audience, to put on a new act for a whole night. Except in the rare cases where reputation goes before young acts, some of the potential audience might be put off attending because they don't know much about the act. There are always a couple of questions to ask yourself. How do you know if you're going to like them? There's no-one much to ask, simply because they haven't been seen at many places yet, so is it worth heading out to see something that you might not like when you get there?

The Young Performers' Night at the Black Swan got round that by doing its homework. They asked for, and got, and used, excellent publicity material. It was all over town. Each of the artists did a relatively short set, but since there were no floor spots, there was enough time to hear a fair selection of material from each artist. The audience had time to get to know the four very different styles of the young people, and yet if there was anyone who wasn't quite your cup of tea, you didn't have to sit through a whole evening of them!

As I say, it certainly seems to work. The club has hosted two of these nights a year, one in the autumn and one in the summer, and they have featured people like Bill Jones, Kate Bramley and Michael Jary who have moved on to bigger and presumably better things. Now, I'm rapidly running out of 'youth', but before I finally do I'd like to urge folk club organisers to give the Young Performers' Night a go. Think about how you can do your bit for

the future of the music we all love by encouraging young people to perform in the clubs. Not to mention, of course, the knowledge that somewhere along the way, you might be giving another Martin Carthy, Richard Thompson, Maddy Prior or even Barbara Dickson a badly needed break!

Jenni Hyde

## CD REVIEWS



### PETE ABBOTT 'Pete Abbott'

Listening to Pete Abbott at the Saddleworth Festival this year was indeed a pleasure. I was even more delighted when I discovered he had a collection of his work on CD. Twelve tracks in all, nine of which are written by Pete himself. They have been my "holiday listen". This young man is a searching and interesting songwriter who will establish himself well on the folk ladder in a short time I'm sure.

After the listener comes to terms with the more than acceptable versions of Kieran Halpin's 'All The Answers' and Ken Nichol's wonderful 'Two Frets Away From The Blues' it will then be possible to settle and discover Pete Abbott the songwriter. Georgie's Song is one of the most beautiful songs I have ever heard. I couldn't believe I wasn't listening to a classic song here. The song has real form and becomes a touching portrait of family life and caring while managing to avoid that sentimentality that irks. This song is as they say 'worth the entrance fee'.

She has her mother's eyes  
And a pretty little smile  
She runs to me when I come home  
She knows when I'm best left alone...

'Family Man' follows and I sense a little of the man himself there. There's a demonstration of Pete's versatility also in 'A Place For You Here' that was very Lyle Lovetly if you can say that!! 'Just The Way' opens brightly and with it in steps another style and approach to putting words and music together. Ken Nichol's influence on the arrangements generally has been helpful and they are what this songwriter deserves. I really enjoyed the album. There's a cheeky little ragtime about Chamois Leather preceded by 'Show Me How To Play The Blues' both of which show just what a quality guitar player Pete is. The final track 'When I Look Into Your Eyes' is a truly excellent song which the writer has nourished and fed. I like the way Pete never pushes a song to be more than it is and he effortlessly seems to be able to produce quality observations on life's turns and tumbles. This unassuming man can turn his hand to a real ballad and succeed and that's no mean achievement in these days of CD mania. Recorded at Tone Deaf Studios in Preston Pete Abbott is joined by John Abbott on keyboards and Mick Danby on bass with Ken Nichol providing additional guitar, bass and vocals.

If you like the lyric and the turn of phrase this is worth exploring. Pete Abbott is a writer worth exploring. Details contact: Pete 0161 665 0282

Anthony John Clarke

### ACAYSHA "One Way Track" [Acaysha Recordings A/U 002]

ACAYSHA are a five piece blue-grass band formed in 1996 by lead vocalist and fiddler Mexeena Carlos. The present line up of this young and very talented group are: - Mexeena, her sister

Janeeta (5 string banjo, guitar, vocals), Beth Holland (double-bass, vocals), twin-sister Lucy (mandolin, dobro, vocals), plus recent new member Airvata Ishaya (guitar, vocals). The band recently made their debut appearance at Fylde Folk Festival and what a breath of fresh air they were. Audiences at the Euston Hotel (Saturday night) and the Marine Hall (Sunday afternoon) were blown apart by their live performances.

"ONE WAY TRACK" is the band's second album, ("Uncovered" being the first). The 14 tracks are made up solely of self-penned contemporary songs and tunes composed by Mexeena and Janeeta either jointly or individually. Tracks 1 - 'Jaycee', 8 - 'Red Legged Partridge' and 14 - 'Retirement Day' are instrumentals. They are all very well put together and feature the frailing banjo skills of Janeeta in typical blue-grass style.

Of the remaining compositions my favourite tracks are: - 4 - 'Everyday' - the tight rhythms of mandolin (Lucy) and double-bass (Beth) are exceptional together with excellent harmonies. 6 - 'Out Of My Tree' - is an up-beat foot-tapper with Janeeta taking lead on vocals - I wish she would do more! Guest musician Bob Winqvist enhances this number greatly on fiddle complementing the guitar of former group member Adrian Lever. A peculiarity of this track is that nowhere in the song is the title mentioned. 9 - 'Look Up' - Another guest musician Bobby Valentino provides delightful harmony fiddle on this song which advises after the break-up of a relationship to - 'Look up to the sky, count to ten all over again. No more tears to wipe away again' - Sound advice. 11 - 'You're Scary' - is another pacy number featuring the brush beater and bodhran technique of Janeeta and the mandolin of Lucy.

Personally speaking I was a little disappointed with this CD, which I feel is not a true reflection of the excellent live performances I witnessed at Fylde. Instrumentally it is of a very high quality but I believe that self-penned songs must be clearly discernable to the listener if you are a 'words person'. Although I have played this recording many times since Fylde (using head-phones as well), I am unable to comprehend much of Mexeena's vocabulary due I feel to the complicated style of writing and delivery. This has hindered my ability to present a more objective assessment.

However, the major plus-points for me are that this multi-talented group of musicians and singers do deliver a vibrant and exciting live act when the emphasis is placed on performing high energy, rhythmic blue-grass music. I commend them to all folk club and festival organisers. As the Sergeant said to the Constable - "Get them booked".

John Owen

### AULD TRIANGLE 'Triangular' [AT001].

To help celebrate receiving the Radio 2 Folk club of the year award, Auld Triangle the resident band at Westhoughton Folk Club has released a CD. And not before time, their last release was on vinyl in 1979.

Many regulars at Westhoughton haven't had a chance to add any Auld Triangle memories to their collections for 21 years.

With all the material Auld Triangle have sung over the years, it must have been difficult to choose 14 for the CD. The final selection is from last year's repertoire. No complaints there as it includes such songwriters as Richard Thompson, Dougie MacLean, Mary Chapin Carpenter, Nanci Griffith, Julie Gold plus their very own Clive Leyland, who also produced the project.

This selection ably shows the strengths of the band, especially the engine room provided by Mike and Barry. The instrumental ability of Clive either on guitar or piano has transformed the

bands sound and material in the last two years, however the main showcase on the CD is of course Pat Batty's voice, which has been the mainstay of Auld Triangle for their 26-year existence.



Quality songs like Julie Gold's 'From A Distance' Mary Chapin Carpenter's 'Haley Came To Jackson' and Dave Mallet's 'Summer of my Dreams' come alive when sung by Pat. Add to those, 'Listen to the Radio' 'Down too Deep' and 'Galway to Graceland', and this is a CD that no regular at Westhoughton can do without.

There are a couple of instances on the CD when Pat and Clive's vocals sit uneasily together. 'Fire on the Line' and 'Never be the Sun', don't quite work for me. My other criticism of the recording is that it comes across as very sterile. Any visitor at Westhoughton knows the humour and the part the audience play in making the club a great night out. Not to mention the sound created with the right songs. Perhaps another CD is due with Westhoughton's greatest hits featuring Chris & Julie, The John Wright Band etc. Who Knows??

A collection of good songs well performed. BUY IT!!

Jim Woodland

### CAJUNS DENBO "Y Fforiwr" ("Explorer") [SAIN SCD 2274].

Welsh Cajun thought novel but perhaps something of a dog's breakfast. However in the best traditions of our justice system adopted the attitude that everyone is innocent until proved guilty and decided to "explore" further.

Percussionist Owen Hughes formed the band after a visit to Louisiana 10 years ago. At that time he was a member of a band called The Jukes. After hearing Cajun music he added elements of the accordion and the violin to their music. He found that the Welsh languages fitted into this new system and this semi created a niche for themselves at folk and blues festivals.

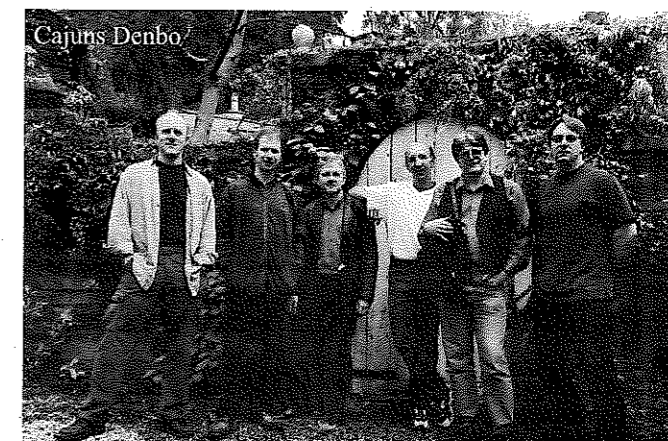
CAJUNS DENBO was born out of this influence and released their first Album "Stompio", also on the Saint label, in 1996. The band's lead singer Dennis Carr a former Mancunian gave the group its name after the nickname given to him by the local lads of Llanberis where he now lives. The band have been kept busy performing at Folk and Cajun festivals on both sides of the border including a mammoth closing session at 'Sesiwn Fawr Dolgellau' in August and the L' orient Festival in Brittany the same month.

So to the album itself with its title of 'Y Fforiwr' ('Explorer') taken from the connection with John Evans, Waunfawr who emigrated to America in the 18<sup>th</sup> Century and died in New Orleans. The CD opens with the typical Cajun sounds popularised over the last decade driven by accordion fiddle and percussion though as

often happens with this type of music, there is always the tendency for one track to merge into another. Cajuns Denbo combats this by the use of electric guitar on track 2. 'Y Feistres Fwdw', followed by the waltz time 'Galw Fi' ('You used to call me') before picking up the tempo again on 'Gwatsha Dy Hun' ('Watch your Step'), and then back to waltz time. As a result the album seems to gather impetus with, to my mind the best tracks being in the latter quarter. There is one exception to this, as I really liked the one instrumental on the CD, 'Deugam y Wrenol', that is half way through (all too short at 2.27)

Perhaps the weakest is 'Hen Joe Clark' ('Old Joe Clark') the popular Old-Timey favourite recorded by 100's of artistes over the years. It just does not seem right without the usual banjo accompaniment and for me, sits uncomfortably in a Cajun style. Other tracks, like 'John Evans', 'Bon Ton Roulez' and the popular chorus song, 'Colinda' that closes the album, work well.

The musicianship is very good especially from that wizard of the accordion Neil Browning, whose solo album, "Scwisboocs", was my favourite instrumental CD of last year. The production and clarity as one has come to expect from Sain, is excellent. There is one criticism though and, after all, that is part of my remit as a reviewer, the weak vocals tend to detract at times from the overall sound of the band, though with only one lead singer to carry the burden this can sometimes happen. My suggestion, for what it is worth, would be to adopt the practice of another UK based Cajun outfit, The Boat Band who share this very important part of the Cajun tradition between them and sound all the more rounded for it.



Having said all that, the jury have returned and agreed to give the plaintiff another chance, so carry on Cajuns Denbo for you have proved, in this particular case, that preconceived ideas are not always right.

Ian Chesterman

### MARK DOWDING - 'Dreams Of The Past' [CRM 016].

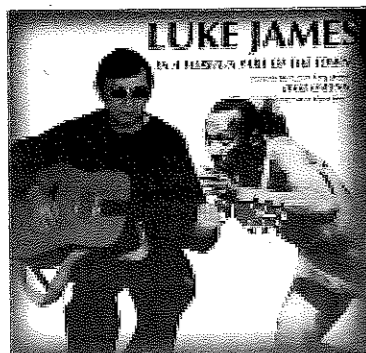
Mark Dowding might not be a name familiar to many of you, yet he's a more than accomplished guitar player and singer/songwriter who lives in Ormskirk.

This CD is a mixture of songs, mostly well known, but in some cases given a fresh arrangement by the artist. The opening number is the title track of Ewan MacColl's 1961 Radio Ballad, 'The Big Hower', a song about mining in the coalfields of the North East. Mark performs this with great conviction. MacColl also provides the following song, 'My Old Man', written as a tribute to his father. A song I never tire of hearing is the classic, 'A Nightingale Sang in Berkeley Square'; here it's given an up-tempo beat and sung with feeling. Mark co-wrote, 'The Last Days Of Steam', you can almost hear and smell the train hurrying through the countryside, with Mark multi-tracked to play both



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guitar and banjo. Nothing sadly stays the same for long, they call it progress, but you wonder sometimes if it's for the better, the subject of, 'Birthday Cake City'.

It's nice to hear Mike Harding's classic song, 'King Cotton'; I wish I could have experienced the time when cotton really was king. A song of our heritage that Mark sings evocatively. 'The Cock Fight', is a song looking at a 'sport' that was barbaric but was enjoyed by kings albeit centuries ago. Allan Taylor's song, 'Joseph Cross', tells how America's native population are still struggling to be recognised today. Alison Younger's backing vocals help mark this out as an outstanding track. Dave Goulder wrote, 'Requiem', as a tribute to the days of the steam train. Mark's guitar dexterity shines through on this track.

The 'Schooldays End Medley', comprising of 'Schooldays Over', 'The Little Piecer' and 'First Day At T'Mill', tells how children in the early part of the last century faced tough times and working conditions. We today, really do have a lot to feel thankful for. Voice and guitar are as one on 'Smiling David', a song about a Nigerian boy who suffers harassment and who can't fight back. Finally, 'The Calico Printer's Clerk', is a traditional song of unrequited love and brings to a climax a recording that contains something for everyone, whatever your taste.

Mark is proving to be a solid performer who I feel should be looking to broaden his horizons.

David Jones

FLOWERS & FROLICS with BOB DAVENPORT & PETA WEBB 'Reformed Characters' [Hebe Music HEBECD002]

I had better hurry up and review this CD before I wear it out. When I arrived in the post, I was really excited about it and eagerly rushed to the CD player to put it on. I played about half of the first track and then had to pause it to let my emotions catch up. It was everything I remembered about Flowers & Frolics from when I was living in London in the second half of the 1970's. This CD celebrates their reunion after 25 years and has been used to great effect to bring together their early repertoire, country tunes and traditional songs collected by Graeme Smith who now lives in Australia, and with the help of Bob Davenport and Peta Webb songs that they used to perform at the Empress of Russia in Islington.

The instrumentation is distinctive (those familiar with Gas Mark 5) will know what I mean. The melodeons of Mike Bettison and Dan Quinn producing the rock steady foundation with anglo concertina, piano, banjo, percussion and some inspired work on the tuba by Alex West making the whole thing so special. There is an infectious jollity, enthusiasm and sense of fun that typified their style then and stands the test of time. The tunes carry you along with them no matter what else you might be attempting to do while listening. If you have got urgent work to do don't attempt to listen to this at the same time you will miss your deadline without remorse. They have managed to introduce the new material collected in Australia by Graeme seamlessly because it just fits their style so well.

There are 17 tracks in all, 8 of which are sets of tunes or tunes and songs. All are played with verve and élan in that quintessential English style with all the time in the world but with an underlying sense of urgency and potency. I am still knocked out by this CD every time I play it. My favourite tracks are all of them. If I were you I would make tracks (more rapidly than Railtrack) to acquire this CD immediately. If you know Flowers and Frolics you will I imagine already have bought it, if you are fans of Gas Mark 5 you'll buy it as the prequel (very popular concept) and if you are unlucky enough not to be in either of those two categories already then hurry out to plug the gap in

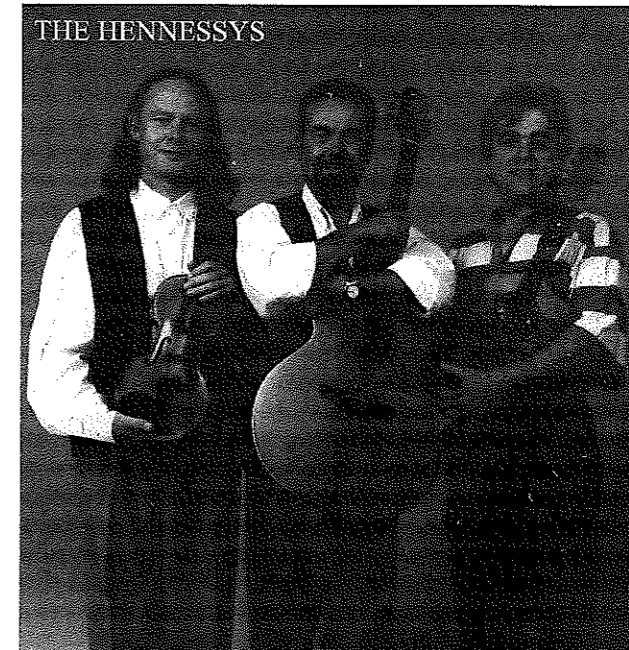
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Ken Bladen

THE HENNESSYS - 'Homecoming' [HFG RECORDS HFG20]

A new CD from The Hennessey's is rarer than hen's teeth and, in Welsh terms almost akin to the second coming, so it was with pleasure and anticipation that I loaded the disc into my overworked CD player. I was not disappointed, all of a sudden the years rolled away and those memories of magic and melodic nights in Cardiff came flooding back. The clock had somehow gone into reverse, like Dr Who's famous Tardis, to transport me to those halcyon days during the last quarter of the 20th Century. There they were, in my mind's eye, larger than life and playing better than ever under the hot spotlights to a totally rapt and enraptured audience. I thanked God that; in a changing world, some things never change, for we all require some stability in our lives.

The album is just the latest recorded chapter in the long career (over 30 years) of what is, arguably, the finest English language folk group that Wales has ever produced. Their appeal has been enduring to more than one generation of folk enthusiast and, though difficult to define, I would put it down to Frank Hennessey's brilliant song writing, singing of leads and harmonies allied to Dave Burns strong vocals and solid musicianship, with the icing on the cake provided by Iolo Jones' inventive fiddle playing. The lads have also come across as a band that enjoys what they are doing and their brand of Cardiff humour quickly w/ins audiences over.



The album opens with the title track, 'Homecoming', penned by Frank. It tells the story of a prodigal son returning home after many years away to be received by his loved ones in "The high northern hills and deep southern valleys" of his homeland. The theme of movement of peoples from their birthplace, and sometimes their return, runs through the album rather cleverly. The second track, 'Newtown' gives Dave a chance to show us what a fine singer he is. This is, a poem by the late Tommy Welsh in a very melodic setting provided by Frank. It is not surprising that Dave manages to impart such depth of feeling to the song as he was born and brought up in this area of Cardiff known locally as "Little Ireland".

The first of two instrumentals, 'Cader Idris/Grisial Grwnd', follows with Iolo on fiddle, and Dave on mandolin, to the fore on this

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very popular Welsh traditional tune to create a very pleasant version. A visit to Southern Louisiana to make a TV programme about Cajun music inspired Frank to write the next song, 'That's Enough', a short love song whose backing gives away its origins in a nicely understated way. 'Hiraeth', one of the band's all time favourites and that of many people of this proud Welsh nation, follows. I heard Frank and Dave sing this over 30 years ago and yet it still produces that same sense of belonging and nationhood that it always did. Dave's vocals are ideally suited to this most emotive of all Welsh traditional songs, dovetailing neatly into the theme of homeland.

'Sweet Dreaming Sea' is one of my personal favourites. Written by Frank, it has all the ingredients of a folk ballad with its powerful story of the girl left on the shore to grow old, pining for the sailor who never returns. The sad ending of her drowning in the sea that failed to return her lover is also in the best of folk traditions. This is a well-crafted song this from an obvious master songsmith. In 'Shores of Patagonia' we are back to the theme of Welsh emigrants who looked for a New World across the seas, travelling thousands of miles to set up a Welsh colony in Patagonia. Their descendants still survive there to this day and, more remarkably, still speak their mother tongue in this far-flung South American outpost. The song is really a poem by the late Harri Webb, former folk historian and librarian of Mountain Ash, set to a lovely tune by Frank and brought to life by Dave's powerful singing.

Familiar strains of 'The Ash Grove' introduce another of Frank's songs, 'Breaking the Line'. This is Frank at his best and is possibly the strongest track on the album with its tale of the terrible hardships being suffered by the almost forgotten community of farmers in West Wales. The lyrics are both emotive and masterful and remind me of Frank's great songs of the 60's & 70's like 'Farewell to the Rhondda'. Let us hope that the farmers, working above ground, do not suffer the same fate as their countrymen who worked far below the soil. The second instrumental on the album, 'The Lark in the Clear Air', is one of the best loved of all traditional airs, this time from Ireland. The boys make a lovely job of this and I particularly liked the mandolins (with echo) used very imaginatively.

'Second Honeymooners Waltz' sees Frank back in 'love song' mode but one with a difference as old-timer's take the dance floor still in love after a lifetime together - you old softie Frank! It's quickly back to the immigrant theme with a traditional Irish song that I had personally not heard before, 'The Country I'm Leaving Behind'. Dave takes the vocal honours on this one and sings it well. It is no surprise to learn that the song was a firm favourite with the people who lived in Newtown, Cardiff, Dave's own birthplace, and the Irish community who never forgot their roots. All too soon track 12 comes around and, as the album started so it finishes with one of Frank's songs of leaving home. This time it is 'New Life in New York' telling the story of the lovelorn farmer left to tend his land alone while his sweetheart seeks a new life across the great ocean. In the end he can stand to be apart no longer and sells up to join her in America.

The Hennessys are back - even though they never really went away - and are set to make a whole new generation of fans with this well produced, well performed and well thought out collection of songs and tunes. Listening to their music is rather like putting on an old coat or a favourite pair of slippers, you relax, you feel comfortable and you feel at one with the world. Maybe that is what homecoming is all about.

Ian Chesterman

#### BERT JANSCH - 'Crimson Moon' [Castle Music WENCD 211]

50 The recent arrival of a biography, a TV documentary, an in-depth

Mojo article and more would suggest that Bert Jansch is back. Yet, at least, guitar fanatics will know that he's never been away. What certainly happened is that he lost control of his own back catalogue. This happened to such an extent that he once told me that selling his own re-issues at gigs wasn't a worthwhile activity. I hope that the flurry of activity around a new record deal and a rumoured planned retrospective box set are an indication that he's starting to put back together a remarkable track record ranging from Pentangle to his own solo work.



For sure, the first fruit of his new record deal suggests a sympathetic label that understands his strengths. Two things strike you about 'Crimson Moon'. Firstly, this is a record which sounds like a production in keeping with Bert's style and not some sort of record company imposition. Not a fussy production, just quality songs played well with plenty of that trademark Jansch guitar work. Secondly, there's been a clever, if obvious, move to invite some contemporary fans of Jansch to the party. Better still, Johnny Marr (ex-The Smiths) and Bernard Butler (ex-Suede) add guitar licks, vocals and harmonica that enhance the Jansch production rather than either sounding like hired hands or looking to steal the show. The album opens with the already critically acclaimed 'Caledonia'. Who could resist this gentle paean to his homeland? On tracks like the self-composed 'Fools Mate' and the title track, the young upstarts chime in with some great supporting guitar work. Whilst on Robin Williamson's 'October Song', Bert plays like this was a session from the 60's. Though I wasn't over impressed by the lead vocal of Mrs. Jansch on 'My Donald', the presence of his wife and some nice bass playing by his son would suggest a man at peace with life.

Without doubt, this is Bert on best form. Let's hope that he's finally found a place where he's comfortable and can provide such goodies for many years to come. If you're familiar with his work, you can approach 'Crimson Moon' with the confidence that this is Bert Jansch through and through. If you've not investigated Bert Jansch before, this isn't a bad place to start as initial copies come with a free CD of his best-known material.

Steve Henderson

#### LOCTUP TOGETHER - 'Further Down The Road' [CRM 045].

It was a real treat for me to review this particular CD from two people who I have come to know quite well over the past few years. Chris & Ian have been around the North West folk scene for some time now and are at last receiving the critical acclaim their hard work deserves both here and more importantly on the national stage.

This recording starts with their own arrangement of 'Weathercock', in a-cappella harmony, something they particularly excel at. That's followed by 'Clydesdale's Dream', that won Ian & Chris the Keith Marsden Memorial Trophy at the

Saltburn Festival in 1998, for best original composition. They say animals are dumb, that's something I've never ascribed to. Robert Burns wrote many songs and poems, one such is 'Westlin Winds', this often recorded number is performed by Ian in a high register that is perfectly complimented by Chris's low harmony. 'Stay With Me', is a gentle love song written by Ian and sung with great feeling and understanding. We all need constancy in our lives.

News of wars and escalating violence worldwide is now reported on a daily basis. 'Another Man's Sky', is a powerful song by Pete Shirley and tells how, while we have breath we should fight to the last. 'Charity Shops', these emporiums now dominate the high streets of most towns and cities. Some people have become hooked, Ian wrote this to ward off Chris's obsession to rummage! Ian has written a short poem, by way of an introduction into 'Joseph Cross'. It highlights the conflict in America - and in Australia for that matter - as to just who the rightful inheritors of those vast lands are. Food for thought!! Superbly sung. Another of Ian's songs is 'Spiral Trap', again performed in a-cappella harmony. It tells of the financial devastation caused by the collapse of the world money markets. Borrowing was easy until fate took a hand.

The decline of the British steel industry, brought heartache to many thousands of people, especially those in South Yorkshire, including Ian's father. 'Death Of A King', was written retrospectively, but is no less powerful for that. Martyn Wyndham Read wrote, 'Sailor Home From The Sea', Chris Harvey adds fine keyboards to this track. I was present when Ian and Chris asked James Gordon formerly of the Canadian group, Tamarack, if they could record the song 'Frobisher Bay', about a whaling ship fishing arctic waters. Again performed with great feeling. Ian wrote, 'Leaving The Green', about two women who reluctantly leave their homes in Ireland to seek a better future. Mark Parkinson provides fine understated flute backing.

Dave Webber has a real gift for song writing, 'Lady Of Autumn', is a case of love slipping away. Pete & Judith Gleave from Quartz make this into a delightful four part harmony song worthy of bringing any CD to a warm crescendo. It's a recording of real quality, thanks to some thoughtful song selection and the nimble fingers of producer, Chris Harvey. Chris & Ian must be proud of what they've achieved so far and my feeling is the best is yet to come.

David Jones

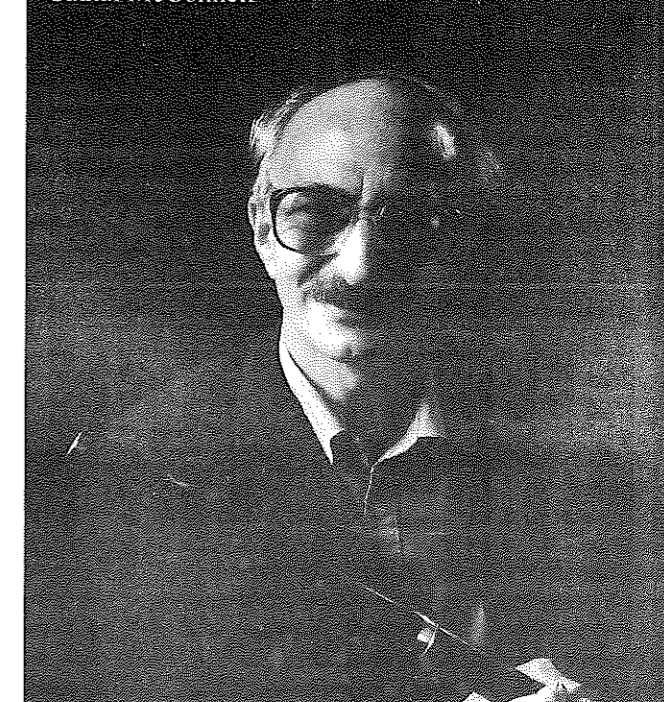
#### CATHAL McCONNELL - 'Long Expectant Comes At Last' [Compass Records 7- 4287- 2]

As this CD arrives on the doorstep, you must forgive me for the groan, which says 'not another Irish/Celtic CD'. After all, the Irish must be neck and neck with Cuba for the number of releases over the last few years. Worse still, I open it up to find a grinning Irishman with an 'I love NY' mug in his hand. So, Ireland is so wonderful that he lives in the US! The second groan occurs.

Having slipped the CD on, my prejudices are swept aside with some force. This is a wonderful record showing that Irish music can have many faces. There are slow ballads like the opening 'The Banks of Strathdon' followed quickly by a set of wild reels 'Crowley's/O'Rourke's'. And I've only got to the first two tracks. But, then, reality kicks in. Well, actually, I read the sleeve notes...hey, don't you love well-informed reviewers! Cathal McConnell was a member of the seminal line up of Boys Of The Lough, which included Dick Gaughan. So, no surprise to find guests like Dave Mattacks, Pat Kilbride, Colum Sands, Richard Thompson (on lap steel guitar), John Doyle, Linda Thompson, etc. in the queue for these sessions. Sometimes, such a star-studded cast can back fire but not here. There is clever use of

such as the drone samples on 'The Bloomin' Bright Star of Bellisle' as well as the more conventional instrumentation that you'd expect on an album of songs, airs, jigs and reels. The arrangements are absolutely fabulous and their variety doesn't

Cathal McConnell



allow your interest to wilt on this 19-track album. The producers, Edward Haber and Bill Ochs, say they want to present all the 'musical complexity' of Cathal. Well, hat's off to them as that goal has been achieved in spades. If you only buy one Irish CD this year, make it this one.

Steve Henderson

#### KEITH OFFORD "The Sun Returns" (Yew Tree Music YEW004)

Hot off the presses comes the much-awaited release from Keith Offord, that brilliant guitarist from Sellatyn, Nr Oswestry, Salop. On "The Sun Returns" Keith has attempted one of the most difficult things in the music industry, to produce a purely instrumental album. The musicianship, without the aid of vocal intervention, must be spot on, and sufficiently varied in both its performance and material chosen, to hold the listener's attention. Keith succeeds admirably on both counts in what is really a guitarist's showcase. The only wonder is why it has taken him so long to record his music but then I know that Keith is a perfectionist and maybe he thought the time was now right. It certainly sounds like it, and it was another smart move to harness the formidable musical talents of Drew Hurley (bodhran, fiddle & flute) and John Neilson (keyboards, accordion & whistles) to back him on certain tracks, adding even more variety to polished and thoughtful arrangements.

There are some wonderful tracks here from the Spanish based opener, "Tarantella", through traditional tunes, baroque minuets, two familiar and poignant hymn tunes, the obligatory O'Carolan compositions and even a 12 bar blues. Keith also shows his writing talents off as 5 of the 12 tracks are entirely from his own pen. It is difficult, with so many tunes, jigs and airs of such a high standard to single out favourites. Purely on a personal choice basis I can recommend the following - "Ynys Gwair", an atmospheric piece, written by Keith, based on an imaginary voyage to The Island of Lundy off the north coast of Devon; "The Strayaway Child/The Butterfly", a seven-part jig written by

fiddle player Michael Gorman; "Minuet in E Minor/Bourree from the Suite in E Minor", a charming slice of baroque originally composed for the lute by Robert de Visee; and "the immortal God of Harmony", J.S. Bach and "Lochranza", another of Keith's own compositions, conjuring up the atmosphere on a clear day on the Island of Arran, off the west coast of Scotland.



The sleeve is also immaculately produced and the notes well researched and informative, even detailing the open tunings that Keith has used on each track, a boon for all budding guitarists listening to the album. Keith makes no secret of his influences, stating his admiration for that legendary former "Pentangler", John Renbourn, and in this album, the "pupil" has surely done his "teacher" proud. The whole package is attractive to the eye as well as the ear and another must for your collection. It is obtainable from Keith at Yew Tree Music, Yew Tree Farmhouse, Craignant, Selatyn, Near Oswestry, Shropshire SY10 7NP for £12:00 (plus £1.00 post and packing). Phone 01691 718140 or e-mail Keith at "keith.offord@virgin.net".

Ian Chesterman

#### ROUGH MIX 'Same Title' [Own label]

The very stuff of the grassroots folk world, Ian Bradford and Mike Evans will be familiar to regular visitors at Fylde Festival where for many years they have been the backbone of concerts in "The Steamer" and "Victoria Bar". Based in that FY neck of the postcode system, theirs are excellent vocal harmonies and fleshed out with guitar/mandolin/fiddle accompaniments, a varied repertory consisting of trad/self-penned and covers by such as Johnny Coppin and Mike Silver is their stock in trade.

Nothing cutting-edge is involved here you'll understand but it's never less than satisfying and ours would be a poorer scene were it not for performers like Ian and Mike I particularly liked their songs 'Down Alley' and 'Lifting The Latch', Evans-written, and from a song cycle based on the book by Sheila Stewart about the Oxfordshire farm labourer Mont Abbot. Noteworthy too is 'Ryda' (Coppin) and whilst world domination isn't likely nor I'd suggest in their game plan, this CD, well-crafted and melodic is the essence of what Rough Mix is all about. Endearing, listenable and all too easy to lose sight of when we're constantly being fed the hype of, this year's model, this is a worthy and honest release.

Clive Pownceby

#### THE SCOTTISH FIDDLE ORCHESTRA 'The Fiddler's Dance' [REL Records RECD 534]

A collection of 21 mostly familiar dance sets (Gay Gordons, La Russe) each containing an average of 2-4 tunes per set. Again, familiar tunes, often linked to the dances are used - 'Lamb Skinner', 'Dashing White Sergeant', and a style of delivery requiring dancing to take place - measured pace at all times

and no surprises with the form.

The Scottish Fiddle Orchestra are clearly a band out to portray the convention of the Scottish Ceilidh using the 'big picture' of massed fiddles with piano and drums accompaniment. The result of this arrangement is that the two step rhythms with their more precise jauntiness work better than the reels, where the phrases are at times blended so contours in the tune are lost. Other odd problems with rhythm and intonation are minor factors in performances of conducted enthusiasm under the baton of John Mason.

Where I feel there is real value for students learning tunes is that the measured dance tempi mean you have time to learn the tune sections. These are clearly played by the massed fiddles, the backing accompaniment being mixed back to allow the tune through. Unpretentious in style and unadventurous in arrangement textures, I find this album educational good fun. It is not for tune connoisseurs, who will know most of them well, or purists, who will probably be put off by the orchestral approach and the 'shortbread tin' cover of Edinburgh Castle and the fiddle swathed in red tartan.

All in all, if you like a good tune, played with directness, then have a go at the 'ceilidh' style of the SFO.

Chris Harvey

#### JOHN SHEAHAN & MICHAEL HOWARD 'In Our Own Time' [Re-released on Baycourt Records in association with Lunar Records BAYCD39]

John Sheahan is a household face if not name for his fiddle playing as part of the Dubliners since 1964. A remarkable and extremely amiable and courteous musician John and I managed a chat over breakfast at this year's Fiddlers Green Festival in Rostrevor Northern Ireland. He spoke lovingly about his music and the care he takes with it and just how excited he still was about this 1987 collaboration with Michael Howard now re-released by Baycourt Records.

I asked him how he would have reacted if he'd been told in the sixties he'd be playing jazz in the new millennium. He chuckled and said that it becomes the natural progression in some ways for all musicians to look for other ways of expressing themselves on their instrument and John Sheahan is indeed an expressive musician. It is indeed a great tribute to both John Sheahan and Michael Howard that they had been able to produce 12 original compositions and present them in such an accessible and enjoyable album. Highlights include Michael's 'The Ha'penny Bridge and Green Fields'. John's 'Autumn in Paris' is quite jovial and nostalgic and the opening track "The Marino Waltz" will eventually find its way into every music lover's head. The waltz gets its name of course from the area John lives in Dublin and has been a great success. On all the tracks though the collaboration and mutual respect is strong and there is a joyous 'Hot Club of Dublin' feel permeating throughout many of the tracks.

If you want to move away from songs of pain and anguish or thought provoking ballads for a while and relax in the comfort of really good tunes composed and played with accomplishment and style then this is definitely for you. Aply accompanied and assisted by the likes of Barney McKenna, Donal Lunny, Aisling Drury-Byrne, Nigel Warren-Green and John Drummond this collection has soulful, joyous and passionate moments enough to comfort a quiet afternoon by the window with a book. It comes with no pretensions or fancy wrappings either. Twelve great tunes and two excellent musicians. Warning though!.. if you hear this you'll want to hear more.

Anthony John Clarke

#### ROD SHEARMAN 'Off To Sea Again' [Long Song Music LS 02 CD]

Rod has put together an excellent collection of sea songs that he has dedicated to the late Stan Hugill. Mick Pearce accompanies him on six of the fifteen tracks on guitar. The Keelers provide excellent backing vocals on six tracks. Several of the songs are written by Rod including his greatest hit 'The Big Fella' written in 1980 and subsequently sung widely by Jim Mageean, Johnny Collins, Tom Lewis, The Shanty Crew, Brian Peters and in New Zealand by The Maritime Crew.

I enjoyed listening to this CD particularly because it contained many songs that I had not heard before and for the straightforward approach to each of them. It is refreshing to hear songs written about more recent sea going adventures or misadventures. I particularly liked the protest song about the Hull fishing disaster in 1968, inspired by the uncaring attitude of the trawler owners. One of my favourite tracks is 'Good Old Percy Snow' based on Sterling Hayden's novel "Voyage". 'The Shores of Normandy' is an excellent song of the harrowing experience of Jim Radford a 15-year-old galley boy on an ocean going tug sent out to help build the Mulberry Harbour on the Normandy beaches.

All in all this is a good CD with sufficient variety introduced by the use of either backing vocals or guitar accompaniment. A good range of songs, good sleeve notes and very good artwork. A very professional package and well worth purchasing to enhance your maritime collection. Available from Long Song Music, 22 Lancaster Road, London W11 1QP.

Ken Bladen

#### ISLA ST CLAIR - 2 CDs 'Royal Lovers and Scandals' [REL Records REHCD532] & 'Murder and Mayhem' [REL Records REHCD533]

Isla St Clair has become a household name over the last thirty years for her singing and TV appearances. There is a particular market aimed at in these ballad albums as the songs have been covered by many other folk artists over the years - 'Barbara Allen', 'Marie Hamilton', 'Baron o' Barkley', 'Twa Corbies' gives you some idea.

Both CD's are of almost identical length - just over a half hour each. Retailing at £7.99 each as 'special editions' (why 'special editions' for this material?) you pay £15.98 for sixty-six minutes of music.

Isla has chosen to present the familiar material in a simple way with fiddle and guitar accompaniment for the voice - it works in that it allows the words of the songs to feature strongly and exposes the vocal technique and control. All this is fine but I do find the 'Bonnie Earl of Moray' a little over-exposed, as there are problems with interval pitching.

The albums succeed in their task but given the familiarity of the material and the poor value offered I feel this will be of real interest to Isla St Clair fans only.

Alison Younger

#### JANE & AMANDA THRELFALL - 'Morning Tempest' [WBCD 001].

Upon hearing the opening strains of this CD, it's obvious that the tradition is in safe hands, such is the quality of voice and musicianship. Moreover, that talent comes not from the south coast, the Home Counties, East Anglia, the metropolis, nor even the North East, but right here in the North West.

Jane & Amanda Threlfall are based in Whittle-le-Woods, near Chorley and along with Martin Ellison on melodeon and whistle and Roger Edwards on guitar and English concertina, have put together an album, which is right up there with the best of English traditional recordings.

'Young & Single Sailor', is the ubiquitous 'broken token' song, collected in this instance by Ralph Vaughan Williams and given superb harmony treatment by the girls. From the book, 'English Songs & Ballads', published at the turn of the 19th century, comes 'Banks Of Allan Water', it features a fine rendition on concertina by Roger.

'Glorishears/Scan's Step Dance No.1', features two tunes played gloriously on melodeon and concertina. Written in the mid 17th century, 'To Althea From Prison', is a poem by Richard Lovelace, which he sent to his love, Althea, from his prison cell. It's set for guitar and melodeon in this instance and the overall effect is soothing, yet positive, thanks in the main to Jane & Amanda's vocals. Oft recorded, this is the Copper family's version of, 'Claudy Banks', which is widely regarded as a Scottish song, but its roots could very well be in the Emerald Isle. It's one of those traditional songs with an unusual beat.

A change of style to a cappella for 'Bushes & Briars', collected in Essex in 1903, it has a number of different tunes. This one shows off the range and clarity Jane & Amanda bring to a song. 'Linden Lea', is over 150 years old, written by William Barnes and set to music by, Ralph Vaughan Williams. From Wiltshire and Surrey respectively come, 'Hedger & Ditcher/Sorry The Day', both songs deal with the vexed subject of.....marriage. It features melodeon & concertina on the first song, before the unaccompanied second song. A great contrast in styles, but the marriage is complemented by Jane & Amanda.

'Lark In The Clear Air', brings Samuel Ferguson's words together with an Irish air, played on guitar & whistle. As good a version as I've heard. Two pieces merged under one banner, 'Oscar Woods Polka'. The title comes from the musician who first merged them together. A duet on concertina and melodeon, it's short, but no less sweet for that. 'Here's To The Last To Die', a song attributed to the Indian mutiny of 1857, in which the British army emerged with little credit.

Collected in Sussex 100 years ago, 'Fare Thee Well, My Dearest Dear', as the title suggests is a song of leaving. A subject that provided many songs during that period. 'Night Visiting Song', deals with a subject not openly talked about in polite society, but nonetheless acceptable for all that. It starts slowly and builds to a crescendo. A tune first heard in the Red Cat, Heapey, played by, Bert Wilkinson of Whalley. 'Clitheroe', was originally a song, but this up-tempo number on melodeon and concertina, provides a fitting final track on this CD.

There is much to admire in the overall feel and sound of this offering, which is extremely well produced. I'm sure that quality will ensure a much wider audience for this talented quartet.

David Jones

#### STEVE TILSTON 'The Greening Wind' [Hubris Records HCRD002] (Tel./Fax 01535642988)

Subtitled a 'collection of songs and instrumental pieces from 1971/1992' this is as good a time as any for Steve to take stock of his distinguished musical career on labels the like of Village Thing, Cornucopia and Run River. Steve's is a name that I've seemingly always been aware of but only in the past 10 or so years has he finally broken on through in Folk's mainstream consciousness Originally from Liverpool (not many people know

that!) his musicianship is as assured and confident as you'd expect from a person who's played with John Renbourn, the Ballet Rambert and well you name'em!

The informative insert notes are exactly what you'd expect from the man and are as comprehensive as they are erudite, 'Another Place To Hide', and, 'These Days' ~ are stand-out tracks to these ears but nothing on this collation can be faulted. There's enthusiasm and thoughtfulness amongst the often personal song-paintings and of course Simon Nicol has in recent years, come to value the strength and bite of Tilston's writing. Me? Erm... it took two Petes (Bellamy and Rimmer) to turn me on in the mid-80's so I'm somewhat a late-developer but those seeking an accessible introduction to material prior to the 'All Under The Sun' album could do no better than to begin here An entertaining, quite inspiring listen and one with heart and soul in abundance Now read on\_.

Clive Pownceby

#### GORDON TYRRALL 'So I've Heard' [GAHO Music GAH02]

In which the long-established, jobbing folkster, drawing mainly on his current live set explores mainly traditional material from the tale-telling, scene-setting end of the spectrum. 'The Suffolk Miracle' 'Higher Germany' and a nice truncated version of 'Lord Bateman' that leaves the noble lord still in the Turkish prison are typical of the ballad fare on the menu and songs from seminal influences such as Joseph Taylor and Phoebe Smith are featured. It's good too, to see an oft-overlooked but favourite singer of mine from Sussex, George, Pop' Maynard getting a look-in ('Down By The Seaside')

Gordon details how this CD is a tribute to such source singers and it's an immensely affecting album; extremely accomplished and one to be hugged to the heart. Ian Fairbairn's fiddle provides especially sympathetic accompaniment to our boy's guitar/flute/whistle and voice but Granville Bowen and Rob van Sante are fundamental too in providing an overall, band, feel and not just mates roped in for the sessions Gordon's very longevity on the scene speaks volumes about his commitment to the bedrock club and festival circuit Sure this could have been a higher profile/big budget recording though knowing the man such an approach would never fit easily with him - this is business as usual and all the better for it

Clive Pownceby

#### THE JOHN WRIGHT BAND - 'Language Of The Heart' [FMS 2090].

The John Wright Band's reputation has been founded on choosing just the right material and then putting their own interpretation on it, before delivering it in a way that captivates the audience. 'Language Of The Heart', does just that, with material garnered from so many respected songwriters.

David Wilcox wrote the opening track, 'Show The Way', which tells how love really can surmount obstacles. Kieran Halpin's song writing has long inspired the band, their 'writer in residence', provides, 'Hold On', a song pleading for another chance in love. It's the theme of love that's the thread throughout the CD, with the emotion in John's voice never failing to deliver the degree of intensity required to bring the song down to a personal level.

Cat Stevens wrote, 'How Can I Tell You', that listens in to one of those intimate moments shared by two lovers. We often fabricate the truth to suit our own motives, but we are also economical with the truth without even knowing it. 'We Lie', was co-written by Chris While & Ashley Hutchings.

A move up-tempo comes with, 'Good Noise', by American, John

Gorka and then gives way to one of the most thought provoking and controversial songs I've heard for a long time. Written by Richard Shindell, 'The Ballad Of Mary Magdalene', tells of a long held belief by many, that Jesus had a meaningful relationship with this woman from Palestine. It's made all the more poignant by John's delivery.

'Black Clothes', is from Robin Laing, another writer and performer much respected by the band. It tells of Robin's longing to see his partner, Ursula, again, after a long period away on the road. It's complimented at the end with a fiddle solo, written by Stewart, 'Black Jacket Reel'. The title track, 'Language Of The Heart', demonstrates how words can sometimes be superfluous in certain situations.

Celebrated American singer/songwriter, Lucy Kaplansky co-wrote, 'If You Could See'. Despite the distance between two people, it's that all embracing thought that keeps the fire burning brightly. The lyrics of 'Raven In The Storm', by John Gorka, defy description, but despite that, we can all find something in the song that we can relate to.

A poem by Mavis Taylor, set to music by Mike Silver, again highlights the chequered past of Northern Ireland. 'Fragile Peace', it may be, but hope for a permanent solution springs eternal. Richard Shindell's second offering on the album, 'Fishing', is an up to date interpretation on an ancient theme. The outstanding track for me is, 'Not For The Love Of The Money', by Canadian, Tim Harrison. Money as we all know is important in life, but not as important as life itself and what we really feel. Follow your heart and the rest will surely follow. 'Time For Leaving', by Mike Silver brings this remarkable recording to a conclusion.

Produced by the aforementioned Cornish singer/songwriter, Mike Silver, this CD charts just how far the band has come in a relatively short space of time. Kenny's flawless guitar playing, Stewart's innovative fiddle playing, both allied to John's distinctive voice, add up to one of the fastest growing phenomena on the folk scene both here and on the continent, where the band enjoy real adulation.

They continue to be friendly and unassuming both on and off stage, which is refreshing. More importantly, their music continues to go from strength to strength. This is a CD that will be deservedly played to a standstill.

David Jones

#### THE YARDARM "From Green to Grey (Little Room Studio LITRMCD 018)

The latest vogue seems to be for the reissue of what has virtually become, with the passing of time, archive material, but it is no less welcome for all that. In this instance Wrexham's own folk legends, Yardarm, in their original duo format of John Evans and Goff Jones (joined by bass player Phil James on their second record release), have reissued their 1970 & 1973 vinyl albums on one CD. They have taken tracks 1 to 12 from their second album and tracks 13 to 20 from their earlier album.

'From Green to Grey' has been produced by Chester's Pete Massey at his Little Room Studio; and a good job he has made of it too. The material is typical of the repertoire that has stood the duo in such good stead as residents of clubs in and around Wrexham for 30 years. The sound will also be instantly recognisable to their many fans with John's strong vocal leads, complemented by Goff's powerful and very tight harmonies. Instrumentally too, there is not much "daylight" between their instrumentation of 6 & 12 string guitars, 5 string banjo, fiddle and bass.

With 20 songs, from traditional standards like "The Beggar Comes", "Van Dieman's Land" and "10,000 Miles Away" to contemporary songs of the times like Harvey Andrews "Writer Of Songs", The Strawbs, "I'll Show You Where To Sleep" and one of Goff's own compositions, "An Empty Seat", it is terrific value at just £8.00, and holds the listener's attention throughout. Amongst my favourites are Archie Fisher's, "The Shipyard Apprentice", Alan Taylor's romantic Romany ditty, "In My Caravan", the Gordon Lightfoot classic, "Bitter Green" and, best of all, "I Am The Great Sun", a poem written by Charles Corsley, taken from a tombstone epitaph, and reputedly set to music by Archie Fisher. On the latter, Pete McCreeh augments the band on guitar; he also wrote, and plays on, "Jodie". I can pay Yardarm no greater compliment than to quote from the 1970 sleeve notes written by that master craftsman Archie Fisher - "good songs, sensitively treated demand the respect of all, whether they be traditional or contemporary. Such a range of quality material and tasteful accompaniments are found on this recording"

A great buy for any folk followers and a fine example of why Yardarm are still doing the business today and why folk, as a music form, is so enduring. Phone Goff on 01978 755478 to order your copy or, better still, pop down to The Wrexham Folk & Acoustic Music Club which meets every 1st and 3rd Thursday of the month at Wrexham Musical Theatre Society, 1, Salop Road, Wrexham, and enjoy Yardarm live before taking their CD home with you.

Ian Chesterman

## OBITUARY

#### KEN CHESTERMAN - 1947 TO 2001

On the small grassy knoll above the busy main road running through Helsby a hundred or more people had gathered, many patiently waiting in the bitterly cold January air, to gain admittance to the ancient church of St. Paul's. All were waiting to say goodbye to a much missed colleague and friend, many turning out in force from the local Chester and North Wales folk scene.

KEN CHESTERMAN had fought a long and brave battle against cancer before passing away on Monday 8th January. He was only 53, comparatively young in these days of expectant longevity, but he had lived life to the full, achieving more in his short span than many others do in double his years.

He was a man of many talents, a well respected architect whose work leaves a lasting legacy behind him in the brick, concrete, wood and glass of the many buildings that benefited from his gift for design, from pubs and stables to racecourse stands and even a narrowboat for the disabled. During his working life he was privileged to meet the Queen Mother on two occasions. He was also an avid traveller, an unashamed Francophile who really enjoyed his annual holidays to two shared French properties. In addition, his travels had also taken him around the world, including New Zealand and Cape Breton Island.

However, it is as a musician, and a brilliant one, that we will always remember him. My own memories of our early days together are still vivid when, as constant companions in our youth, we set off on our musical journey together in 1963 as "The Cousins", before being joined, in 1968, by young Chester singer Rosemary Price. I still recall, with fondness, our days "on the road" at concerts, clubs, T.V. and Radio shows before we went our separate ways in 1970. Ken carried on with his music, running

the Kelsall Folk Club for several years with Hilary Watmough, in addition to becoming to becoming a staunch supporter and member of the Chester Morris Men. He also had a thirteen year unbroken stretch with The Clog & Whippet Ceilidh Band and, in later years, had played with Chester's John Finnan (founder of Chester's first folk club in 1964) and Frank Welcome.

He was equally adept on guitar, mandolin and fiddle, winning the Alnwick Fiddle Championship 3 times and never failing to attend the event in 20 years, the last time being in November. All this was despite a major operation in the 1980's that left him slightly paralysed down one side and wondering whether he would ever play again, but, like the fighter he was, he overcame this disability and went on to play better than ever. Even in the last few months of his life, and almost with renewed vigour, he continued to play the music he had always loved, performing at concerts in Frodsham, Wrexham and Kingsley and leaving, as a musical legacy, a CD and video of the Frodsham and Wrexham concerts. Even in this, his motives were entirely selfless in that he raised some £3000:00 for cancer research from these events, plus CD and video sales, often rising from his sick bed to attend and play.

He was a truly remarkable man and, as we all paid tribute on that cold January morning by attending the simple service with it's two hymns and well chosen prayers, everyone had their own treasured memories of moments spent in his company down the years. Our sympathy goes to his widow Barbara and his family but he will also be greatly missed by his work colleagues and those of us on the folk scene who had known him for so long. We have all been left the poorer for his passing - goodbye old friend.

Ian Chesterman

## NEWSREEL



The recent launch of **Musicroom.com** ([www.musicroom.com](http://www.musicroom.com)) has created Europe's premier online destination for sheet music, music tuition and music related books. Parent company Music Sales Limited is the largest publisher of printed music in Europe and has over 30 years experience in this specialised market. The site will offer a revolutionary sheet music download service.

WHITBY FOLK WEEK 20TH ANNUAL HIRING FAIR will take place on Sunday 19th August 2001 as part of Whitby Folk Week. The Hiring Fair is a unique opportunity for the aspiring acts on the folk scene to place themselves before a discerning audience in a professional setting. If you are an aspirant contact: - John Prentice c/o Po Box 44, Selby, North Yorkshire YO8 9YP or telephone 01246 566 522.

There was a most pertinent letter in The Independent on 10th October 2000 entitled 'Embarrassed English' by Roy Burfoot of Norfolk. It begins "Why is it that the traditions and customs of other countries are always treated with respect as legitimate artistic endeavours whereas ancient English traditions are held up to ridicule." The writer, having worked in many countries, bemoans the comparative lack of television and mainstream radio programmes dedicated to traditional entertainment in Britain.

The Countryside Agency has announced a new grant round for Local Heritage Initiative. Local communities, groups and societies are invited to apply for funds from the scheme that is

run by the Countryside Agency (with funding of £8million from the Heritage Lottery Fund and £1million from the Nationwide Building Society). The initiative provides grants - from £3000 to £15000 - to encourage communities to take practical action to care for their local heritage. A very wide range of heritage types are eligible for funding - industrial, archaeological, natural, built and customs and traditions. For more information and an application form call the LHI Information Line on 01226 719 019 or click on [www.lhi.org.uk](http://www.lhi.org.uk)


Kathryn Roberts and Sean Lakeman : Return to folk It is long overdue that Kathryn Roberts returns to her roots as a folk singer of the highest calibre. Not since her renowned award winning partnership with Kate Rusby has Kathryn focused on the folk scene that nurtured her musical career.

Now with fellow 'Equation' member guitarist Sean Lakeman she hopes to re-capture the inspiring rapport that exists between performer and audience on an intimate folk stage. With an eclectic repertoire of traditional song alongside favourites from the likes of Randy Newman and Suzanne Vega, Kathryn and Sean wear their roots and influences proudly on their sleeves.

As the lead singer for the well-known Folk-Rock Crossover band 'Equation', Kathryn has toured the world with the group and continues to play to packed houses from Los Angeles to Lisbon. Although commitments with the band mean that opportunities for folk club and festival appearances are limited, playing them is something close to her heart. Sean shares her affection as his early career was also launched upon the folk club circuit, both as an accompanist to geordie fiddle favourite Tom McConville and with his two siblings as 'The Lakeman Brothers'.

CD or Cassette Demos are available on request as are all other promotional materials.

For more details and booking information please contact :  
 Kathryn : (01822)855494  
 E-Mail : [seanandkath@onetel.net.uk](mailto:seanandkath@onetel.net.uk)  
 OR if unavailable due to touring :  
 CMMmanagement : Joy, (01822) 852274 / Fax : (01822) 854332  
 E-Mail : [jlak138520@aol.com](mailto:jlak138520@aol.com)  
 Website : [WWW.equation.fm](http://WWW.equation.fm)  
 CMM, The Firs , Crapstone, Yelverton, Devon, PL207PJ



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'

### Joe Stead - The Ramblings of an Old Codger. February 2001.

So in the end America went Republican. Do I hear the Brits saying "So what?" And "Who cares?" Well I have to confess that I was none too impressed when Clinton became president. He appeared to me at the time to be the biggest nonentity on the planet, a man totally devoid of personality. However if you leave all that silly sex stuff out of the equation it is arguable, at least from a British point of view, that he turned out to be one of the finest American presidents of the century. Clinton did more for world peace than any other president I can think of. He knocked English and Irish heads together (especially the English) and he worked ceaselessly in the Middle East to try to find a solution to the Jewish/Arab problem. I can't see Bush doing much peace making. A recent TV documentary highlighted his many shortcomings and his determination to see the Star Wars project through with Britain as the front line of defence. Worrying times? I think so.

But now to some really exciting news which might prove Bush to be just what we need up here in Yorkshire. Rumours are fast spreading round town that President Bush has ancestors right here in Sowerby Bridge. Goodness me this does sound exciting and certainly worth exploiting. We could soon have American tourists here with or without their big fast cars putting thousands and thousands of dollars into our economy. And God knows we need it - there are more second hand junk shops in Wharf Street than there are barbers. And that's saying something. We could twin the town up with some place in Texas and bring back the death penalty. There is, after all, that famous gibbet just down the road in Halifax and I'm informed it's still in working order. The first (or so it is rumoured) gibbet in Europe could also become the latest and last. We were beheading people here in Halifax long before the French started it. We could even bring back the law about people who escape being freemen once they've crossed the river. With public executions, like in the old days, our economy would soar especially if we claimed to be using the oldest gibbet in the world! Those against executions could assist prisoners to escape to the other side of the river, and those in favour could bring back the huntsmen with their horns and dogs and chase escaped prisoners down Gibbet Street instead of ripping foxes apart. Just the fare for Republicans and Royalists alike! Think of the TV rights. Frankly I'm all for it. All we need is the right agency to promote it! Watch this space, I'm working on it.

It's rewarding to know that on the whole these newsletters are being well received globally although I sometimes wonder as I sit and write them if they are nothing but self-indulgent twaddle. They began simply to keep my 26 world wide fans happily aware of what I was up to. After all when you have a world wide fan club that numbers 26 people you have to try to do something to make them feel wanted and important. Show of Hands have a fan club numbering thousands - and deservedly so Show of Hands have an incredible talent. But how do you cater for 26 misguided souls who crave after an ageing bearded hippy who stands behind an out of tune banjo singing songs in 14/17 time. It's not easy. But then life never was. So the 26 mail shots have become 603 and the over all response from the 603 has been so rewarding that I will keep up this crazy business for a while longer. However if you want to cancel - just shout at me.

Whilst I'm talking numbers - I've just noticed that the number of visitors to my web site has increased quite incredibly to just under 1000 over the last few weeks, with over 150 visitors in January alone. I'm sure this increase in traffic has something to do with my Ramblings. If you want to be number 1000 visitor to

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my web site you simply have to log on to....  
[www.joestead.com](http://www.joestead.com)

Do you remember Danny Doyle? He topped the charts both in England and Ireland in the 1960's with the song "Step it out Mary". Do you remember that one? "Step it out Mary my fine daughter, Step it out Mary if you can, Step it out Mary my fine daughter, Show your legs to the countryman". Danny used to come to the folk club in Dartford that I ran with an old chum called Roy Duffin. (More about Roy later in this letter). Danny came down from Battersea every week. Suddenly, just before Christmas of 1965 I think it was, Danny's father died and he went back to Ireland for the funeral. Danny never came back to England to live after that. Somebody of importance heard him singing in a pub and whoosh he was top of the hit parade. Danny wrote to me last month. He's living in America now, somewhere near Washington.

Dear Joe, First, a very happy new year and many of them. Second, a very happy millennium, and many of them. I hope you are in the best of health, in good voice and making the odd shilling here and there. Me, I'm in grand form, still above ground and able to sit up and take an egg and warble a note or three.

Delighted to get your wonderful "Ramblings of an old codger." It keeps me informed and amused, the latter condition now more important than ever in the gloom induced by the impending arrival of Mr. Bush and his coterie of corporate cheerleaders and their determination to make the military industrial complex wealthier than they already are. Sweet Heart of Jesus but spare me from Republicans. Anyway, enough of that. Please keep me on your mailing list.

I fervently hope that the next time you are in these parts I will be unemployed for the occasion and can turn up and renew old acquaintance. I'm the fella' with the grey beard wearing a cap which covers the hole in me ozone layer. Be good Joe, All the very best to you. Danny Doyle.

I think I've got another old pal called Wayne Debeugny. Wayne writes reviews for Folk on Tap. But to my knowledge I've never met him. But we must to an extent be on the same wavelength - so I think I ought to meet him one day. Wayne has reviewed all of my cd's for Folk on Tap over the years and he seems to have liked all of 'em. Here's what Wayne had to say about Valparaiso.

Were this record a book there's no doubt (in my mind) it would be called 'Saltwater Sailing for Dummies'; and it would be essential reading for we, the unsuspecting public, as we find ourselves aboard a merchantman bound for far flung climes in most inhospitable times. Mr Stead's intention is to give one an idea of what it was like to ship out from Liverpool and head for Valparaiso - round the Horn - with all its attendant hardships. It is supposed to be a cold December day in 1860 when one embarks on the voyage, so be sure to wear your mittens and woollen undies when you start listening.

As the album progresses we are informed of our geographical location, the state of the weather, and what sails should be in use. An appropriate shanty is sung along with a description of what is going on. All in all, the album is a very enjoyable experience - informing and entertaining - and giving enough of an idea of what life on board was like as to make one appreciate terra firma even more. Joe Stead (as the shantyman and thus avoiding the hard work) and the rest of the crew give a most exuberant account of themselves - despite some extremely adverse weather conditions.

Very different and enjoyable - but I for one will be sticking with the Gosport Ferry. Wayne Debeugny - Folk on Tap January -

March 2001 (Winter Issue).

I got a wonderful little ditty sent in to me by Trevor Lister who is the editor of "Folk Roundabout". Trevor has changed the words to the old sea shanty "Way down in Florida". It reads thus....(obviously you stick the chorus in after each verse).

Way down South where the votes all mount  
Way down in Florida!  
Judges say that they don't count  
We'll roll the old poll down

Rollin', rollin', rollin' the old poll down,  
That lost vote of mine's On the Georgia Line  
And We'll roll the old poll down.

Southern voting can be Gory  
Way down in Florida!  
Judges tell a different story  
And we'll Roll the old poll down

Poll 'em low or poll 'em high  
Way down in Florida!  
Democracy will surely die  
And we'll roll the old poll down

Democracy the U/S way  
Way down in Florida!  
KKK it rules OK!  
And we'll roll the old poll down

I've been saddened with the news of two more deaths. It seems with each month I report on friends dying. Many of you will probably already know that Isaac Guillory died on News Years Eve. Phil Beer wrote the following short obituary - which was published on the UK.MUSIC.FOLK newsgroup:-

"It is with great sadness that I have to announce the death of guitarist Isaac Guillory. He will be known to many as one of the greatest guitarists of our era. He had been battling with cancer for a while and he died at home on new years eve. He leaves behind a wife and a young family. He was born in Cuba and lived his early life in the 'states. He was a great influence on many players and will be sorely missed". - Phil Beer.

On the home front I was devastated to learn of the sudden and unexpected death on January 13th in France of Roy Duffin, a life long friend of half a century. I first met Roy at the age of nine at Junior School in South East London. Roy was four days older than me. I was Best man at his wedding, he was Best man at mine. This newsletter reaches friends in New Zealand and America as well as folk in Britain who knew Roy. I'm sure you will all be saddened by this news. If you want to write to Christine then simply contact me and I will forward her address to you. The service to celebrate his life took place at The Bedford Crematorium on Friday January 26th. About 250 people were in attendance. The service was conducted by yours truly. This was quite an ordeal as you can imagine - but somehow I managed to stay very focussed.

Finally to end on a smile. Here's a short but true story. I was talking to someone very recently and commented on the fact that I was suffering badly from sciatica. His retort was. "Yes I know, there's a lot of it about, I had a cold myself last week".

Still with me? OK. Remember. Keep smiling and keep singing. Joe.

PS. I was on Emmerdale Farm tonight. But of course I missed it myself, I was down the pub. Did anyone see it?

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Bill Jones, The Wilsons, Quartz, Alan Bell, Darlington Mummers,  
Th' Antiques Roadshow, Last Nights Fun, Los Gatos Pantanas,  
Cpt. Coopers Motley Crew, Marie Little, Phil & Barbara,  
Emily Walker, Faye Nesbitt, Adam & Lee Wilson,  
Colum Sands, Cockersdale, Dalta, Feet First,  
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For further details and information, please telephone: 01947-840928 or write to  
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enclosing an A5 size S.A.E (36p) please. [www.btinternet.com/~banjo.bill/len.htm](http://www.btinternet.com/~banjo.bill/len.htm)



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## PRE-FESTIVAL EVENTS:

8pm THE HOUGHTON WEAVERS IN CONCERT. SUNDAY 26th AUGUST 2001.  
MARINE HALL FLEETWOOD.

8pm CONCERT ON THE JACINTA TRAWLER, FLEETWOOD DOCK.  
MONDAY 27th AUGUST 2001.

8pm PINT & DALE (USA) IN CONCERT. NORTH EUSTON HOTEL, FLEETWOOD.  
THURSDAY 30th AUGUST 2001.

## FESTIVAL ARTISTS BOOKED SO FAR:

Show of Hands (Sun), Black Umfolosi (ZIMB), Chris While & Julie Matthews, Roy Bailey (Sat), Pierre Schryer Band (CAN), "Bill" Jones, Ben & Joe Broughton, Christina Olsen (USA) & Peter Grayling (AUS), Phil Beer Band (Sun), Kitchen Girls, Delta, Chris Sherburn & Denny Bartley's Last Nights Fun, Pint & Dale (USA), Strawhead, Tich Frier, Jane and Amanda Threlfall, Serious Kitchen, Stanley Accrington, Matt Armour, R.O.A.M, Hughie Jones, Alan Bell Band, Cross O'Th'Hands, Chouchenn, Clever To Swear, Thistle, Scolds Bridle, Keiran Means, Captain Coopers Motley Crew, Martin Ellison, Harvey Davidson, Brian Preston, Th'Antique Road Show, Rebecca Green, LocTup Together, Pat Ryan & Ken Howard, Tall Stories, Phil Brown, Evans Door, Quartz, Trouble At'Mill, Rod Marshall & Ian Wroe, The Beehive Band, Tallyman, Ian Gartside, Sundance, Fleetwood Mashers, Paul Wrigley, Festival Ceilidh Band, John Vaughan Price, Camellia, Lady & The Tramps, Ross Campbell & Richard Hone, Tom Walsh, Rough Mix, Beer For Breakfast, Joe Crane, Hugh O'Donnell, Copper Kettle, Neil Brook, Red Duster, Strange Fruit, Martin Whittell, Band From The Wood, Past Carin, Owd Fettle, Spitting On A Roast, Moorland Folk, Youthwave.

Outdoor Performers: Dr Sunshine, Flipjack Jugglers, One Step Beyond, Morris Dancers.

Comperes: John Bond, Derek Elliott, Derek Gifford, Dave Jones, Mick Peat, Brian Osborne, Glive Pownceby, Derek Stanton, John Taylor.

Clog Dance Champions: Sam Sherry, Pat Tracey, Chas Fraser, Kath Morris, Harry Cowgill, Marguerite & Tony Hill, Melanie Jordan.

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