

# FOLK *North West*

SUMMER 2001 (JUNE, JULY & AUGUST) £1.50

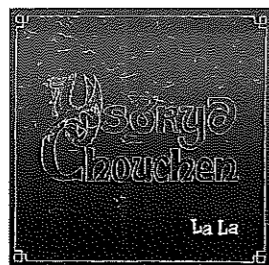
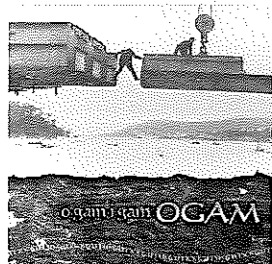


ANTHONY JOHN CLARKE

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LOCAL RADIO LISTINGS LIVE REVIEWS LETTERS ARTICLES  
ROY BAILEY INTERVIEW CLUB DATES DIARY CHAT NEWSREEL  
SPOTLIGHT ON HALE & HEARTY FOLK CLUB CD REVIEWS



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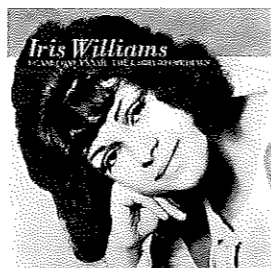
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Summer 2001

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## EDITORIAL

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Once again apologies to the postman as this issue has extended from the normal 44 pages to 52 pages. In conjunction with the 'bumper' last issue I hope we are giving value for money and making up in some small measure for the missing Winter 2000 issue. I can understand Derek Gifford's disappointment (see his letter page 21) and hope and trust that we can meet his requirement for 24 more years without interruption.

I am pleased that we get such a lot of live reviews (16 in all) from visits to Federation Clubs and venues in the North West and beyond. I am sure that there are lots of budding authors out there that could increase the scope and variety of our coverage of folk events in our area. We rely heavily on Lewis Jones and Dave Jones to 'be there' and do their bit. Actually it is not a bit that they do. They are very thorough and make detailed notes. It is nice for them to be able to sit back and relax and be 'off watch' (OK so I can hear The Bill on the TV downstairs) occasionally. If you fancy a more relaxed approach in the comfort of your living room why not contact David Jones and see if he has any CD's that you may be interested in reviewing. Perhaps you've just acquired a new CD and think it's the best thing since sliced bread (that's not very traditional, we should be baking our own bread and singing its praises) or more like a stale bun. Why not use your loaf and tell us about it (check with David Jones just to make sure he's not toasting it himself or has sent it to be given a grilling by one of his reviewers).

To extend the scope of the magazine we need more articles, interviews, anecdotes, stories, song words, poems etc from your good selves. It is always a pleasure to check the post and find that someone has taken the time and trouble to put pen to paper though we obviously prefer digit to keyboard and a floppy disc or e.mail winging its way (should that be zinging or, judging by the noise my computer makes when reluctantly communicating with the outside world, pinging its way) towards us.


I must say a big thank you to Rob Dunford who has updated all the Radio information and keeps me informed of the changes as and when they occur. Give some of the programmes a listen, let us know what the reception is like in your area and what you like and dislike about the programme. Contact them and help the presenters to maintain their shows against the axe of the schedulers. Write to the Radio Times as Rob has suggested to register your complaint (see Letters Page 20)

I have been e.mailed a lot of information about the legislation regarding Public Entertainment Licences. I am still confused by the legislation and confounded by the

apparent attitude of some Local Authorities towards live music. The legislation will eventually be changed but it will still in the meantime signal the end of some clubs or necessitate a change of venue for others. Contact Hamish and support his campaign (see Letters Page 21)

I spent a day at Lancaster Maritime Festival and thoroughly enjoyed most of it. She who normally drives stayed at home since too many shanties bring on her sea-sickness. So he who normally drinks went on the train and so had to leave in mid evening to get home before Railcrack, sorry Railtrack, discovered that people were running trains according to a pre-arranged plan - a rare sighting of a train timetable that bore a passing resemblance to reported sightings of the imminent arrival of a train - more than mere coincidence we hope. All the events in the Maritime Museum were well attended and created an excellent atmosphere. There was something special about it as it brought the museum and its exhibits to life. By contrast there was at times a little bit too much life in some of the pubs. Now I expect the uninitiated to need a bit of training in our strange ways but I would send to Strangeways those of our number, particularly artistes and people who expect quiet when it is their turn but don't see why it is equally important for them to be quiet when their limelight has faded. I was looking forward to hearing Matt Armour sing at lunchtime but had to admit defeat and catch him later in The Royal Kings Arms Hotel where £2 is insufficient to buy a pint of real ale. He reminded me of the power of protest songs and songs with a firm message and it was good to sit amongst an appreciative audience. Tom Lewis was in good form, dressed for the part and managed to control his shipmates on board The Three Mariners and usher them or hush them to seats away from the bar. Well done, promoted to Captain Tom. If you went to Lancaster write to Lancaster City Council, Tourism Services, 29 Castle Hill, Lancaster. LA1 1YN and tell them how much you value the weekend and how much it would be missed.

Finally sorry to hear that Middlewich Festival has had to be cancelled. Hope it will be back in action next year.



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'

## Folk North West Contact Information



Who do I send information to ?

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

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

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

Ken Bladen  
36, The Oaks  
Eaves Green  
Chorley  
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PR7 3QU  
Tel. No. 01257 263 678  
e.mail: four.fools@virgin.net

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Tel. No. 01942 258 459  
e.mail: Adverts@folknorthwest.co.uk

CDs or tapes for review to :-

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4, Kingfisher Close  
Swallowfields  
Pleckgat  
Blackburn  
Lancs  
BB1 8NS  
Tel. No. 01254 54877

Please note that the copy date for the next issue is July 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

## CHAIRMAN'S JOTTINGS



Just when all looked rosy in the folk garden, the festival season is in some disarray following the outbreak of the foot & mouth epidemic, as organisers try to find out just which events will or will not go ahead.

Our sympathy must go to the many farmers and associated workers many of whom find their livelihood in tatters. Middlewich Folk & Boat Festival was the first high profile festival to be cancelled and I'm sure many more festival organisers will be hoping that their event will not have to be called off.

For many rural communities, folk festivals are an important part of the economy and so there is mutual trust and a desire that everything possible must be done to save these events. But no matter what the fates hold in store, both the farmers and the festivals will return stronger for the experience.

People recently have inquired of me, 'just what is this folk music', all about? When I finally break through the myth of, Arran sweaters, long beards and finger in the ear, sitting astride a chair, they seem genuinely interested. So next time you're going along to your local club and someone you know has shown an interest in our music, suggest they join you, it could prove to be that they too will become converts and regular enthusiasts.

David Jones



### FEDERATION OFFICERS

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Youth Activities	Jenni Hyde, 13 Alresford Road, Middleton, Manchester, M24 1WU Tel 0161 654 6197
Club Dates	Chris McIlveen, Moorland View, Hargreaves Street, Huddlesden, Darwen, Lancs. BB3 3NB Tel 01254 705 895



**FOLK MUSIC  
PROGRAMMES  
ON LOCAL RADIO**

compiled by Rob Dunford



**SUNDAY**

BBC Radio Merseyside FM 95.8 MW 1485  
FOLKSCENE presented by STAN AMBROSE & GEOFF SPEED  
Sunday 7.00-8.00pm (Repeat of Thursdays broadcast)  
E MAIL:- radio.merseyside@bbc.co.uk

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 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

**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

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PROGRAMMES  
ON INTERNATIONAL RADIO**

compiled by Rob Dunford



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TRAVELLING FOLK presented by ARCHIE FISHER  
Saturday 6.30-8.00pm  
TAKE THE FLOOR presented by ROBBIE SHEPHERD  
Saturday 8.00-9.00pm  
PIPELINE presented by IAN MACINNES  
Saturday 10.00pm-01.00am (repeat of Thursday)  
TRAVELLING FOLK presented by ARCHIE FISHER  
Sunday 10.00am-12.00pm  
THE REEL BLEND presented by ROBBIE SHEPHERD

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

Friday 7.00-7.30pm  
TRADITIONAL MUSIC presented by KAREN NA HAOINE  
E MAIL:- karen.nahaoine@bbc.co.uk  
Saturday 10.05pm-12.00am  
MAINLY MUSIC presented by TONY McAULEY and COLUM SANDS  
E MAIL:- tony.mcauley@bbc.co.uk  
colum.sands@bbc.co.uk  
Sunday 6.05-7.00pm  
AN DLAOI MHULLAIGH presented by COLM MACAINDREASA  
EMAIL:- colm.macaindreasa@bbc.co.uk

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Saturday 10.15-11.00pm  
FAILTE ISTEACH presented by DONNCHA O'DULAING  
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**LIVE  
REVIEWS**

**THE BUSHBURYS** at The Trades Club, Hebden Bridge, near  
Leeds, 15 December 2000

I am a regular visitor to the Trades Club, it's an unusual venue for the reason that it is run by a committee and covers the whole spectrum of music, from lunchtime jazz sessions to more local unknown bands. The atmosphere is always cosy with a good selection of reasonably priced beers. This evening was a rescheduled concert for the Bushburys, the original gig being cancelled when the Bushburys were asked to support the Oysterband on their recent tour.

This gig is traditionally an electric version of the Bushburys with plenty of dancing, so Busby played electric bass and sang backing vocals! The band was on form playing many of their old style busking songs, "London Road", "Ghost Train" and "Sweet Lily", to name but a few. The instrumentals were also full of vitality and drive.

Eddie still managed to serve up some new songs, you heard it here first, "Shooting Star", will be the Bushburys next big hit, you will be singing it all the way home. "On the Edge" and "River Street", also deserve a mention as new songs that made an impact, I can't wait for their new CD for "Shooting Star" alone.

This was an excellent concert with energy and verve, however they are still missing the variety of another vocalist, but this was the Bushburys back to their best in a venue ideally suited to their style. I need a rest after writing this one never mind all the dancing.

Jim Woodland

**LITTLE JOHNNY ENGLAND** at Accrington Town Hall,  
21 January 2001; and LJE 'live' [LJE CD2]

Little Johnny England is a five-piece band that has burst onto the folk scene over the past twelve months. They hail from what has become known as the folk rock corridor that stretches from Northampton to Oxford and has spawned such talent as Steeleye Span, Albion Band and Fairport Convention.

I have to say their style owes something to each of these bands in musical translation, although at time a very definite style of their own shines through brightly. Their line-up is Edd on drums, Guy on fiddle, Matt on bass, Gareth Turner on melodeon and the outstanding P J Wright on guitar.

The opening instrumental track off their new live album kicked things off with its engaging Cajun rhythms. Their good friend Pete Scowther, who now resides in Switzerland, wrote 'Whisper of the Moon', it talks of elemental forces and your own mortality. 'The Gaslight March' has a traditional feel with a change of tempo and a sound that is almost Edwardian.

PJ wrote 'Johnny England', a little comment on the group name, little being the key word, for me the Steeleye Span influence comes through loud and clear on this particular track indeed it's a Morris tune from Malton. Two jigs and a reel followed 'Jack's Jig', 'Goldrush', 'Hayeswood'.

'Jenny' is a love song, again from the pen of Pete Scowther, while Gareth wrote 'Le Mystere de Box Vulgaire' for a squeezebox album with Simon Kerp. PJ plays mean slide guitar

on this number. A tale about a policeman's son from the north east and the tribulations that brings is highlighted in 'Copper's Son'.

Gareth and Guy opened the second half with 'Thomas's Mores', 'Chasing the Jack'. Composer Phil Beer would have been delighted with the outcome. Village dweller or bloated capitalist a question posed in, 'My Heart's Where My Home Used To Be', all was once safe unlike today. Guy wrote the next two tunes 'UHT', 'The Swine'; they are in such ridiculous time signatures that you need 3 1/2 legs to dance to them!!

Pete Scrowther's, 'Maybe', gave way to two tunes, 'Joust', 'Rocky Road to Pitsford', outstanding riffs as well as moody slide guitar. 'I Was A Young Man', I think can best be described as doffing your cap at tradition! 'Solway', 'Race To The Summit', two tunes written by Tom Leary and Gareth Turner respectively brought the evening to its close. They started slow and measured before giving way to an upbeat tempo. Rhythm and blues provided the deserved encore with a track off A Little Peter album, 'Dixie Chicken', a squabble between fiddle and guitar.

It was my first view of this band and they certainly provided an evening of good, rock solid (if you'll forgive the pun) music and songs. They are all undoubtedly talented musicians, who need to nail their identity as a band down quickly. That said, the self-penned material is something that will continue to evolve and endear itself as it did on this particular night to a small but beautifully formed audience.

David Jones

#### RED 10 at Gregson Lane, Hoghton, 8 February 2001

On Thursday last I ventured out into the frosty night to go folkling at Gregson Lane. In addition to the usual suspects (Trouble at Mill, Celtic Fringe, Brian Preston, even me!), a couple by the collective name of "Red10" had travelled all the way from Oswestry in Shropshire to be the featured performers. Red 10 are Black Country lass by the name of Annie and her husband Chris, a farmer's son from Oswestry. It was well worth the journey.

She does the verbals between the songs, sings backing vocals and plays the violin: He writes the songs, plays the guitar and does most of the singing. Both of them do their part very well indeed. The links between the songs were entertaining and her hold on the audience was never in doubt, despite some high class heckling. The songs themselves were beautifully performed and it helped that they were all superb songs.

Red 10 write all their own material, and every one was both evocative and lyrical. There didn't seem to be a note out of place in the tunes, nor a forced rhyme, tortured syntax or stretched scansion anywhere. Most importantly, the mood of music and lyrics always seemed to match. The phrase "finely crafted" seems appropriate. These were the sorts of songs that make you wish you could write like that. I'll give you just two examples; Firstly, the song about the 1915 soldiers had you huddling in the trenches with the infantry. Then, the song about the farmer, who had his farm auctioned out from under him, had you smelling both the cornfield and the despair; while Chris - being a farmer's son - made you realize that this song really did strike close to home for them. It wasn't the only one.

As well as writing and performing live they also sell CD's (number two out in the Summer) and have their own website [www.red10.net](http://www.red10.net) They will be up this way again and if you have the chance, first time or again, and this is a couple to catch.

Rob Hart

#### THE HENNESSYS at Cardiff Rugby Club, 9 February 2001; AR LOG at Glantaff High School, 10 February 2001

In February I spent one of the best musical weekends of my life being privileged to see, back-to-back, the two best folk/folk rock groups in Wales on what has become, for us, an annual pilgrimage to Cardiff in a long tradition stretching back 30 years.

On the Friday, after a gloriously sunny trip down, we checked into our hotel overlooking the swiftly flowing River Taff and the magnificent Millennium Stadium - even better than its media publicity. After a swift meal we walked just 300 yards down Westgate Street to the home of Cardiff Athletic Rugby Club for 8.00.p.m. to see three of Cardiff's favourite folk sons, The Hennessys. The "boys", Frank Hennessy, Dave Burns and Iolo Jones were in tremendous form and a packed clubroom gave them a great reception.

With songs from their new CD, "Homecoming", alongside old favourites like, "Grangetown Gondolier" and "Billy the Seal" from their "Cardiff After Dark" CD they held their audience enthralled through two hours of compelling entertainment. Dave's voice seems to get better with age, just like a vintage wine, and was used to great effect on Eric Bogle's great song, "The Green Fields of France" (Willie McBride)". Iolo, as always, was the musical genius on the fiddle and Frank, whose pen continues to conjure up some marvellous songs, was just being Frank. These days his music and songwriting is just one facet of this talented man whose patter and repartee, with his stories of Cardiff's colourful characters, is worth the admission price alone.

With the Brains SA (Frank says its stands for Skull Attack!) flowing freely and a buffet laid on too this very special evening all too soon came to a close with Franks definitive emigration song, "Tiger Bay", before we all tumbled out into the Cardiff (after dark) night wondering why we did not do this sort of thing more often.

As if one such evening was not enough we found ourselves doubly blessed when Dave and Iolo informed us that they were playing with Ar Log the following night at Glantaff High School, Llandaff to raise money for the National Eisteddfod in August, and as part of the bands 25th Anniversary year celebrations. We sat in the school hall, decked out for the occasion with chairs and tables, the latter adorned with candles, daffodils and Welsh Flags, drinking our Guinness and looking forward to our cawl (a soup very akin to scouse but without the red cabbage!) during the interval.

In a rare treat, Ar Log had their full nine-piece line up performing in this, their Silver Anniversary year and what a sound they produced, with the twin fiddles of Iolo Jones and Graham Pritchard driving everything and the twin harps of Gwyndaf and Dafydd Roberts close behind. The front men, Dave Burns and Geraint Glynne were vocally superb whilst, at the back keyboards, drums and bass laid down the solid foundation upon which their music really took off. Their selection of songs and tunes came from their Ar Log 4, 5 & 6 albums with impeccable arrangements and a bewildering variety of instrumentation that, at times, left the audience (including me) breathless.

Huw Caredig ( Dafydd's Iwan's actor brother of Pobl Y Cwm fame) provided a welcome and unusual introduction to each half with his recitations of poetry and prose but it was Ar Log's night. With tune sets and songs like "Megan's Daughter/Megan's Granddaughter", "Hole in the Roof", "Adieu to Dear Wales", "Hiraeth", "The Shores of Patagonia", "Lleucu Llwyd" and "Jigolo/Captain Morgan" living long in the memory. The latter was especially exciting with Iolo's own composition being followed by the tune about the Anglesey born pirate, Harry Morgan who

terrorised the Caribbean, with the band playing it in a kind of folk rock/calypso style that was very effective.

I only hope that we in the North will have the opportunity to catch them in this, their special year because we ought to be proud that this country of ours can produce one of the finest bands in the world, and let no one tell you otherwise. Yes, it was a really great weekend thanks to The Hennessys and Ar Log and long may they continue to grace the clubs and concert halls of Wales and beyond

Ian Chesterman

#### JULIE MATTHEWS with KEITH HANCOCK at Standish Folk Club, St Winifred's Parish Hall, Standish, 10 February 2001.

There are times when, out of adversity, something special and unexpected comes along. The audience at Standish turned up expecting to see Julie Matthews and regular partner, Chris While perform. Unfortunately and understandably, due to the serious illness of a family member, Chris had to be elsewhere. Julie bravely decided to go it alone for her first solo concert in almost a decade. After a few frantic phone calls - the low-tech version of lastminute.com - the club organiser, Dave Jones, managed to track down Keith Hancock, on his mobile phone. It was Saturday afternoon, and Keith was in the middle of a long-suffering bunch of Manchester City supporters watching his favourite team lose again!

Fortunately, Keith was in better form than the team he supports. He is a highly talented songwriter who has never received the credit he deserves. Other songwriters have become very rich for a lot less effort and quality. With his favoured melodeon over his shoulder, Keith produced his usual excellent set, including the wonderful, 'Chasing the Dragon', a graphical insight into the fatal powers of heroin addiction. On a lighter note we had an unaccompanied version of the 'Lullaby Song', written for a concept album around the lullaby theme, which, as Keith pointed out was likely to give you a peaceful night's sleep when you are least expecting it! 'Lads Night' recalls the youthful male Friday night homage of going straight from work to an evening of alcoholic oblivion, while, 'Dancing to Band of Gold' evokes the halcyon days - and all nighters - of Northern Soul at Wigan Casino. Appropriately, Keith finished with the timeless 'Absent Friends'; a poignant song that means something different to each individual, and never fails to bring a huge lump to the throat and the odd flood of tears from the eyes.

Julie Matthews arrived on the stage with some trepidation. She needn't have worried. Chris and Julie have a devoted following who are like an extended family. They provided Julie with a metaphorical comfort blanket. The nerves were soon forgotten as the audience supportively joined in the chorus for the opening song; 'Class Reunion', which is, ironically, about the fear of someone going back to a reunion event she is dreading, but it turns out a lot better than she expected.

Julie has already proved that she is without doubt a highly gifted songwriter and superb performer. The evening provided us with an extensive selection from her prolific song writing pen, including several from her only solo album, 'Such is Life', recorded prior to her long standing partnership with Chris. She mixed these with favourites and some rarities as well as songs she normally performs with Chris.

'Love is an Abandoned Car', Julie describes as "one of the saddest songs I've written", while 'The Devil in Me' is a powerful reminder of the self-destructive impact of alcoholism. Julie explained that Mary Black's recording of 'Thorn Upon the Rose', not only helped bring Julie's song writing talents to a wider musical audience, but, with the royalties, she also "tiled the

bathroom!"

Julie's hometown of Sheffield was once renowned worldwide for producing steel. "Go North" describes how Thatcher's policies of the 1980s decimated the industry and had a devastating impact on the workers in South Yorkshire, including Julie's father.

The second set started with a long time favourite, 'Down in the Tall Grass', originally recorded in her days with Pat Shaw. A more recent song, 'Angels Walk Among Us', from the album 'Higher Potential', was dedicated, on this occasion, to Chris's sister, Susan. Julie has the knack of weaving words and images into songs of fine cloth, none more so than on the gut wrenching 'Storm Damage'. The country flavoured ballad, 'Blue Songs on a Red Guitar', represents a bit of emotional indulgence without being too maudlin.

Two particular rarities were pulled out of the hat. The first was 'Blue Old Saturday Night', which, before performing, Julie revealed that although it was a song she and Pat Shaw regularly sang live, she's never got round to recording. 'My Secret Place', the second rarity was written and sung during her period with the Albion Band, and continued the sad reflective mood.

The spirits and tempo were lifted with the R'n'B influenced 'Diggin' Holes' - Filling 'em in! The evening finished with the uplifting feminist revenge anthem, 'Shot Through the Heart', a salutary tale of a stalking intruder who gets more than he bargained for. The obligatory encore, with audience in full singing voice, was the appropriately entitled, 'The Light in You'.

We want While and Matthews to go on for as long as possible, but we were also privileged to see a great performance, in difficult circumstances, from one of the finest talents on the folk circuit. It was a night when the audience brought out the best in her, and she brought out the best in them.

Lewis Jones

#### JOHN RENBOURN at Alexander's Jazz Bar, Chester, 11 February 2001

Alexander's Jazz Bar in Chester is not best known for folk acts in the past. But things are changing. I think it might have something to do with the efforts of Graham Bellinger etc in Root Cords who have been running Open Mike Nights on a Tuesday for over a year now. Well what-ever it is Alexander's have a feast of names on their programme including Show of Hands, The Albion Band, and believe it or not Fairport Convention amongst others. However back to last Sunday when I along with a capacity crowd of 120 were lucky enough to see and more importantly hear John Renbourn.

Looking at the audience it was obvious that with most of us we were well in the 40 plus age bracket and that many remembered him from his days with Pentangle and Bert Jansch. However there were some who were not even born when John was in his youth. There was a slight delay in the start to the proceedings as John waited for his soundman to return from the bar. As he waited he chatted to a friend of mine Bob, himself an accomplished guitarist. Bob was as happy as a sand boy after that.

John started his set with the brilliant "Angie" which as you might expect got rapturous applause. As John commented there are some tunes you just have to do. He followed this with a south Carolina number by Gary Davies and an Appalachian banjo tune in which his Martin sounded just like a five string banjo.

Next on the list was 'Goodbye Pork Pie Hat' from Charlie Mingus. Not a typical folk set I know but wow what a guitarist. A very

humorous blues number 'Getting There' with the explanatory "I'm not blue but I'm getting there" line was well received as was Mo Travis' 'Cannonball Ride'. The set ended with the classic 'Lord Franklin'. I sat there bemused it only seemed as though he had been on stage for ten minutes and yet I had savored Folk Jazz Blues and Appalachian Banjo Music and all of exceptional quality and all from one man and a Martin.

The queue at the bar was as long as that in the toilets. It was clear that every one else had sat transfixed by his playing and not missed a single note. Now all were on the move to do what they had to do and get back in time for his second set. It was introduced as a Celtic Gloom and Doom set but it was far from it and was full of life and good humour. 'Snow' a Border Pipe tune (slowed down a bit so he claimed) was his first number. If only I could play as slow as that!!

During 'Little Niles' if you had dropped a pin, everyone would have complained at the noise made. The audience was spiel bound like something in a Harry Potter story while he played Archie Fisher's 'Lindsay'. A medley of three tunes was our next delight and before we knew it again his set finished.

There was the obligatory encore; if he didn't come back the audience would have rebelled en masse. So back he came and hit us with 'Sweet Old Chicago' Not your standard folk night but with a performer such as John Renbourn giving out beautiful music in all shapes and colours you have to go see him. Or am I preaching to the converted.

On a different night at Alexander's I managed to squeeze in to catch A Handbag of Harmonies. These are a 30 or 40 piece a cappella all female ensemble which you should not miss if you get the chance. What they lack in talent they more than make up for in enthusiasm. Another real good night out.

**Rob Wright (Noddy)**

**DOUGIE MACLEAN at The Queens Hall, Widnes, 21 February 2001.**

Dougie MacLean is an internationally acclaimed singer songwriter and one of Scotland's folk icons. In front of an enthusiastic, sizeable, and appreciative audience, at this mid sized venue, he produced a set that included a selection of his recent recordings as well as some older favourites.

MacLean has the right personality, and extensive experience on the folk circuit, to strike up an instant rapport with his audience. He has an endearing manner and a gentle, slightly off beat, Celtic sense of humour. The evening began with insistent driving rhythms of 'Holding back', with MacLean accompanying himself, as he did all evening, on one of two acoustic guitars. Taken from the album 'Marching Mystery', it is typical of MacLean's lyrical evocative imagery and familiar melodies. 'Stepping Stone' followed this; a tribute to the people of his village who form a close knit community and, he says, help him keep his feet on the ground.

'Long Island Tea', Dougie describes as a newish song, and it gave him the chance to try out his new guitar. Dougie's friend, Gordon Duncan, got the idea for the tune and MacLean added the words. The drink, to which the title refers, is not a refreshing cup of Typhoo, but a mixture of seven different spirits in one glass.

Written for his great great uncle, Fergus, a fisherman and crofter on the Isle of Mull, 'Ready for the Storm' is probably one of MacLean's best-known compositions. The lyrics convey the vision, passion and impact of uncontrolled storms on an exposed

place like Mull, at once both beautiful and frightening.

The beautiful, natural Caledonian landscape is featured again in 'Feel so Near', that was written on the west coast of the Hebridean outpost of Lewes, where the winds are sometimes so powerful they can almost literally blow you away. MacLean also used the opportunity to demonstrate his flash harmonica playing, drawing wild applause from the audience for his prowess on the instrument. In 'Someone to Carry Me', he returns to the sea for his inspiration. Although brought up in landlocked Perthshire, Dougie started to learn about the sea when, ten years ago, he began spending more time around Lewes.

'Talking with my Father' was written to reflect Dougie's feelings that he was becoming more like his father each day. Introducing the song, he recalled that in his youth he went off travelling to far away places to 'find' himself, only to discover his true self at home.

A crofter from Loch Tae wrote 'The Land is all the Marquis' about the local aristocrat who owned everything in sight, followed at the opening of the second set by 'Eternity', a song MacLean wrote for his grandfather who only conversed in his native Gaelic.

The delicate emotive love song, 'Broken Wings', is one of the finest ballads MacLean has written, having been covered extensively, most notably by Mary Black; while, the message of 'You Can Fall But You Must Not Lie Down', another new song, is that it's better to make mistakes and learn from them, rather than doing nothing at all.

Losing family members and friends through bereavement is a part of life, and 'Hide the Wind' is in memory of, and a positive response to losing, his uncle Bob, who died a few years ago. This preceded the two encores that brought the evening to a fitting climax. The excellent 'This Love Will Carry' brought us back to the importance of the support of friends and family, showing us that with the people you love around you, you can get through the worst that life can bring.

Robert Burns is revered as one of Scotland's finest poets and has provided his nation with a wealth of folk material. So, it was perhaps no surprise that MacLean decided to end the evening by drawing on one of the bard's compositions, 'Green Grow the Rashes (rushes)' (for those worried that it's about skin complaints!). With his distinctive style, he manages to combine Caledonian and transatlantic traditions in a way that brings together check tartan and blue denim. Dougie MacLean is undoubtedly one of Scotland's greatest exponents of the Celtic tradition.

**Lewis Jones**

**ANTHONY JOHN CLARKE at The Railway, Lymm, 8th March 2001.**

Not being a regular attender at folk clubs of any kind, it was going to take a real draw to get me, and my friend, to leave our cosy armchairs and travel down the motorway to The Railway at Lymm. Anthony John Clarke was just that draw. We had seen him perform at Westhoughton a month or so before, and so knew we would be in for a real treat. The cosy armchair or Lymm..... no contest! We were not disappointed.

After a small blip, (a detour of about three miles), we found The Railway and turned up just in time to hear Don and Heather Davies singing their last couple of songs and their introduction of the guest artist Anthony John Clarke.

With his opening song 'Blame It On Dolores', Anthony John immediately set the tone of the evening and established an easy

rapport with his audience. It also left us all wondering who the intriguing Dolores might be. As Anthony settled himself into his programme, he presented us with a whole range of original songs that engaged us on all emotional levels. We were variously entertained with humorous songs such as 'Too Long At The Fair' and 'Killaloo', and songs, such as 'The Broken Years' and 'Gloria', that were both poignant and evocative. A new song I would like to mention is 'Johnny Bought Himself A Brand New Guitar, It Was Red'. Yes, it does have a very long title but it is a particularly lovely song and one that the audience seemed to appreciate.

Anthony's talent for song writing and his commitment to this was evident, especially when singing about his experiences growing up in the 'troubles' in Ireland. 'The Marching Season', 'Peace Line', 'Ireland's Burning' and 'Irish Eyes' were all sung with real conviction and they truly connected with his audience. Part way through the evening Anthony asked us all to think about which folk song would be the best ever written. The audience, at ease and relaxed, responded to this quite naturally. He certainly demonstrated that he could be equally at home entertaining a large audience, as at Westhoughton, or a more intimate setting, as at The Railway. The whole programme was well-balanced, thought provoking and most of all...fun! My only disappointment was that we didn't hear his new song about Jesus going to Belfast on Christmas Eve, which had really impressed us at Westhoughton. The evening was rounded off with 'Make Me Famous', and finally 'But Then I'm Irish', which led seamlessly into Anthony's own favourite folk song 'Where Have All The Flowers Gone'. Before we left we bought one of Anthony's CDs, which I have to say, is extremely good value.

**Elizabeth van de Waal**

**OYSTERBAND at Accrington Town Hall, 9 March 2001; and 'Granite Years' Best of 1986-1997, cook cd 196**

Real legends on the folk circuit are few and far between but without doubt the Oysterband fall squarely in that category. An audience of more than 250 were chomping at the bit by the time the five good men and true took to the stage and the mutual admiration and respect between both parties was evident from the first note played.

The obligatory dancing was immediate; with the stains of the ever-popular 'Native Son' with its heavy welsh overtones providing the perfect opening. A dig at politicians with the slightly gentler 'Voices' followed, before another subtle tempo change brought. 'Be My Luck'.

A set of English jigs under the banner of 'Biswep of Chesters' preceding some hauntingly beautiful lyrics that reflected the past in 'This Is The Voice'. 'Sail On By' was followed by 'Deep Dark Ocean' and in the context of what had gone before, by definition, was almost a ballad!! The more we hear, the less we understand, as we try to make sense of the world, the message clearly defined in 'Everywhere I Go'! A traditional song recorded by the band some fifteen years ago tells how a lover mistook his girl for a swan and shot her, the girl in question 'Molly Bond'.

The impact at the start of the second half was instant, with the ever-popular up-tempo, 'Now I'm Up, I Can't Get Down'. Having spent much time during their career attending weird Spanish festivals, the experiences gleaned are all brought together in, 'Road to Santiago'.

The Oysterband's intrinsic view of Englishness, include green hills and hymns combined. They add up to one of their most popular numbers, 'One Green Hill'. 'Deserter' came about after one of the band read a book about a Russian gypsy and combined that with the feeling of being on the edge. Folk rock at

its premium best in the form of 'Movin' On' brought the desired reaction from the audience a tale of love and politics combined.

'By Northern Lights', 'All That Way' and the traditional Irish number 'Rambling Irishman' followed and they set things up nicely for the solo cello introduction on the song about drinking and friendship 'Here's To You', the dance floor instantly filled as the great tempo ensued. The band wound up to the official 'last' song, 'Blood Wedding', that those who have attended an Oysterband concert will know only too well. This point reached is only a place for negotiation!! What's left of musicians after a few years is answered in the 'Shooting End Of Life'.

'Oxford Girl' is a ballad of a woman harshly dealt with who finally has her say. Leon Rosselson's fascination with the English civil war is evident in 'The World Turned Upside Down'. 'We Leave Right Now' is a song of relationships before the fifth and final encore, a tale of adolescence, 'Gravity Years' brought down the curtain with definite strains of the late Jimmy Shand.

A new double album brings together the best of the band that was played in its present form for 15 years. Their music knows no bounds and they are masters of working an audience. The skill and dedication put into each performance looks deceptively laid back, which is a sure sign of a lot of hard work and a belief that what they do brings pleasure to so many.

**David Jones**

**JOHN WRIGHT and MAURICE DICKSON at Standish Folk Club, St Winifred's Parish Hall, Standish, 10 March 2001.**

John Wright's pedigree is well known; Maurice Dickson may be less familiar to folk audiences on the British mainland. Maurice is from Northern Ireland; as well as being a virtuoso acoustic guitarist, he also writes some great songs, and, by the way, he's not a bad singer. This was their first live performance together.

Helen Vincent, who hails from Lancaster, provided the support set. Helen writes her own material and plays acoustic guitar. She interspersed her own songs with the John Martyn classic, 'May you Never', Chrissie Hennessey's angst ridden, 'All the Lies That You Told Me', and the again in vogue traditional classic, 'The Water is Wide'. Her voice, for those of you old enough to remember, is reminiscent of Bridget St John, with a hint of Jakki Whittren. Unfortunately, her performance was muted due to a heavy cold, but Helen shows promise as a songwriter/performer.

John, in his usual phlegmatic mood, and the ebullient Maurice moved straight into attention grabbing mode. The opening song recounted Franklyn's desperate search for the North West passage. The mood and tempo were more restrained with John's poignant rendition of Brian Bedford much celebrated song, 'What's the Use of Wings'; and 'Heaven to be Near Thee', for which John Clare, the English poet, provided the words, and Yorkshireman, Gordon Tyrell, the music.

Dressed threateningly, and looking somewhat sinister, in baseball cap and dark glasses, Maurice took (left) centre stage on the humorous 'Blues All Day', intended as a stress buster, with cross dressing undertones! In a more serious vein he returned to finish an excellent first half with his own composition, the powerful 'Where Eagles Fly'. Written in 1989, it's a resonant tale about someone who regularly hits the bottle to take his spirits up where the eagles fly, never quite knowing where he's going to land.

We were treated to several songs during the evening from John's solo album, 'A Few Short Lines'. There was a deliberate thread of songs, running through the performance, from the Irish tradition. These were exemplified by the beautiful ballad, 'Ned of the Hill', a tale of a minstrel waiting patiently at the gates of a



castle for his true love, a wonderful version of 'Raglan Road' - an old and trusted Dublin ballad, made famous by the Dubliners - and 'Carrickfergus', one of the greatest of all Irish traditional songs. 'Carrickfergus' is a simple, but outstanding, folk song that never fails to stir tearful emotions. John's sensitive interpretation did it full justice and was one of the high spots of the night.

Maurice resumed on his own after the interval and demonstrated his complex intricate range of guitar skills and tempo changes on 'The Jester's Dance', written whilst passing on tour through Ireland, Scotland, England, Holland and Germany. He wrote 'Where the Soft Winds Blow' as a dedication to a tramp called Davy. As so many tramps experience damp cold conditions, this song is about a warm mythical place to which they can retire. John came back to join his partner on another of Maurice's compositions, 'More Than She'. This song of unrequited love was inspired by his attraction towards a female singer he saw across a crowded room at a folk festival.

'Starry Night' was notable not only for John's fine delivery of Davy Spillane's song, but also for Maurice's harmonica solo. Christie Moore and Hamish Imlach have recorded 'Black is the Colour', and, before John sang it, he explained that it was relatively recently rediscovered in the Appalachian mountains, thought to have been taken over there by Scots who emigrated to America.

John provided an unaccompanied version of the Scottish traditional ballad, 'Dumbarton's Drums', with the audience joining in commendably on the chorus. Maurice returned to help out, with a rousing accompaniment from the floor, on the well-known old Irish anti war song, 'The Kerry Recruit'.

As the pair were greeted ecstatically for the obligatory encore, in fitting with the Irish flavour of the evening, John, through his sensitive vocal portrayal, and Maurice, with his sublime mastery of the guitar, breathed new life into the classic 'Danny Boy'. It was a fitting note on which to end a glorious evening from two artists performing for the first - and hopefully not the last - time together.

The concert coincided with the news that, after five years of tremendous success, from February next year the John Wright Band will be going their separate ways. If the end of the John Wright Band marks the sad end of a notable folk chapter, there could be no better way of starting the next one by seeing these two perform regularly together.

Lewis Jones

**JANE AND AMANDA THRELFALL with ROGER EDWARDS AND MARTIN ELLISON at the Wooden Horse Folk Club, Rainford, 18 March 2001**

The visit of Jane, Amanda, Roger and Martin to the Wooden Horse was a very English experience, and the timing of it, though purely coincidental, placed it in sharp contrast to the exuberance of the previous nights' celebration of Irishness on St Patrick's night.

It was full house at the Wooden Horse with more than fifty there to enjoy what turned out to be a very special occasion. Folk audiences often consist of people whose tastes differ widely across the very varied spectrum of folk music; but there are times when all are united in appreciation of artistes whose sheer quality appeals to everyone. This was one of those times.

As is the custom at the Wooden Horse, the guest night was started by one of the clubs' residents. This time it was Rob Peacock's turn and this talented singer/guitarist produced a very

accomplished opening set, with six and twelve string instruments, which included a Ralph McTell song I had not hear before; 'In the Dream Time'. Barry Dransfield's 'They Won't Let Us Go To Sea Anymore' got everyone singing the chorus and had us well primed and ready for the visitors.

Jane and Amanda started with an unaccompanied song from the Vaughan Williams collection, 'Fare Thee Well My Dearest Dear', in which we had a foretaste of what was to come in the purity and seeming simplicity of their voices, something which characterises their performance.

On 'The Banks of Allen Water', Roger and Martin joined them on concertina and melodeon. I say "joined" but you really could not hear the join. This time Amanda sang the melody with Jane adding the harmony, and the addition of the instruments playing the melody in unison added depth and texture, but in no way intruded upon the song. This is a major feature of their ensemble work in which priority is given to song and voices. The restraint of the instrumental playing enhances the overall ensemble performance and serves to underline the skill and integrity of the instrumentalists.

We were to hear further examples of this during the evening and I was particularly struck by 'To Althea From Prison'. A poem from the pen of Richard Lovelace, set to a tune by Dave Swarbrick. In this song, the perfectly blended voices of Jane and Amanda are further enhanced by the uncanny closeness of their phrasing. The way in which the lines "Fishes that tinkle in the deep", and "Minds innocent and quiet", are delivered is truly arresting. Listen to their recent album and I am sure you'll agree. Martin's restrained chords and Roger's delicate guitar make this one of the most sublime renditions of a song I have ever heard.

During the course of the evening we were treated to several songs from this fine album; 'Morning Tempest'. These included instrumentals; 'Glorishers' (Gloucestershire Morris tune) and 'Scans' Stepdance No. 1' in which melodeon and Anglo concertina play alternate lines; wonderful driving rhythms. The favourite 'Hedger and Ditcher' was on the programme and contained some nifty triple fingering on the Anglos from Roger; while, 'Linden Lea' was beautifully sung by the sisters, with the verses interspersed by lyrical breaks on the instruments.

And so went on an evening of the highest quality folk music, during which we were entertained by artistes who were in complete control of their material and performances. But all good things must end and the night was finished with 'Claudy Banks'; coolly understated, and at the same time, to use a jazz expression, swinging like mad!

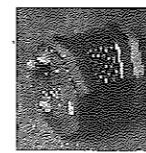
If Jane, Amanda, Roger and Martin get to read this review, I'd like to say how much we enjoyed having you at the Wooden Horse, and how your considerable talents were appreciated here. Come back soon!

Norman Wilson

**EMILY SLADE at The Travellers Rest Folk Club, St Helens, 19 March 2001**

Emily Slade is not a name that is familiar to many folk in this part of the world, so it was encouraging to the guest, and to Peter Cheetham, the organiser of this friendly club, that there was such a good attendance on the night. I attribute it to a combination of local folks' good will and sense of hospitality, mixed with curiosity to see and hear a new performer on the scene.

It turned out to be a very pleasant evening indeed, with a good representation of The Travs' regular floor singers, including a



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turn from Ring O' Bells F.C. organiser Iris Bickerstaffe in Pam Ayres mode, who kindly brought along a lively buffet supper to create such a "feel good night out", party atmosphere.

Emily, we were told, is from Hitchin in Hertfordshire where her parents run a folk club; born into it as you might say. Bram Taylor who is apparently a regular visitor to the Hitchin club, and is a friend of her parents, was present and obligingly started the evening off with a couple of songs; 'Jubilee' and 'Fragile Peace' by Mike Silver.

Emily's first song was the traditional American 'Silver Dagger', a song that is associated with Joan Baez. However, this was Emily Slade's night and she put her own stamp on the song with changing rhythms and some interesting chords on the guitar.

Every artist we know on the folk scene seeks to establish his or her own repertoire and style, and of course, Emily Slade is not an exception to this. She is putting together an interesting and varied programme of songs from the traditional, i.e. 'Silver Dagger', and an old English song 'When Gamekeepers Lie Sleeping', through to self penned numbers such as 'Laddies To Grass'; Emily's own song about the defunct tin mining industry in Cornwall. Did she know about the closed down coal pits in St Helens I wonder?

It was intriguing to hear her rendition of 'The Tinkers Lively Daughter - Red headed Ann', when I am used to hearing Denny Bartley sing it; what a contrast! She even tried her hand at a comic song when she closed the second half with 'My Grandfather's Ferret'. By the laughs, I think there were one or two who hadn't heard it before. The thought of that ferret brings tears to the eyes.

Emily comes across as someone who really enjoys what she does, and wants to succeed at it. She does have talent. Her guitar work is excellent, albeit slightly overdone at times when something simpler would do better so as not to detract from the song. But she can do it! She has a pleasing personality and is not frightened to talk to the audience; a good asset for any folk performer.

I am not a lover of vocal gymnastics myself, so Emily's inclination towards a more elaborate style of singing does not appeal to me, but that of course is a matter of personal preference. You get a feeling that she has learned well from the artistes she has met. She can sing well and plays some very neat and clever guitar to accompany her. These are early days and I think she has yet to find "her own voice" in the broad sense. When she does, I think she may well figure regularly on the folk scene.

If you would like to see her and hear her yourself, and she is well worth the trouble, I notice that she is booked at the Middlewich Festival in June.

**Norman Wilson**

#### **THE ALBION BAND at the Brewery Arts Centre, Kendal, 22 March 2001: and "Road Movies", TSCD 523**

Another year another tour, but in my experience, these constitute an event rather than just another concert. Freshness has always been the key where the Albion Band is concerned and so again it proved, with a new album skilfully interspersed with a number of old favourites.

Joe Broughton's compositions of tunes under the heading 'Landslide' kicked things off, before Kellie While weaved her personal magic on Richard Thompson's fine song 'Lucky in Life Unlucky in Love'. The Southern television series 'Ridgeriders' has become a real must see amongst people on the South coast,

with Ashley Hutchings, Chris While and Phil Beer providing the songs. A trio of offerings from the series followed performing 'Salisbury Plain', 'The Betsanger Treasure' and 'Turnpike Reel'. Ken Nicol took the lead in the aptly named 'Ken's Hornpipes' a selection as he put it from Preston, the real home of Irish music. Vibrant vocals from Kellie brought, 'Love Will Find It's Own Way Home', alive.

From the new album came 'Press Gang' dealing with the way the navy recruited their sailors, Ken leads on a song whose title now has a totally different spin on it. Written for a Radio Two programme about canals, 'Can't Get The Wares Away', is a modern folk song rooted in the tradition. The instrumental, 'Real Ale Reel', brought the first half to a varied and enjoyable conclusion.

Ken's lead, and Kellie's harmonies, brought the second half to instant life with, 'Smugglers Road', while again Joe's great propensity for lilting tunes is highlighted in customs. A story spanning two centuries, 'He Ran Out Of Road', tells how very little has changed in these changing times. Fairport Convention was originally born out of a get together at Ashley's mum's house in London's Muswell Hill between Simon Nicol, Richard Thompson and of course Ashley himself. All were inspired by the music of the 60's, which included Mr Tambourine Man by The Byrds.

Back to the new album for 'The Road Between My Wheels', featuring just Ken and Kellie, further highlighting Ken's dexterity and Kellie's effortless yet positive vocals. Ken took to the mandolin for, 'The Complete Angler', an analogy of one man's life allied to fishing. More quality vocals from Kellie on 'Go North', written by Julie Matthews for her dad in recognition of his working life. 'Three Shepherds' are a set of tunes 1) slow 2) up tempo 3) fast, fast, fast.

For their encore, some great blues licks by Ken on 'Steamroller Blues' set up the rest of the band to play other 'alien' instruments. Joe took to electric guitar, Kellie played drums whilst drummer, Neil Marshall, has obviously hidden his light under a bushel, showing us that indeed the guitar is king. Such was the impact, the audience demanded and got more, in the guise of two tunes', 'HGV' and 'The Taunton Drunk'.

Once more, this outstanding set of musicians treated us to a night of musical magic. They never fail to deliver and no matter what the make up of the band might be, the quality is forever constant. How many bands can with hand on heart make that claim? Very few I would suggest.

**David Jones**

#### **JANET RUSSELL at Northwich Folk Club, 23rd March 2001**

A number of club members had been present the previous summer when Janet had been on the bill at Acton Bridge Folk Festival, and we had taken part in a thoroughly enjoyable workshop on the Saturday afternoon. I wondered then if this might work in a folk club setting, so, ever prepared to try something new, we booked Janet to do just that. Janet was up for the idea, but aware that it hadn't been tried before, we were all just a little bit nervous.

We need not have worried. There was a good crowd in right form the start, and after a welcoming opening spot from Brenda Yates and Steve Wilde, Janet was introduced. The next hour just flew by. To see thirty-odd people of mixed age and ability stretching this way and that during the warming-up exercises was entertainment in itself, but the enthusiasm in the singing that followed was quite uplifting. Janet was perfect, setting just the right atmosphere for the event, encouraging everyone and

guiding them as they learnt the melody lines, then conducting the whole ensemble through a choral experience that was truly rewarding.

After the usual interval, the second half started with a spot from an always-welcome visitor, Gina le Faux, before Janet returned, this time in concert mode. With a diverse mixture of material, ranging from the traditional "Sailor Boy" to a (serious) Les Barker song about slave workers in Burma - "The Road To Mandalay" - and using the full extent of her marvellous voice, Janet showed why she is regarded as a first class singer and entertainer. As a bonus, she was accompanied on a couple of songs by Gina's fiddle and viola. There was a medley of Scottish songs we could have danced to, and to finish off, "Auld Lang Syne" to the original tune, much too good to be confined to one night a year!

Far too soon, the evening had passed and it was time to go home, but it was a struggle to get everyone to leave the room, so many wanted to talk to Janet before they left, most wanting simply to say "Thank you" for a great night's fun.

**John Booth**

#### **SHARPER THAN THE THORN at the Brewery Arts Centre, Kendal, 3 April 2001**

This short tour was set up to celebrate Martin Carthy's 60<sup>th</sup> birthday this year, and was put together with the invaluable help of the Arts Council of England and Folkworks, who are members of the Folk Arts Network and cover the North East and Cumbria. Martin and his wife, Norma Waterson, were joined for this tour by Alyth McCormack from the Isle of Lewes and Ireland's Kevin Mitchell who currently resides in Glasgow. Martin was first on stage to perform the much-loved ballad, 'Wife of Usher's Hole', using a Basque tune.

Norma then regaled us with 'General Wolfe', an 18<sup>th</sup> century tale set in the time when England, France, Portugal and Holland were carving up Europe by way of various battles. Kevin brought us a song about a deceased Irish hero, 'Shan O'Dwyer of the Glen', before Alyth unveiled her amazing voice with the Gaelic song, 'Uamh an Oirr', about a fairy woman and a piper, the moral being don't play fast and loose with a fairy.

A song from Dorset about the return of a lost love from the wars, 'The Welcome Sailor', illustrated succinctly why Norma's voice is much celebrated.

Back to the Irish Sea, 'Sweet Portadown', provided Kevin with the chance to sing of one of his favourite places. 'Emma' was skilfully performed by Martin the story of true lovers, he home from the sea, she the daughter of a landlord and landlady who devised a way to part him from the hard earned money made on the waves.

Alyth is named after a little Perthshire village, real berry picking country. 'False, False' is a song from the Stewarts of Blair, the story of a spurned lover. All combined they performed, 'The Bold Rogue', much to the delight of the audience.

Norma opened the second half to Martin's accompaniment on the much loved, 'Bay of Biscay', a ghost story. Always sung at a Friday night session, 'Pat Ned's Jeep', is an amusing tale sung by Kevin about the time of petrol rationing just after the war. Alyth had chosen a song from the Aberdeen area, 'Tifties Annie', the story of a miller's daughter, Annie Smith, and her love for Lord Fives Trumpeter Andrew Lammie.

A gypsy version of a song long associated with country people Martin gave 'Georgie' his own seal. He learned it from John Pearce in 1959. Norma performed Lucy Stewart's version of

'The Cruel Mother', there aren't that many taboo's in traditional music, the moral is usually the key to most traditional songs.

**David Jones**

#### **ROAM at The Tithebarn, Melling, 6 April 2001.**

Are you sometimes left exasperated when punters fail to back a clear favourite? I certainly was when only myself, and about seventy good people from Melling (not far from Aintree Race Course), each staked £4 on a sure-fire racing certainty. I am, of course, referring to the latest sparkling performance from the hugely talented and immensely entertaining ROAM.

ROAM's regular, and ever-dependable, line-up of Colin Rudd (songwriter, acoustic guitar, vocals), Rachael Anne Davies (vocals, endlessly teasing Colin) and Jayne Coyle (viola, vocals, backing up Rachael) was joined for this performance by the multi-talented Ben Walker (Uilleann pipes, various flutes, whistle, cittern, vocals, "mean" blues harmonica). Ben was appearing for the first time with ROAM, in place of his friend Chris Knowles, who normally completes the line-up but who, that evening was away pursuing his solo career. Many know Chris for his equally wide range of musical talents (Celtic harp, whistle, hammered dulcimer, Appalachian dulcimer, "slide" bouzouki, shakuhachi (bless you!)).

The Tithebarn provided an attractive setting for ROAM's performance with their changed line-up and I was keen to see how Ben Walker would fit in for Chris Knowles. As I was about to discover, he would be a resounding success. The concert opened with the aptly named "Gentle Bluebird" followed by the more upbeat "Man Comes Into Egypt". Next came what is in my view ROAM's finest song "Maybe Tomorrow", which sets to a haunting melody, lyrics expressing our despair at the lack of positive action to protect our finely balanced ecological system.

Three finely crafted Colin Rudd compositions then followed; "A Mist Has Fallen" from his Arthurian legend collection, "When I Was A Child" delightfully describing the process of growing up viewed from a child's perspective and the captivating "Love Song" which is an Oscar Wilde poem set to Colin's original melody.

Ben Walker then treated us to a selection of traditional music, which he performed on the Uilleann pipes. They have the appearance of bagpipes, which are wrapped around his body and are attached with the aid of a belt. Not only did Ben produce fine music from Uilleann pipes but he was also able to ultimately extricate himself from their clutches! Ben was then joined by Colin to perform a traditional ballad "Johnny Be Gay." A stirring composition this, but one which may have to be re-titled for ROAM's forthcoming concert in Leeds!

Taking us up to the interval, Jayne Coyle who is a graduate of the Royal Northern College of Music and an accomplished musician in her own right, performing with orchestras and string quartets, captivated the entire audience with a solo performance on her viola of "The Prelude to the First Movement of Bach's Cello Suite No.1". Close to rapturous applause! Regrettably, the bar was shut at the interval. Except it seems for Colin, who was observed carrying a can of his beloved "smooth". Never mind though, the rest of us dined well on homemade cakes and cups of tea.

The second half of the concert opened with Ben providing an impressive rendition of James Taylor's "Millworker", performed on the cittern. Next, he resumed battle with his Uilleann pipes and scored another impressive victory with "Mazurka." The acknowledged centrepiece of ROAM is the beautiful Welsh voice of Rachael Anne Davies. Of particular mention, however has to



be her powerfully expressive renditions of Jacques Brel's "If You Go Away" and Joan Baez's "Jessie". Both were treated to great applause from the audience and several tears of emotion. A change of tempo now, as ROAM performed their up-beat cautionary tale about infidelity "Don't Take It Down The Road." In similar up-beat style we were warned about vanity in "Student Days."

Time now to bring the concert to a close, and what better way than with the foot tapping satirical number "When You Were Younger." Rachael announced that she was dedicating it to Colin after he had likened himself to Bruce Springsteen! The intensity of the final applause from an audience who only three hours earlier had not previously heard ROAM perform spoke volumes to their talent and ability.

Cries for an encore were characteristically greeted with a rendition of "With You At The End." This was ROAM's expression of their sincere warmth and appreciation. Although ROAM are equally happy to perform in front of audiences large or small, I can't help imagining all five of these superb musicians simultaneously combining their talents under the ROAM banner.

It doesn't require a Turf Accountant however, to work out that a bigger band means bigger costs and bigger audiences. So please support live performances especially from quality bands like ROAM and, by doing so, treat yourself to a wonderfully unforgettable experience.

Look out for ROAM's Gig dates listed in Folk North West magazine or on Roger Liprot's excellent website dedicated to them - <http://members.tripod.co.uk/MipMapper>. If you're a Club Organiser and want to enhance your Club's reputation by booking ROAM, why not contact their manager, Pete Rudd, on 0161 226 2973 or e-mail [roam123@freenet.co.uk](mailto:roam123@freenet.co.uk). As well as supporting ROAM's live performances, you can buy their magnificent CD "Count The Stars" for just £10. The CD contains fifteen of ROAM's best-known tracks, which you will want to play over and over again. David Kidman of Traditional Music Maker was spot-on when he described it as "probably one of the most captivating beautiful albums I own."

When all was said and done, those of us who travelled the "Melling Road" to see ROAM perform on the evening before "The Grand National" all ended up as winners. See you at a future ROAM concert when we can all become winners.

Nigel Foreman

## ARTICLES



### POLITICAL CORRECTNESS AT BLUES FESTIVALS.

Having attended many Folk Festivals during the past 20 years (Some superb - some not so good) I couldn't resist the invitation (from a friend who was organising a minibus trip) to spend a Sunday at The 13th National Burnley Blues Festival.

It was very well organised indeed - all the musicians/bands were extremely competent and, on the whole, entertaining. The mainstage was sold out and packed to the rafters for both the afternoon & evening sessions (luckily we had pre-booked tickets).

During the 2 hour break between afternoon/evening, we took a

'sally round' some of the fringe venues - all within 5/10 mins walk and again all chocker-block. All the venues made a point of providing 'Real Ale' there were 6 or 7 at the main venue (Burnley Mechanics) and one of the fringe venues - The Sparrowhawk Hotel - was boasting 70 (seventy) brews available over the 4 days.

HOWEVER - I was surprised (being a Blues Festival Virgin) as to how - in their songs - the blues singers refer to ladies/women/girls. (God forbid I only spent a day there & nearly referred to you as 'The Weaker Sex':-). The lyrics constantly harp on about - big breasts - keeping ugly-overweight legs covered up - big arses & the wearing of clothes at least two sizes too small so that all the 'erotic' bits are nearly popping out.

Am I sure that I heard this? well of course I am - being 'The Blues' every line, in the lyric, is repeated - just in case you miss it the first time.

Finally - to the organisers of the festival - well done - everything runs like clockwork and the information you supply is spot-on & easy to understand.

Graham Dixon

### HOW CAN YOU HELP PRESERVE OUR TRADITION

Being one of the many people who has been brave/stupid enough (take your pick) to organise various folk events over the years can I appeal to all folk enthusiasts (professionals, performers, singers, musicians, audience) in the North West to go out and support your local club/concert/festival/event. I note from the Diary Dates in this magazine each issue that there are not many guests appearing at clubs. Even taking into account that some clubs run as singers clubs and do not book guests, I'm sure that most clubs would be willing to book more guests if they had the finances and could guarantee the support.

The old saying 'use it or lose it' springs to mind. I hear the words time and time again "we don't see many guests in this area", or (from the professionals and performers) "we find it difficult to get bookings". How about trying to pinpoint why? One reason is people will not make the effort to turn out to see 'unknown' artistes. Organisers I have spoken to say "we would like to but we daren't book people that are 'new' as people won't turn up to see them so we can't afford it". Surely this is a sad state of affairs and will cause folk music and song to stagnate and not move forward. Don't you trust your organisers?? They run the club week after week and put in a lot of time and commitment into it. Trust them, tell them what you want and make sure you support them, get there on time, take part in the whole evening. Take your friends along, there are an awful lot of people who don't appreciate just how great our folk music is.

There are a lot of performers throughout the country who deserve to be heard in the North West. There are a lot of performers in the North West who deserve to be heard throughout the country. Time and time again I hear songs by various Songsmiths sung by different people at clubs and sessions throughout the area, however when the actual Songsmith him/herself appears at a local club, where are all the people who are singing their songs? certainly not in the audience supporting them. I also appeal to local performers, support your local clubs and events. Just think of the knock-on effect. Nationally, if all performers supported their local clubs and all enthusiasts made the effort of going to see 'new artistes' when booked at their local clubs, then all our local performers would be able to take Lancashire's music and song to all areas.

Another quote I often hear is "I went to such and such a festival and saw so and so, we never see these people or anyone like



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## SHELLBACK CHORUS PERFORMANCES

### FESTIVALS 2001

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LANCASTER MARITIME FESTIVAL: Sat 14, Sun 15, April.

HOLMFIRTH FOLK FESTIVAL: Sat 12 + Sun 13 May.

MERSEY SHANTY FESTIVAL: Sat 9 June. Albert Dock, Liverpool

CLECKHEATON FOLK FESTIVAL: Sat 7 July.

SADDLEWORTH FOLK/ROOTS FESTIVAL: Sat 21 July.

SALTBURN INTERNATIONAL FOLK FESTIVAL: Sat 11 + Sun 12 Aug.

FYLDE FOLK FESTIVAL: Sat 1 Sept. Fleetwood,

LIFEBOAT CONCERT: Sat 29 Sept. Melling Tithebarn, 7.15 p.m.

CAPTAIN COOK FOLK FESTIVAL: Sat 27 + Sun 28 Oct. Whitby + Staithes, N. Yorks.

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them up in this area". You are the only people that can change things. I have been to clubs (and mine is no exception) where I have seen, playing to a handful of people, artistes of the calibre to easily take centre stage at Sidmouth, Whitby, Fylde or any other large festival (and some who have). To be able to see these artistes in the intimate surroundings of a folk club really is something special. All clubs are different and have different formats, some welcome singers/musicians every week, some use residents on guest nights, some run as a singaround, some run from the stage, there is that much variety out there you are sure to find something you like and variety as they say.....

Our traditional music and song is very precious, don't let us lose it, please treat it with respect.

One thing that did sadden me was an incident at the Bothy on a recent guest night. It was a great night at the club marred only by the disrespect shown to the guests by two residents (and both professional performers). Having turned up late on in the first half (half way through the guests set) the people concerned did their two songs just before the guests went on for their second spot. The guests had barely started their third song when these 'residents' made their exit. It seemed to me that the sole reason for their attendance at the club was just to put on their two song show, they certainly didn't care about the guests feelings. Speaking as an organiser, support like that I could certainly do without!

Please everyone do support all the folk music and song events you can. Folk clubs are the ideal starting point (and have been for years) for performers. If you want to 'have a go' this is the place to start, visit a club and I am sure you will find like minded people who are only too willing to help you with song words, tunes etc and who will offer you encouragement. Spread the word about just how good this music and song is. This traditional music and song is our heritage, and like anything that has been around this long it deserves and needs our love support and respect to enable it to prosper and grow. Unfortunately this country generally laughs at tradition instead of taking a pride in it, although I'm pretty sure there are enough of them there people in power who know the words of 'The Wanton Seed'.

Angie Bladen

## SPOTLIGHT ON THE HALE & HEARTY FOLK CLUB



Friday afternoon 16<sup>th</sup> February, I received a call from Dave Grimshaw asking if I would like to go up to The HALE & HEARTY Folk Club at the Kings Arms – 2 miles south of Milnthorpe. Earlier, this month, I had received a letter from Frank Lewis (one of the organisers of the club) stating, "This is the best Singers Club between Lancaster & Carlisle" so Dave's unexpected invitation presented me with an opportunity to find out for myself.

Being an organiser of a club that doesn't get started until about twenty past nine, I thought that Dave was being a bit over-enthusiastic when he arranged to pick me up at seven thirty so that we could arrive for the start at eight thirty. He was however right to do this – we arrived at the pub at eight thirty ordered a couple of pints and climbed the stairs, to the upstairs room where the sound of Frank Lewis singing indicated that things had started. When the song finished, we entered the room and got the last two seats – this being before quarter to nine. Dave Summers who was in the chair for the evening cordially greeted

us and we soon discovered that – being two days after Valentines Day – the theme for the evening was 'Songs about Love'.

Candles lit the room (I'm not sure whether this is the 'norm' or just a 'one off' for the sake of the theme) so it took a while to adjust to the light level therein. A glance around the room revealed one or two familiar faces including a small party of excellent Singers from Coppull Folk Club and a group of five or six children – sat at the back. Dave invited the children to perform and they did so – very well indeed – giving us a couple of songs accompanied by recorders & fiddle.

Frank, Dave & Steve use a tried and tested format, going around the room asking people, in turn, if they would like to sing. Much to my delight, (I've always advocated that 'Variety is the spice of life') we were treated to many different styles, from unaccompanied traditional to contemporary with the odd comedy song thrown in. As well as the children's instruments, there were four or five guitars and a bouzouki (whose owner gave us a fine rendition of 'The Blacksmith').

And if you are sitting there, reading this, thinking that an evening can't get much better, I'm going to tell you that it can. There are two Real Ales on sale in the bar at The Kings Arms and someone pointed out that there are three types of non-alcoholic bottled beers available for the drivers.

Going back to the quote from the letter (in the first paragraph) Frank was being a bit 'tongue in cheek' - he did finish off, by saying "It's the only Singers Club between Lancaster & Carlisle". Well I reckon if there were another dozen clubs, in the vicinity, they would be hard pressed to be as welcoming & entertaining as the HALE & HEARTY folk of Milnthorpe.

Graham Dixon

## POETRY BOOK REVIEW



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

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

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

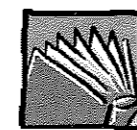
successful and the performance detracts from the poetry; she also uses echo reverb which doesn't always enhance the performance. The last track, *African Journey* is performed in a way that emphasises the rhythm but detracts from the content.

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

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

Janet Hale

## DIARY CHAT



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

Moorland View  
Hargreaves Street  
Hoddlesden  
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](mailto:chris.mcilveen@icl.com)

### Club News

**Westhoughton Folk Club** is organising a concert in conjunction with Bolton Festival at the New Pack Horse Hotel, Nelson Square, Bolton on Monday August 27<sup>th</sup> at 7:30pm. Tickets are £8.00 (available from Pat Batty on 01942 812301) and featured artists are The Auld Triangle and Chris While & Julie Matthews with special guest Kristina Olsen.

**Urmston Acoustics** have had a change of venue. They have moved from the Nags Head to the Fox and Hounds, on Woodsend Road, Flixton, only 3 minutes from the M60. Contact Martin Kavanagh on 0161 748 5497 for further details. As far as I know all other club details are unchanged.

Welcome to another new club, called **Second Friday**. This is great from my point of view, as it leaves me in no doubt as to when the club takes place! The club meets, as you will have guessed, every second Friday of the month at the Servite Parish Centre, Cavendish Rd, Sedgely Park, Prestwich, Bury, kicking off at 8:30 pm. The club is organised by Bill Smethurst, of 3 Borrowdale Drive, Unsworth, Bury, and the club residents are Redmayne. Unfortunately at the time of going to press I do not have a phone number for Bill, so if you read this Bill, please give me a call.

The **Triton Folk Club** has a new organiser, Barry Meyer, of 5 Carlton Ave, Liverpool L18 1EL. Again, I do not currently have a

phone number for Barry, so would appreciate a call from anyone who can help here.

Regrettably, Geoff Durno has informed me that **Denbigh Folk Club** will be withdrawing from Folk North West. Support has reached an all time low, and at the moment there is little point in continuing as a club. Hopefully in the future things will improve and the club will burst into life again. Please give Geoff all the support you can.

To complete the roundup of club news, **Maghull Folk Club** now has a new home, the Maghull Community Association, Green Lane, off Liverpool Rd Nth. The club runs weekly singers nights with monthly guests at 8.30pm. Contact Tony Gibbons 01695 424327 or Joe Ryan 0151 531 9273 for further information.

### 40th. Anniversary Celebration

There is to be a celebration of a weekly folk event that started in 1961 (!) and continues to the present day. This occasion will mark a long-standing commitment to folk music by Jacqui & Bridie, and their faithful followers on Merseyside. Jacqui now continues solo since Bridie died in 1992.

If you wish to be part of this unique gathering, which will take place at Sefton Park Cricket Club, Croxteth Drive, Liverpool 17, at 8pm., Tuesday, 22nd. May, tickets, for entrance and buffet, are £7 each and are available from Jacqui on 01244 300 576 or E-mail [ljmc.luing@virgin.net](mailto:ljmc.luing@virgin.net). Please enclose a SAE for return; cheques to be made payable to L. Jenkinson.

### Folk Research

I have received the following from Ian Southworth in Preston. Please let Ian know if you can help.

"I am writing in the hope that you or your members can assist with some research I am doing. I am currently working on a book, which when finished, will catalogue every LP (not CD, tape, single) UK folk release from 1960-90. The book is targeted toward folk record collectors and will concentrate on privately released LPs or those issued on smaller independent folk labels.

Each listing will carry the following details:

Artist, Title, Year of release, Catalogue number, personnel and information such as description of music, number of records pressed, other projects that members of the group have involvement with.

As you can imagine, this is a mammoth task (but very much a labour of love). I would particularly like to hear from anyone who has been involved in making such LPs, also anyone who has LPs in their own collection that they feel would fit into the above categories.

Additionally, I am also happy to buy copies of any LPs that fall into this area. I will happily pay market value for these, as above all else, I am a lover of folk music and an avid record collector.

Examples of labels that will be covered in the book: Folk Heritage, Midas, Tradition, Cottage, Folk Sound, Westwood, Avada, Sain, Gwerin, Village Thing, Fellside, Plant Life, Rubber, Dingles, Sweet Folk and Country, Greenwich Village, Alida, Eron and many more.

As part of my research I urgently need a copy of any of the following LPs by these North West based artists in any playable condition:

Yardarm (From Chester area)  
 Combine Harvester (From Preston)  
 Bluewater Folk (From Leyland)  
 Honeydew (from Sth Manchester)  
 Oldest Profession (from Eccleston)  
 Peak Folk (From Derbyshire)  
 Tickawinda (From Oldham)  
 Parke (Lancashir/Cheshire ??)  
 The Harvesters (North West somewhere?)  
 Mabel Joy (Derbyshire)  
 Joan Mills / Mike Raven  
 Penny Wager  
 Music Box  
 Pat Ryan  
 Folkways  
 Blue Horizon Folk Group  
 Folkal Point  
 Alan Bell (Fylde)

As you can see there are a lot of labels. And when added to those LPs privately pressed and sold by singers, groups, etc it will give a listing of many thousands of releases. Therefore all help is appreciated.

My home address is:  
 Ian Southworth  
 9 Fazackerley St  
 Preston  
 PR2 2SQ

email ian@ammoniterecords.demon.co.uk

Many thanks

Ian Southworth"

#### Blue C

Blue C, the blues and roots duo from Merseyside, comprising Raphael Callaghan and Christine Purnell, have a new CD album out called "Swimming Against The Tide". The album is picking up excellent reviews, especially in the USA. The duo are due to play at Jonkers Restaurant, Chapel Street, Llangollen, North Wales on Wednesday June 13<sup>th</sup>, where the admission price includes a delicious supper. This will be the third time they have played here, and it promises to be a great gig. Contact Raphael and Christine on 0151 709 5484 for further details.

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

Chris McIlveen

## LETTERS



Dear Editor

**Re:- Folk Music in the Radio Times** – The Radio Times has recently undergone a change in format and has asked readers to comment on the new style. It would appear that folk music is no longer deemed worthy of inclusion in the summary of musical genres highlighted for radio and TV. Perhaps readers would care to respond to the feedback request (tel 0870 608 4455 or e.mail-

radio.times@bbc.co.uk calling for a return of this listing and help counter the broadcast media's further marginalisation of folk music.

Yours in folk Rob Durnford.

*(Ed Rob has contacted the Radio Times and their omission policy was unfortunately confirmed)*

Dear Ken

Re PEL

I am a freelance drummer who has, for the last two years, researched the history and effect on local performance of public entertainment licensing. At the same time I began campaigning for reform, lobbying central and local Government, and raising public awareness by writing regular monthly features on the subject (for Jazzwise, a national jazz mag, and latterly for Classical Music magazine). I persuaded Nick Higham, the BBC media correspondent, to do a short feature on the Today programme in November 1999.

The Church of England lends its name in support of my work and last December the Bishop of Oxford, Richard Harries, asked me to draft a question that he could put to the Government in the House of Lords. This I did, and we got a good result on 11 December. A former folk singer himself, he maintains his interest, and I keep him informed of developments.

In November I made a presentation to the Arts Council, and as a result they asked me to help organise a meeting of affected performers' and event organisers, so that the issue could be debated with representatives from the Local Government Association. At the same time we secured a briefing from Andrew Cunningham at the Home Office. He wrote the Government's licensing White Paper (published last April) and is currently Head of Liquor Licensing in England and Wales. This meeting took place last Wednesday (February 21st).

Very briefly the outcome was that there will be radical reform - but it will not come into effect until 2003 (that is assuming, of course, that Labour win a second term). In the meantime what is to be done about the many councils that regulate live music excessively?

Over the last month I have collected statements from folk musicians across the country citing their own experiences at the hands of council officials. I have forwarded them to the Arts Council, the Department of Culture, the English Folk Dance and Song Society, other musicians and interested parties.

Together these statements constitute a formidable body of evidence that many councils are systematically abusing the licensing system, and preventing people from participating in 'local cultural life' even where there are no noise or safety concerns. I believe this is unlawful under the Human Rights Act (HRA) because to prevent live music performance is also to violate the performers' right to 'freedom of expression' under Article 10, European Convention on Human Rights (ECHR).

Under the HRA councils have a duty to interpret all legislation, as far as possible, compatibly with ECHR rights. Where there are two possible interpretations of existing statute, one of which is compatible and the other not, the compatible interpretation must be adopted. In the case of live music this would apply to the interpretation of section 182 of the Licensing Act 1964 which determines the exemptions from a PEL requirement in pubs, bars etc. Do members of the public count as performers when they join in? Some councils say yes, and enforce this vigorously

- but, in my view, this is likely to be incompatible with the 'performer's' right to freedom of expression.

Councils argue that public entertainment licences are there to ensure public safety and to minimise noise nuisance. But in unlicensed premises the safety of the public is more than adequately covered by separate legislation, irrespective of whether a PEL is required. Indeed, local authorities have a statutory duty to ensure that licensees comply with this legislation, and their inspections may include 'practice or presentation of the arts... entertainment... or other cultural activities.' Councils have stronger powers to control noise under s 80 of the Environmental Protection Act 1990.

Under Article 27 of the Universal Declaration of Human Rights councils share a duty with central Government to ensure that 'everyone has the right freely to participate in the cultural life of the community, [and] to enjoy the arts....'

All in all, then, strict enforcement of PELs where there are already adequate safeguards for public safety and to prevent noise, contradicts the over-riding duty to ensure that 'everyone participates in the cultural life of the community'.

The more accounts of needless obstacles being placed in the way of local performance, the stronger the case for immediate action. Local authorities have complete discretion in the fee structure they apply when granting PELs, and they have a degree of discretion when interpreting the statute. They have an overarching responsibility to promote access to and participation in local cultural life. In short they could stop all excessive enforcement right now.

If you do have something you would like to contribute please either e-mail to me, or phone on 0207-267 7700.

I know that some regard the fundamental rights arguments as of limited practical use. That may be true, but it is worth noting that in 1988 very similar anti-music laws in New York were 'struck down' by a jazz musicians' 'freedom of expression' lawsuit. A well known human rights lawyer, Paul Chevigny, led the case and the principle was established that live performance (even if entirely instrumental) was covered by 'freedom of expression'. And, under the HRA, such a defence in a UK court would now have to consider 'comparative jurisprudence' which means that the US case would have to be taken into account here.

There are, however, practical and immediate lobbying instruments available. Last April, the Home Office and Local Government Association jointly published guidance on PEL fees and conditions: Home Office Circular 13/2000. It warns local authorities not to over-charge or attach excessive safety conditions. In July, Culture Minister Janet Anderson, under pressure from campaigners, issued a press release in which she explicitly linked licensing reform to the 'hope that many more people would experience live music'.

There are some indications that a few local authorities, under pressure from reasoned arguments backed up by these documents, are prepared to re-think their enforcement policies. This could be accelerated if enough evidence accumulates at the Arts Council, Dept Culture etc.

With best wishes.  
 Yours sincerely  
 Hamish Birchall

*(Ed:- Hamish is pursuing this matter to the very top. He has a couple of MPs supporting him. If you have any information or a*

*point of view to express please contact him by e.mail on [ham.drum@virgin.net](mailto:ham.drum@virgin.net) }*

Dear Folk North West

Congratulations on your 'bumper' Spring issue. What a pity though that it's size is largely due to the non-issue of the Winter edition. As one who has been involved with the magazine since its inception 24 years ago you can imagine, I'm sure, my disappointment and annoyance that the continuity has been broken. In addition it made it very difficult to find out what was going on in the Federation clubs and in the North West with regard to folk activities in general.

I understand perfectly that the editor had a bereavement prior to the issue of the Winter edition for which he deserves our sympathy and condolences but this does not excuse the rest of the 'team' who are supposedly responsible for the production of the magazine.

I am amazed that you could not have got together to produce what is, after all, one of the best local folk magazines in the country for one edition. Therefore, please accept this verbal kick up the backside from one of your hard working regular reviewers who now has a glaring gap in his collection of Folk North West!

Here's to the next uninterrupted 24 years.

Yours most sincerely  
 Derek 'Giff' Gifford.

Dear Ken

A funny to share - AVID (A peripatetic Lincolnshire dance club) held their monthly DIY Barn Dance at Fittingley village hall last week. In the foyer was the usual noticeboard full of parish notices including one warning us to "BEWARE OF BOGUS CALLERS". Needless to say, we didn't encounter any - all the AVID callers carry identification.

Geoff Wright

Dear Ken

The letter from Kirsty Walker in your last edition seeking information and corroboration that Paul Simon wrote "Homeward Bound" whilst sitting on Widnes railway station intrigued me and I can provide some information without being able to answer all of Kirsty's questions.

From the early 1960's, The Taverners Folk Group worked the Ralph Smith circuit of folk clubs throughout the North West. We regularly appeared at the old Accrington Stanley supporters club as top billing. One night, Ralph advised us that his regular support group were unable to appear, so he had booked a young American singer who was on a short tour of the North West.

The singer turned out to be Paul Simon and we were all duly impressed by his songs and his performance. His fee was £5. However as he had gone down so well with the audience, Ralph Smith gave him an additional £1.10.0 (£1.50) for taxi fares.

The Accrington Stanley gigs were nearly always on a Saturday. Assuming that was the case, Paul Simon was singing in the Wirral on the Sunday evening. Having searched all the available magazines available at the time, I could not find any mention of a club in Widnes in 1964. Therefore my theory is that Paul Simon appeared at The Minor Bird club in Warrington on the Sunday evening. This was run by The Black Diamond Folk Group.

This begs the question however. Why was Paul Simon waiting



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**BOB FOX**

**PETE COE**

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## THE FEDERATION FOLK CLUBS

Club Day/Name	Time	Address	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 Pow nceby	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	Barry Meyer	0151 733 4159
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	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	Maghull Community Association, Green Lane, Maghull	Tony Gibbons	01695 424327
Ring 'O Bells	8:30 PM	Ring 'O Bells, Farnworth Street, Widnes, Cheshire	Iris Bickerstaffe	0151 424 7072
St Annes Acoustic Roots Club	8:30 PM	The Bedford Hotel, Clifton Drive South, St Annes-on-Sea	Sue Arrow	01253 721503
Urmston Acoustics	8:30 PM	The Fox & Hounds, Woodsend Road, Flixton	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
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
The Falcon	9:00 PM	The Falcon Hotel, Hardhorn Way, Poulton-le-Fylde	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 Music	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
Second Friday	8:30 PM	Servite Parish Centre, Cavendish Road, Sedgely Park, Prestwich	Bill Smethurst	0161 796 0698
The Big Sing	8:30 PM	Safra Club, Masonic Lodge, High Street, Uppermill, Saddleworth	Alli 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	Nick Tamblin	01606 852006
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, Mbrearcarbe	Box Office	01524 582803

Club Dates for June 2001				
(Please note it's best to check with Organisers before travelling)				
SUNDAY	03-Jun-01	10-Jun-01	17-Jun-01	24-Jun-01
Albion	Singers Night	Singers Night	Robin Laing	Singers Night
Beer Engine	Irish Folk Night			
Bothy	Jane & Amanda Threifaill	Singers Night	Singers Night	Singers Night
Playhouse 2	Singers Night	Singers Night	Singers Night	Little Johnny England
Walton (Sunday)	Residents Night	Singers Night	Singers Night	Singers Night
Wooden Horse				
MONDAY	04-Jun-01	11-Jun-01	18-Jun-01	25-Jun-01
Bridge	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	Singers Night	Hannah Hutton	Singers Night	Singers Night
Conwy	Singers Night	Singers Night	Singers Night	Singers Night
Prospect	Singers Night	His Worship & The Pig	Singers Night	Singers Night
*Railway		Festival Poetry Evening		
Swinton	Geoff Higginbottom	Singers Night	Joan Blackburn	Singers Night
The Shippons	Singers Night	Singers Night	Singers Night	Singers Night
Triton	Singers Night	Singers Night	Singers Night	Singers Night
Verse & Worse				Poets & Singers
TUESDAY	05-Jun-01	12-Jun-01	19-Jun-01	26-Jun-01
Folk at The Inn on The Park		Singers Night		Singers Night
Furness		Singers Night		Dave Summers
Howcroft Inn		Sean Furlong		Nick Jackson
Jacqui's Folk Club	Singers Night	Singers Night	Singers Night	Singers Night
Johnson's Acoustic Circus	Performers Night	Performers Night	Performers Night	Performers Night
Liverpool	Singers Night	Singers Night	Singers Night	Singers Night
Maghull	Singers Night	Jeremy Taylor	Singers Night	Singers Night
*Railway		Festival Irish Night with Garva		
Ring 'O' Bells	Singers Night	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots Club	Open Session	Stanley Accrington	Open Session	Open Session - Theme Night - Blues
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Royal Oak)	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	06-Jun-01	13-Jun-01	20-Jun-01	27-Jun-01
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Castle	Singers Night	Singers Night	Singers Night	Gust tba
Jacqui's British Legion Folk Club				
Deeside	Singers Night			
Hole In One	Simon Haworth & Kate Bramley	Nancy Kerr & James Fagan	Anna Ryder Band	Gracenotes

WEDNESDAY	06-Jun-01	13-Jun-01	20-Jun-01	27-Jun-01
The Falcon	Singers Night	Singers Night	Singers Night	Singers Night
The Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night
The Red Bull	Mainly English Session			
THURSDAY	07-Jun-01	14-Jun-01	21-Jun-01	28-Jun-01
Biddulph	Closed	Closed	Closed	Closed
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night
Gregson Lane	Micron			
Parkgate				TBA
Railway	Singers Night	Festival Singers Night	Singers Night	Maggie Boyle & Tony Gibbons
Ruthin Acoustic Music	Singers Night	Rod Clements	Singers Night	Singers Night
Standish				Dinner with Vin Garbutt
The Greyhound	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (7 Stars)	Singers Night	Singers Night	Singers Night	Singers Night
Wrexham	Singers Night	Singers Night	Singers Night	Singers Night
FRIDAY	08-Jun-01	15-Jun-01	22-Jun-01	29-Jun-01
Bollington	Singers Night	Bob Fox	Mark Cramer	Singers Night
Carlisle Folk & Blues	Chris White & Julie Matthews		Singers Night	
Hale & Hearty				
Northwich	Eddie Walker	Singers Night	Singers Night	Kate Howden & Paul Jones
Porkies				
Preston	Singaround			
Rhyl	Singers Night	Singaround	Singaround	Singaround
Second Friday	Notability	Singers Night	Singers Night	Singers Night
The Big Sing	Singers Night	Singers Night	Singers Night	Singers Night
Walton (Friday)	Singers Night	Singers Night	Singers Night	Singers Night
Westoughton	Closed	Closed	Closed	Closed
SATURDAY	09-Jun-01	16-Jun-01	23-Jun-01	30-Jun-01
Brewery Arts				
Citadel Arts Centre	Chris White & Julie Matthews			
Hazel Pear	Singers Night			
Mr Kite Benefits				
Oswaldtwistle	Singers Night			
Playhouse 2				
*The Big Sing		Lancashire Night Concert @ Dobcross Band Club		
Railway	Mrs Ackroyd band	Lorraine Jordan band		
The Platform	Talon			
Notes:	If Club name has "*" in front, it's not the usual club night. If entry has "*" in front, it's being held at a different venue (unless venue is named)			





## Club Dates for August 2001

(Please note it's best to check with Organisers before travelling)

	05-Aug-01	12-Aug-01	19-Aug-01	26-Aug-01	02-Sep-01
<b>SUNDAY</b>					
Albion	Singers Night	Singers Night	Brass Tacks	Singers Night	Singers Night
Beer Engine	Irish Folk Night				Irish Folk Night
Bothy					
Walton (Sunday)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
<b>MONDAY</b>					
Bridge	06-Aug-01 Singers Night	13-Aug-01 Singers Night	20-Aug-01 Singers Night	27-Aug-01 Singers Night	03-Sep-01 Singers Night
Broken Token	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Prospect	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Taggart & Wright	Singers Night	TBA	Singers Night	Pete Ryder
The Shippons	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Triton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Verse & Worse			Poets & Singers		
<b>TUESDAY</b>					
Folk at The Inn on The Park	07-Aug-01 Closed	14-Aug-01 Closed	21-Aug-01 Closed	28-Aug-01 Closed	04-Sep-01 Closed
Furness	Closed	Closed	Closed	Closed	Singers Night
Howcroft Inn					
Jacqui's Folk Club	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Johnson's Acoustic Circus	Performers Night	Performers Night	Performers Night	Performers Night	Performers Night
Liverpool	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Ring 'O' Bells	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots Club	Open Session	Ken Nicol	Open Session	Open Session	Open Session
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Royal Oak)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
<b>WEDNESDAY</b>					
Alison Arms	08-Aug-01 Singers Night	15-Aug-01 Singers Night	22-Aug-01 Singers Night	29-Aug-01 Singers Night	05-Sep-01 Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Castle	Singers Night	Singers Night	Guest tba	Singers Night	Singers Night
Jacqui's British Legion Folk Club					
Deeside					
Hole In One	Closed	Closed	Closed	Closed	Singers Night
					Closed

	08-Aug-01	15-Aug-01	22-Aug-01	29-Aug-01	05-Sep-01
<b>WEDNESDAY</b>					
The Falcon	08-Aug-01 Singers Night	15-Aug-01 Singers Night	22-Aug-01 Singers Night	29-Aug-01 Singers Night	05-Sep-01 Singers Night
The Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
The Red Bull					Mainly English Session
<b>THURSDAY</b>					
Biddulph	09-Aug-01 Closed	16-Aug-01 Closed	23-Aug-01 Closed	30-Aug-01 Closed	06-Sep-01 The Cast
Fleetwood	Singers Night	Singers Night	Singers Night	Pint & Dale	Singers Night
Gregson Lane				Robb Johnson	
Parkgate				Garva	
Railway	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Ruthin Acoustic Music	Singers Night	Singers Night	Singers Night	Phil Bates	Singers Night
The Greyhound	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (7 Stars)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wrexham	Singers Night	Singers Night			Singers Night
<b>FRIDAY</b>					
Accrington Town Hall	10-Aug-01	17-Aug-01	24-Aug-01	31-Aug-01	07-Sep-01
Bollington	Singers Night	John Wright Band	Singers Night	Singers Night	Norma Waterson & Martin Carthy
Carlisle Folk & Blues					Jon Harvison
Citadel Arts Centre					
Hale & Hearty		Singaround			Singaround
Northwich	Singers Night	Singers Night	Singers Night	Tom Browne & Ian Goodier	Singers Night
Playhouse 2			John Wright Band		
Porkies					Isla St Clair
Preston	Singaround	Singaround	Singaround	Singaround	Singaround
Rhyl	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Second Friday	Closed				
The Big Sing	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton (Friday)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	Closed	Closed	Closed	Closed	Closed
<b>SATURDAY</b>					
Hazel Pear	11-Aug-01 Closed	18-Aug-01	25-Aug-01	01-Sep-01	08-Sep-01
Oswaldtwistle					
Playhouse 2					
Railway					
The Platform					
Notes:	If Club name has "*" in front, it's not the usual club night.				
	If entry has "*" in front, it's being held at a different venue (unless venue is named)				

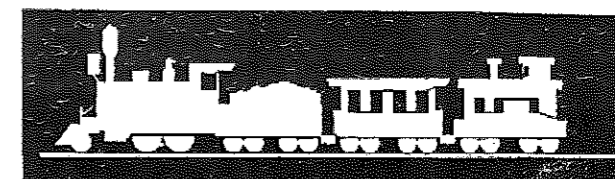
## ADVANCE DATES FOR SEPTEMBER 2001 AND BEYOND

**Accrington Town Hall**  
Sep 16 - Jez Lowe & The Bad Pennies Nov 4 - Niamh Parsons  
**Biddulph**  
Sep 20 - Les Barker with His Worship & The Pig (TBC)  
Oct 13 - Show of Hands @ The Daneside Theatre, Congleton  
Oct 18 - Martin Simpson Nov 1 - Cross - O'th - Hands  
Nov 15 - Chris White & Julie Matthews  
**Bollington**  
Nov 16 - Derek Gifford Nov 30 - Jim Malcolm Dec 14 - Ian Bruce  
**Bothy**  
Sep 9 - Roam Oct 7 - Pete Rimmers Big Night  
Oct 28 - Debbie McClatchy (TBC) Nov 11 - Raphael Callaghan & Christine Purnell Dec 9 - Rocky Mountain Ploughboys  
**Broken Token**  
Sep 24 - Brian Peters Oct 22 - Tom & Barbara Brown  
Nov 12 - Geoff Higginbottom  
**Fleetwood**  
Oct 4 - Jon Harvison  
**Furness**  
Sep 18 - TBA Oct 2 - Guest Night - Alan Bell Band  
Oct 16 - Singer's Night Oct 30 - TBA Nov 13 - Singer's Night  
Nov 27 - Singer's Night Dec 11 - Christmas Party Guest Tony Capstick  
**Hole in One**  
Sep 12 - Reopens Guest tba Nov 6 - Special 18<sup>th</sup> Birthday Celebration for Nicky Boak, with Tall Stories & Strawhead  
Nov 21 - Andy Irvine  
**Mr Kite Benefits**  
Sep 15 - Kristina Olsen & Peter Grayling Oct 6 - Tarras  
**Playhouse 2**  
Oct 13 - Oldham Tinkers Nov 3 - Anthony John Clarke  
Nov 24 - Ken Nicol  
**Porkies**  
Oct 5 - Artisan Nov 2 - Gentleman Soldier Dec 7 - John Wright Band  
Dec 21 - Xmas Party  
**Railway**  
Sep 13 - Martin Carthy & Dave Swarbrick Sep 20 - Singers Night  
Sep 27 - TBA Oct 4 - Singers Night  
Oct 11 - Dave Webber & Annie Fentiman Oct 18 - Singers Night  
Oct 20 - Harvey Andrews Oct 25 - TBA Nov 1 - Singers Night  
Nov 8 - Steve Tilston Nov 15 - Singers Night  
Nov 22 - Kathryn Roberts & Sean Lakeman Nov 29 - Singers Night  
Dec 6 - Tom McConville Dec 13 - Railway Singers Xmas Party  
Dec 20 - Railway Irish Xmas Party with Garva Dec 27 - Singers Night  
Jan 3 - Singers Night Jan 10 - TBA  
**Ruthin Acoustic Music**  
Oct 11 - Adrian Byron Burns Nov 8 - Nick Harper  
Nov 29 - Kevin Dempsey & Joe Broughton  
**Second Friday**  
Sep 14 - Redmayne  
**Standish**  
Dec 1 - John Wright Band  
**Swinton**  
Sep 17 - Kinin Sep 24 - Singers Night Oct 1 - Dave Tuxford  
Oct 15 - Clive Leyland Oct 26 - 28 - 2001 Festival  
Nov 19 - Jim Malcom Dec 10 - Kate Howden and Paul Jones  
**Westhoughton**  
Sept 21 - (Opening Night) Macalias Sept 28 - TBC  
Oct 5 - Norma Waterson and Martin Carthy (Tickets Available)  
Oct 12 - Tom Russell (Tickets Available)  
Oct 19 - The Dylan Project (Tickets Available) Oct 26 - Jez Lowe  
Nov 2 - Clive Gregson Nov 9 - Steve Tilston and Maartin Allcock  
Nov 16 - Huw and Tony Williams  
Nov 23 - Chris White and Julie Matthews (Tickets Only)  
Nov 30 - The McCalms Dec 7 - Lucy Kaplansky (Tickets Only)  
Dec 8 - Lucy Kaplansky (Tickets Available) Dec 14 - Closed  
Reopen Jan 11 - The John Wright Band (Ticket Only)  
**Wooden Horse**  
Sep 23 - Red 10 Oct 14 - Artisan

## CLUB RESIDENTS

ALBION - Gill & George Peckham, Roger Parker, Bill & Co, 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, Tom & Ann.  
BURNLEY - Brillig, Korrigan.  
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 McLlwin)  
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, 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  
SECOND FRIDAY - Redmayne  
TRITON - Bob Tyrer  
URMSTON ACOUSTICS - Keith Northover, Them Lot, Martin & Mandy Kavanagh  
WESTHOUGHTON - Auld Triangle  
WOODEN HORSE - Quartz, Rob Peacock, Back in Business, LocTup Together  
WREXHAM - Offa (Goff Jones & Ian Chesterman), Yardarm

THE RAILWAY FOLK CLUB  
The Railway Hotel  
Mill Lane, Heatley  
Lymm, Cheshire



Tel 0161 432 4317

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

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

21 JUNE

Singers Night

28 JUNE

MAGGIE BOYLE & TONY GIBBONS

5 JULY to 6 SEPT

All Summer Singers Nights

2001 - 2002 SEASON

13 SEPT

"OPENING NIGHT"  
MARTIN CARTHY & DAVE SWARBRICK

Contact: Don Davies 0161 432 4317

for a train on the Widnes station? Possible answers could be he was waiting for a train to take him onto another gig in the North West, or that he had been given accommodation in Widnes overnight and that he was working his way South and waiting for a train on Widnes station on a Monday morning. Not a happy thought.

My story continues. Some weeks later whilst in London on business, in the evening I made my way to the Troubadour Coffee Bar in the Old Brompton Road. This was the place to go and sing for all the budding superstars of the revival usually popped in. Unlicensed but good craik.

I came across Packie Byrne walking along the road with Paul Simon. The leather sole of Paul's shoe had come unstuck and flapped at every pace. Therefore the three of us searched local undergrowth until we found a piece of string with which we duly tied the sole back onto Paul's shoe.

At The Troubadour, Packie & Paul supported each other for a thirty minute performance. They received a 10/- note (50p) and a cup of coffee.

Packie told me many years later, that when Paul Simon was at the height of his fame, he Packie, had gone to the London Palladium stage door to renew his friendship with Paul. After waiting at the stage door for thirty minutes or so, a minder came out to tell Packie that Paul Simon had no recollection of a penny whistle player called Packie Byrne.

Always an itinerant Irish musician Packie eventually returned to Northern Ireland. A year ago I heard that he had been unwell but had great friends to care and look after him.

Long may we have people like Packie. He never made much money, but he sang and played and gave pleasure to many. A real Troubadour.

#### Alan Bell

PS. I hear the plaque on the bench where Paul Simon is supposed to have sat whilst composing the song has been stolen.

{Ed:- There has been a lot of response to Kirsty's letter. Jim Peden also recalls the connection with the Black Diamond Folk Group and believes that the gig was arranged by Geoff Speed now of Radio Merseyside. Quartz also suggested that Geoff Speed was involved. The story continues...}

## BIOGRAPHY Kerensa



Hammered dulcimer, Whistles, Guitar, Mandola, Vocals.

"You can expect fresh ideas, great playing and lots of energy from this highly talented young musician. Kerensa's spontaneous style makes her an enthralling player to watch and an absolute delight to listen to". (Maclaime Colston).

"During the performance, you could have heard a pin drop. The instant it was over, the Marine Hall in Fleetwood erupted – the applause matched that received by some of the top bands". (Stu & Rusty Wright – Fylde Folk Festival).

It was at the age of 11 that Kerensa first discovered her passion for the hammered dulcimer. Following expert tuition from Jim

Couza and Maclaime Colston, she soon became known as an excellent musician in her own right.



Just 2 years later in 1993, she won the Fylde Folk Festivals Young Performers Competition and since then there has been no looking back!

Kerensa has performed with many well-established musicians, such as Roger Watson and the T.A.P.'s organisation, with whom she appeared at the South Bank in London in 1993. This was also the year that Kerensa performed at Sidmouth Folk Festival for the first time as a solo artist.

In 1994, Kerensa teamed up with 'Young Tradition Award' winner Tim van Eyken. Later that year, the duo recorded a track for Mrs. Caseys "Evolving Tradition" album, which led to an appearance at the Barbican Centre, London.

In 1995, Kerensa founded 'Acoustic Youth', an organisation for the under 25's, which resulted in a 5 piece band of the same name. For the past 6 years, Kerensa has been performing both as a solo artist and as a member of Acoustic Youth at festivals, clubs and venues across the country.

Now, after settling in Cornwall, Kerensa aims to carry on working with young people, whilst expanding on her already prosperous solo career. This will be highlighted by the launch of a solo album 'Kerensa Lowena', in the new year.

"Kerensa is one of the many highly talented young performers, ensuring a positive future for folk in Britain. Kerensa and her dulcimer – certainly a duo to watch out for in the future". (BBC Wiltshire Radio).

For bookings or information:  
Tel: 01872 240 475 E-mail: [kerensaay2k@supanet.com](mailto:kerensaay2k@supanet.com)  
Kerensa Newman, 7 St Aubyns Vean, Truro, Cornwall, TR1 2DX.

## ROY BAILEY INTERVIEW

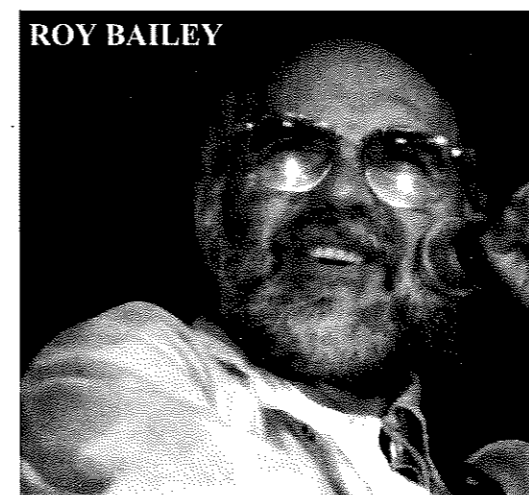


**Roy Bailey has passed many milestones in an illustrious career that has taken him all over the world, and brought him international renown. One of his finest moments was in 1998 when, in front of a packed and distinguished house at the Royal Albert Hall, he marked his 40<sup>th</sup> anniversary as a folk musician. In recognition of his contribution to folk**

**music, an MBE soon followed but Roy remains a modest living legend of folk. Last year, after much heart searching, he decided that his latest CD, 'Coda', would be his last. Folk North West's, Lewis Jones, caught up with Roy on his home territory, at the Crucible Theatre in Sheffield, to talk about the CD and why it's going to be his last recorded work.**

We started off by discussing how and, more importantly, why Roy Bailey arrived at his decision to make this CD his last? "I don't have the same vocal control technique in front of a microphone in the studio as I used to. An audience still has an energising effect on my singing. So I wanted the final album to be one where I could say 'Yes, I can still sing these songs'".

The word 'Coda' may be unfamiliar to many. So how did he choose the title of the album? "The term, 'Coda', refers to a final event, a repetition of an earlier melody in the piece one's performing. So I thought, let's start with a traditional song at the top of the record to take me back to where I began". That traditional song is 'Brigg Fair', first recorded by Percy Grainger. Most of the current Albion Band line up, as well as long standing musical collaborator and friend, John Kirkpatrick, feature on the track. "I wasn't entirely happy with the recording when I did it, but Mike Hardjng, John Leonard, and John Kirkpatrick, who were all there at the recording, thought it was fine."



The remainder of the CD, comprises an exemplary selection of songs from mainly modern songwriters of the calibre of Graham Moore, Robb Johnson and Alistair Hulett. "There are songs that I wanted to sing for years, lurking around the back of my head, and others I've come across - songs that I felt I was still able to sing. But it was the quality of the songs rather than the songwriters that drove me to record them".

The album features a trilogy of uplifting working class anthemic songs by Graham Moore, taken from a celebration suite of songs about the Tolpuddle Martyrs - 'Tom Paine's Bones', 'Captain Swing' and 'New Frontier'. "A long time ago, when I came across his suite of songs, there were a number that I liked and wanted to sing. Graham is a history teacher and has an ability to produce a tune that has drive and energy. I'd recorded 'Tolpuddle Man' on an earlier record, and sung a few others with Band of Hope, but we'd never put them on a recording, and doing them with John Kirkpatrick particularly energised me in the studio."

Also featuring is one of Kirkpatrick's own compositions. 'On the Road to Freedom' is another fine example of a celebration of working class struggle. "The first solo album I made contains a John Kirkpatrick track. I had been threatening to do another, so this was the appropriate time. Obviously, I didn't use John on

the track because it would have been me trying to sound like him, so I used Karen and Ian."

There are a few songs by songwriters with Antipodean connections. Alistair Hulett wrote 'When the Small Birds Start Leaving', a song about the treatment of travellers, and the hauntingly dark 'Suicide Town', about a suburb of Sydney; the other is 'Alyandabu', written by Ted Egan. "As far as Alistair is concerned, I've always liked his songs. He's a friend of mine, we've toured and worked together in this country and Australia, and he's a very fine writer. Arguably, 'Suicide Town' is the blackest song I've ever recorded, but knowing the district of King's Cross, in Sydney, as an outsider, it's both scary and exciting. 'When the small birds start leaving' just reminded me so much of songs that had impressed me, and were important to me, back in the 1960s; like the songs from Ewan MacColl's 'Travelling People' Radio ballads programme. I think this is one of the best songs written since MacColl wrote those songs".

Roy has always had an immense admiration for the unique style of Rory McLeod, with whom he has always wanted to work. McLeod's wonderful and unusual harmonica arrangements features significantly on two of the songs mentioned above: "Rory is a unique performer. In doing 'Suicide Town', I wanted just one solo instrument that was potentially lonely. I thought first about using a cello; then of using something totally different; I thought that a harmonica could work. To let you into a secret, Rory put down a couple tracks for me, but I couldn't make a choice between the two. They both sounded fantastic, so I used them both. He manages to produce the sound of a seagull in the opening and closing verses of the song, and he really picks up the mood.

"Rory also played the same instrument to stunning effect on Ted Egan's song about 'Alyandabu', an Aboriginal woman. I heard Ted doing the song at a festival in Australia last year. I wanted to tell the story of Alyandabu, and moreover, I wanted the treatment of the Aboriginal people to be more widely known. Before I went into the studio I'd never sung the song, and Rory had never heard it. He came up with an extraordinarily appropriate use of a harmonica for the song and the culture it's trying to express".

The album generally espouses sparse production values. Apart from a couple of tracks the accompaniment is restricted to instruments such as Kirkpatrick's and Andy Cutting's melodeon playing, Karen Tweed's highly effective piano accordion, Ian Carr's sensitive acoustic guitar, and Rory McLeod's distinctive harmonica. "Other than 'Brigg Fair', which is with the Albion Band, it is all duo or solo playing, for example, John Kirkpatrick on his melodeon - although John Kirkpatrick on his own sounds like a band! All the musicians that appear on the CD, I respect immensely. Karen and Ian are fantastic musicians and they seem to have a feel for what I do, in spite of the fact that I don't think they regard themselves as accompanists". The album has a traditional folk feel to it but has both feet firmly in the modern contemporary themes of political and social justice.

The very talented, Karine Polwart, from Scotland wrote the exceptional song, 'Where do You Lie?'. It covers a universal theme underpinned by a modern tragedy, combining with it a traditional feel. She is very proud that Roy has recorded this song. Roy told me how he came across it: "I have picked up songs by new writers over the years, particularly songwriters like Si Kahn, Fred Small, and James Keelaghan, who were not particularly well known in this country. To some extent I've helped popularise their songs and those of lesser known writers. Steve Heap, who runs Mrs Casey Music, sent me the words. He said he'd heard this, immediately thought of me. He introduced me to Ian Green of Greentrax at the BBC Folk Awards, and Ian sent



me a copy of the tune. As soon as I heard it, I knew I wanted to record it.

"It's a great song but a difficult subject to sing about, because the Serbia, Croatian, Yugoslavia, Balkans is an incredibly complicated, mixed up situation. I wanted a song that focused on something which is humanitarian, rather than side-taking. This was just an appalling event with thousands of men being assassinated, and leaving thousands of women not knowing where their brothers, fathers, husbands and sons were buried. It did it without making a propagandist point, other than, should we be doing this to each other, whoever is doing it. Srebrenica is claimed to be one of the worst atrocities since the Second World War. I think Karine approached it very intelligently. The song is very simple; the simplicity is in what it's saying; it's all it's saying".

Richard Thompson is one of the finest modern songwriters. 'Beeswing' is typical of his ability to craft a simple idea and make it into an extraordinary song. This was the first time Roy had recorded one of his songs; but what attracted him to it? "I used to sing a lot of his songs in the early days when he was with Linda. This is just a beautiful song. I heard him do it on his album 'Blue' and thought it was nice. Then I heard Tom McConville and Pauline Cato perform it, and they revealed to me something else about it which made me want to record the song. The delicacy of the image of 'as fine as beeswing' - just breathe on it and it will break - is just wonderful. Ian Carr's playing on this song is so delicate and inventive".

In contrast, an unknown songwriter, named Chris Teather wrote 'World We Live In'. It's particularly topical dealing with environmental issues and global warming. There's also an interesting tale and a bit of mystery behind the song, and it's composer, as Roy explains: "Back in the early 1990s, Martin Carthy and I were invited, with a few others, to judge a song contest, sponsored by the World Wild Life Fund and Sidmouth Festival. We listened to 400 tracks and we had to pick six winners, which was immensely difficult. This was one of them. I started to do it with Band of Hope, and it's a great traditional tune with a Morris dance feel. My one sadness is that, although I've tried extremely hard, I can't find Chris Teather to thank him or, indeed to pay him! " So if Chris is out there, or anyone who knows Chris, get in touch.

An unusual selection is a Jacques Brel song 'Les Timides'. Brel is a world renowned songwriter but not one that audiences would necessarily associate with a folk album. So, why did Roy choose this song? "There are a couple of tracks on this album because I deliberately wanted to preserve them. I made a recording of 'Les Timides' for a tribute album called 'Brel', compiled by Robb Johnson. I wasn't sure how widely that was available, so I asked Robb if I could include the song on this CD".

"The same is true of 'The Last Ploughshare', which was on the Band of Hope album, 'Rhythm and Reds'. That CD is about to be deleted". The track, written by John Connolly, runs comfortably into 'Freedom Come All Ye' by the legendary Scottish composer, Hamish Henderson. "What's remarkable about 'The Last Ploughshare' is the tune, which is very close to that of Henderson's. John Connolly didn't realise it, but the two go very well together and we developed them with Band of Hope".

Ewan MacColl wrote 'The Joy of Living' in 1986; it's a very sad and personal song. Roy explained why he had been reluctant to sing, or record, it until now. "I first heard the song probably in the late 1980s, shortly after he wrote it. I was founder of the Political Song Network, with Sandra Kerr and Leon Rosselson. We decided that we would produce some songbooks - the Red and Green songbooks - and this was one of the songs that Ewan

agreed to have printed in it. It's a Turkish traditional tune that I used to play on the piano and thought it was a beautiful song. Then he died, and I listened to him singing it on record, and I used to be in tears every time I heard it. I've played it to other people who have also been in tears listening to it. I thought, for quite a long time, that I couldn't do it because the sentiment is so personal to Ewan. Although it wasn't the last song he ever wrote, it's often regarded as his own epitaph. He could no longer do the climbing or the walking he loved to do. This is my final record, I'm now 65 - and it's over 10 years since Ewan died - so I wanted to say that. Most of the songs that I sing may not be my words but are saying what I want to say".

Appropriately, Robb Johnson's, 'Red and Green', is the last track on the album. Not only is Robb one of Roy's favourite songwriters, he's also a close friend. Roy has recorded, collaborated with, and helped popularise, many of Robb's songs over the last decade or so. "I first recorded this song with Robb on 'Undeclared', an album we did in support of the Miners in 1992. I was mainly joining in on the chorus. As a final record, the expression, 'Red and Green and going home', seemed right. It's a simple and beautiful song. It's unmistakable and there's no confusion in it. It's always worked very well in performance, so I thought I'd put it on. It was the simplest and most effective way in which to end the record, and a recording career, and captured the right mood.

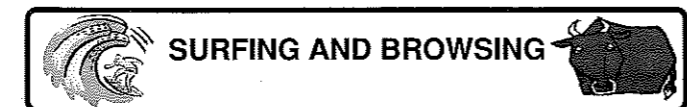
It's always a difficult and unfair question to ask any artist who has just made an album, particularly their last one, but how did Roy rate 'Coda' in comparison with the many others he's recorded? "When people ask me this question, I always say that my favourite album is the one I've just recorded, and my favourite song is the last one I've learnt. There are always things in retrospect that I could have done differently or better. I am generally, and genuinely, happy with this CD, and I'm happy for it to be the final one".

One song that Roy wanted to sing, but didn't make it on to the album, was Bill Caddick's, 'The King's Son'. "I met Bill Caddick a couple of years ago at a festival and mentioned that I was going to do this song. He sent me the words but I found that I couldn't do it, because I couldn't sing the way I wanted to anymore".

So is this the last we'll see of Roy? Far from it. He's already been to Australia this year having arranged the tour himself via the Internet. He describes as his first "e-tour", and he's hoping to go to Canada in July for some festivals. "I'm going to continue to tour in this country at clubs and festivals. I'm currently working with John Kirkpatrick and will continue this type of collaboration. I'm still here, still around and, hopefully, people will still come to see me".

The likelihood of Roy Bailey changing his mind and recording another album is remote. As far as he's concerned it's his last, but "I've learned to say that you never say 'never'! Colin Irwin, reviewing the album in Folk Roots pleaded with me to reconsider my decision and suggested 'one more for the road'. If I do change my mind, and record another CD, this will be the title!"

Interview by Lewis Jones



If you want to surf and browse here's a just a selection of some of the websites offering information on folk music, covering the North West and beyond. If there are any other sites our readers would like to share with us for future publication, contact the

Editor - address and email near the front of the magazine. Happy browsing folks!

Scottish traditional group, 'Calasaig' invite you to visit their new website at [www.rowanarts.co.uk](http://www.rowanarts.co.uk). To book 'Calasaig', contact: Kirsten Easdale or Keith Johnston; 7 Ardtoe Place, Stepps, GLASGOW G33 6AX, Scotland. Tel: +44 (0) 141 779 9228 email: [calasaig@rowanarts.co.uk](mailto:calasaig@rowanarts.co.uk)

Tuesday 24 April saw the launch of BBC Scotland's interactive website **Celtic Roots** <http://www.bbc.co.uk/celticroots> which will encompass our traditional and Celtic output. According to the promo material: "Whether you've always wanted to learn how to play the mouth organ, dance the Gay Gordons, be a gig reviewer - and more besides - it's all here!"

The **folking.com event's diary** is now live. It has a complete listing system that offers everything from a local ceilidh, festival, gig or session - all sorted in a diary format. Go to <http://www.folking.com/events/suite/calendar/calendar.cgi> for more information or access the event's diary from the front page of **www.folking.com** by clicking on the "add your gig" or "festival" links that are found in the orange menu on the left-hand side of the home page.

The **Folk Mag** ([www.thefolkmag.co.uk](http://www.thefolkmag.co.uk)) has just been updated again with new features including country dance, interpreting old music manuscripts, a set of dance tunes from Devon, three ballads collected in Shropshire with music, full text and midi files. Plus news, reviews, song and dance diaries, resources, articles and more music.

The fourth **Lancashire Clog and Folk Festival** takes place from the 18-20 May in Accrington and Oswaldtwistle. See [www.lancashireclogandfolkfestival.co.uk](http://www.lancashireclogandfolkfestival.co.uk) for further details

Vivienne Hayes has recently set up a website for **Lancashire Folk** which gives details of folk activities in Lancashire and the website can be found at <http://www.funforall.co.uk/lancashirefolk>

Don't forget about **Folkal Point** on the Web on the Verse & Worse website: <http://www.verseandworse.fsnet.co.uk>

The annual **Free Spirit Ingleton Gathering** took place from the 9th to the 11th March this year. The highlights of the weekend - and other folk related news - are on the Ingleton 2001 web page. <http://www.folk-roots.co.uk/ingleton/>

**Revolutions** is a website dedicated to folk and roots music online. Check it out on: <http://www.revolutionsuk.com>

You can visit the **Scarborough Folk Club** Website. <http://www.scarbfolk.fsnet.co.uk>

For all lovers of **Scottish folk music** and folk arts, there's good news. The Scottish Folk Arts Group has set up a website [www.scottishfolkdirectory.com](http://www.scottishfolkdirectory.com) for the growing development of ideas, contacts and all year round events, showing what's happening around Scotland.

The **South Folk Music Network's** site is designed to bring you the latest diary dates for folk music/events/information in the south of England and with links to rest of the UK. <http://www.southfolkmusicnetwork.bigstep.com>

**www.freefolk.com** is a bimonthly internet folk magazine. It has feature articles, celebrity interviews, a festival guide, regular columns, gig lists, and links to important data bases, traders, instrument makers and record companies, and free CD tracks

to download.

The **Four Fools Folk Festival** in Chorley has now got its website up and running with full details of the festival and information on local attractions. Visit it at [www.four-fools.co.uk](http://www.four-fools.co.uk)

The **Sussex Folk Guide** Website has now been updated. You can find it at <http://whatson.brighton.co.uk/folk>

Interested in '**Acoustic Youth 2000**', then visit their website at: [www.acousticyouth.org](http://www.acousticyouth.org)

Please log on to [www.troubleatmill.btinternet.co.uk](http://www.troubleatmill.btinternet.co.uk) for details of What's On in Lancashire.

North West Sound Archive's website can be found at [www.nw-soundarchive.co.uk](http://www.nw-soundarchive.co.uk) This is a tremendous source of local history and culture. They have an archive of over 500 children's playsongs and are searching for more.

## OBITUARY - Davy Steele

Sadly, Davy Steele died on Wednesday, 11th April. Davy was undoubtedly one of the finest singers in contemporary Scottish folk music and performed with several prominent bands including Drinkers Drouth, Ceolbeg, Gael Force, Clan Alba and The Battlefield Band.

Born in the small East Lothian village of Prestonpans (the home of Greentrax Recordings) he developed an early interest in folk music and later became a gifted song-writer and interpreter of traditional songs as well as a skilled instrumentalist. His close friends spoke of his outstanding courage towards the end.

The funeral was held on Friday 20th April, 2.00 pm at Morton Hall Crematorium Edinburgh.

Brenda McCulloch Greentrax Recordings Ltd Cocksennie Business Centre Edinburgh Road Cocksennie East Lothian EH32 0XL Scotland Tel: +44 (0)1875 815 888 Fax: +44 (0)1875 813 545 Web: [www.greentrax.com](http://www.greentrax.com)

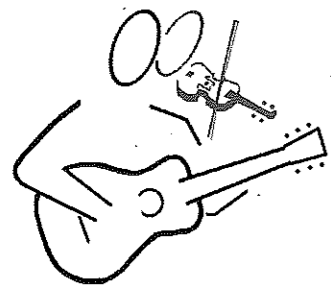
## OBITUARY - Joe Roberts

It was with great sadness that we heard of the death of Joe Roberts on 20 February 2001. He was an unassuming man who loved his music and encouraged many others to try their talents. Joe was an accomplished singer and musician playing both banjo and guitar. As a founder member of "Calico", he was well known and respected throughout the Leigh area and beyond.

During the eighties Calico were organisers and resident group firstly of the Belle Green Folk Club, Ince, and later of Leigh Folk Club. To the latter, they brought a new lease of life. Joe and his fellow group member Steve Eckersley worked tirelessly for the club, bringing national guests on a weekly basis but always giving new talent a chance. They encouraged the promotion of Lancashire dialect holding an annual competition at the club for the Harvey Kershaw trophy. Joe was always one for spreading the folk message and taking his music into the wider community. As commitments with the group increased, Calico left Leigh Folk Club.

Recently Joe had been running a monthly folk evening at the Cricket Club in Leigh. A charity memorial concert took place there on 27 April in which many of his friends took part. We extend our sympathy to his widow Catherine, and to his sons Neil and Simon.

Kath Holden 35



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## CD REVIEWS



**CAROL ALEXANDER** - 'You and I'. Little Room Studio, LITRMCD 01.

These days the accessibility of the CD format in terms of price has seen a flood of not so well known national and local singers and musicians releasing their own albums. A few years ago they would have remained the anonymous backbone of the folk movement in this country and that would have been a pity judging by the quality of the CD's that I continue to receive for review.

Carol Alexander from Helsby falls under the above category and, together with husband Alton, has successfully run the Frodsham Folk Club for over 20 years where they have done a wonderful job as residents. However, Carol appears solo on this album and a very creditable performance it is too. She alludes in the sleeve notes to being influenced by Jean Ritchie, Alison Potts and Nic Jones and it is clear to see why when you hear tracks like "West Virginia Mining Disaster" and "The Corncrake", both beautifully sung by Carol.

This is folk song stripped down to its bare essentials of voice and guitar with just the odd double tracked chorus here and there, but it is non the worse for omitting the over elaboration and "kitchen sink" attitude encountered on some recordings. It proves that a good song needs no great embellishment, especially where the traditional genre is concerned. Carol handles a range of material extremely well, from lullabies ("Close Your Eyes") through traditional as above to out and out contemporary songs such as the powerful Australian anti war song "The Year of the Drum" by Wendy Joseph.

If I had a small criticism it would have to be that the album is a bit one-paced but what you get is very much what you see with Carol and, with such a stunning voice she carries it off with the aplomb that would be the envy of many a seasoned professional. I am sure that everyone will have their own favourite tracks but mine have to be Jean Ritchie's "West Virginia Mining Disaster", "The Corncrake", "The Year of the Drum" and "Rock me to Sleep". A word of praise too to Pete Massey's "Little Room Studio" label in Chester as he is doing a great job producing quality recordings of our local folk talent at affordable prices. The CD is available from Carol at the Frodsham Folk Club on Friday nights or by phoning 01928 733050.

Ian Chesterman

**BLUE C** - 'Swimming Against The Tide'. BCR 51.

I can almost hear the gasps of horror, why is a blues album being reviewed in these hallowed pages. Well let me lay one myth immediately, blues it may be, but the route these particular roots travelled is firmly anchored in folk clubs almost thirty years ago.

Raphael Callaghan was once a member of the trio, 'Breakdown', who started out on the long road to recognition in and around the folk clubs of Merseyside. That recognition eventually saw them go their different ways and after time as a solo artist, Raphael teamed up with Christine Purnell, who originally added cello accompaniment, before taking up bass riffs and Blue C was born.

Jim James was the blues resident at the Bothy folk club in

Southport during the '60's, Raphael performed with him until 1972 and here performs James's rock anthem, 'Blues Go Rolling On', recorded by "Breakdown" on their 1983 release, 'Rolling On'. Leadbelly provided the inspiration for, 'John Hardy' and this interpretation by Blue C is spot on. A song of retrospection, as the accused resigns himself to his fate. 'Liverpool Loop Boogie', the 'Rock Island Line', it ain't, but I don't think this particular rail line has ever had a song dedicated to it; lively slide guitar, that gets up a real head of steam.



Another self penned number, but vastly different to the previous track, 'In Love Without You', provides subtle slide, allied to lyrics that tug at the heartstrings. 'Feel Like Your Time Ain't Long' - it's gospel Jim, but not as we know it, but nonetheless uplifting for that. Blue C move seamlessly between their own compositions and those written by the best in the business, Charlie Rich is firmly in that category, 'Midnight Blues', a fitting tribute to the great man.

For me, the track that shows both Raphael's fine voice in its best light, as well as his dexterity on the guitar is, 'When Will The Blues Leave', its a real song to savour. Blue C stamp their authority and their own tune on Scott Parry's, 'Good Time Highway', which allows Christine to indulge herself with her solid, no frills bass playing. A cappella vocals have always been a forte for Raphael, 'Sleepy John', is performed effortlessly and features minimal harmonica. No problem with this version of Skip James's, 'Illinois Blues', no pretence of giving it a personal stamp, just a good old fashioned cover. Blue C combined to write, 'Line By Line', rock on, but with an acoustic feel!

'The Leaving', slow and bass based, with some amazing slide riffs from Raphael. The American Appalachian mountains hove into view on, 'Train, Train, Train, Train', another number jointly penned, their collective thoughts seem to be endless and bear much foot-tapping fruit.

Now for my era and I have to confess I have the original 45 rpm single by Johnny Kidd & the Pirates, however this version of, 'I'll Never Get Over You', is just as acceptable and begs you to sing along. The bonus track, 'The Stone', provides Christine with the chance to shine vocally. It comes from a 'Book Of Verse For Boys & Girls', published in the 1920's. Shades of Maddy Prior and Steeleye Span and I can pay no higher compliment.



From his humble beginnings, Raphael has never lost sight of just what is musically important to him. He remained single minded, when at times it would have been easier to go with the flow or even call it a day altogether. If the latter had happened, we and the blues world in particular would have been denied a rare talent. Teaming up with Christine and forming Blue C has taken things on that much further and I'm sure there is still a lot more to come.

If you would like to purchase the CD, it's available from, Raphael Callaghan, PO Box 48, Old Hall Street, Liverpool L69 3EB. It's ten pounds [inc p&p], cheques payable to R. Callaghan.

David Jones

**CAPERCAILLIE - 'Nadurra'. Survival Records, SURCD025**

As the rhythm comes swaying along and Michael McGoldrick's flute snakes across the top of it, you know that you're in the land of Capercaillie. Though the promotional material hails 'Nadurra' as a return to their acoustic roots, my ears don't detect much of a difference to their most recent material. After all, there is still the swirling synthesiser and guitar effects from what sounds like an array of foot peddles. So, at the end of the day, the question is about whether you like the land that Capercaillie inhabits. This land is full of Gaelic tradition with Gaelic lyrics, traditional fiddle, bodhran and bouzouki. However, this is no place for stomping your feet to rapid-fire reels and jigs. Instead, the music sways suitably for those of a less athletic nature and one can see why Capercaillie featured on the soundtrack of Rob Roy as the music is less than intrusive.

There are flavours of pop and nods towards rhythms from countries other than their native Scotland. It is put together by a fine set of musicians with the aforementioned McGoldrick aiding and abetting Donald Shaw (who knows more about Gaelic culture than Holland's know about meat pies), Charlie McKerron on fiddle, Manus Lunny on bouzouki and guitar, Ewan Vernal on bass, James Mackintosh of Shooglenifty on percussion and, of course, the sublime vocals of Karen Matheson.

The songs sway at, basically, two different tempos (fast-ish and slow-ish) and get interspersed with instrumentals that give the band chance to show off a bit. I haven't picked out a single track, I know, but this is because the music harmlessly washes across you in the land of Capercaillie. Sort of the Simply Red of the Gaelic tradition.

You have two choices. Either to say how relaxing you found it, or, just to nod off. That's not meant to sound rude. I shouldn't knock it too hard because I know that lots of people will love it but it's a bit like describing your holiday to a friend as 'nice but I was glad to get back home'.

Steve Henderson

**COOPE, BOYES AND SIMPSON/WAK MAAR PROPER - 'The Christmas Truce - Kerstbestand'. No Masters, NMCD14.**

Some time ago, Coope, Boyes and Simpson got rather carried away releasing three CDs in a period of what seemed like less than six months. However, the quality of their work is such that we shouldn't ignore any of them. So, there are no apologies for reviewing a CD that has been in circulation for twelve months or so. You may have got their 'Garland Of Carols' CD which provides us with carols sung to their original tunes and can be seen as a fascinating documentary style performance by an augmented Coope, Boyes and Simpson. Needless to say, it goes on 'heavy rotation' at our house during December as it provides a warm and comforting soundtrack at Christmas time.

Yet, the theme to 'The Christmas Truce - Kerstbestand' is a sobering thought when set against our modern sugary sweet Christmas taking as its defining moment the shared cigarettes and game of football which interrupted the hostilities of The First World War in 1914. The music is a live recording shared between Coope, Boyes and Simpson and the Wak Maar Proper choir from Flanders on the Belgium/France border. Commissioned as part of the series of Peace Concerts at Passendale, it endeavours to remind us of the horrors of war with the intention of making sure that we don't go down that path again. There really cannot be a better choice of musicians if we're aiming to move and shape the feelings of an audience.

The boys from this side of the water open with the superb 'The Rhyme Of No Mans Land' and, later, are accompanied on a number of tracks including 'When This Blasted War Is Over' which is an anonymous text from the war sung to the tune of the hymn 'What A Friend We Have In Jesus'. The preceding track, 'Allah O Akhbar', reminds us that it wasn't just Europeans who fought this bloody war and, indeed, the twenty tracks on this record aim at showing the evil pervasive nature of war.

However, it's not all doom and gloom. Not only does Wak Maar Proper provide some uplifting choral work but also the Jim Boyes composition 'Peace On Earth', amongst a number of more traditional carols, also lifts the mood. The uplifting is finally completed by the joint effort on the closing track, 'Reconciliation'. A moving piece of work.

Steve Henderson

**E2K - 'Shift'. Topic Records, TSCD522**

E2K have risen from the ashes of Edward II who had gained a reputation as everyone's festival favourite. If that 'everyone' doesn't include you, I'd better expand a little. Basically, Edward II married together a reggae based rhythm section with lead instruments more familiar to fans of traditional country-dance



music. Indeed, Bob Marley meets The Men Of Albion. A perfect musical marriage to get your feet shuffling around at the festival of your choice. Unfortunately, divorce loomed and the country-dance half of the band has been looking for some new partners. With the discovery of newfound friends, E2K was born. The new friends bring along some impressive track records and reggae rhythms can be expected to be augmented by jazz flavours, African styling and the voice of English rose, Kellie While. It all seems set for another musical exploration. So, what of the first fruits of this.... erm... 'Shift'?

The album opens with the well-trodden standard 'The Water Is Wide' and immediately indicates that the rhythms are those that we associate with Africa more than Jamaica. Yes, I know that they are less than an ocean apart musically but this is the striking factor and it continues through into the second track and a fair proportion of the whole record. It's only when the medley of tunes which is 'The Blackthorn Stick/The Rakes Of Kildare/The Rocks Of Penrhyn' has kicked in that you can see exactly where this is going. In amongst this medley of mainly traditional arrangements, we get African percussion and guitar plus classic English melodeon from Simon Care and a spattering of punchy horns to boot.

All in all, something to get those tired festival feet in motion again. When Kellie While applies her delightful vocals, the mood naturally takes on more of a Folk feel though those danceable rhythms are never that far away. It all adds up to a record of high quality music that will get the feet tapping but is really going to find its natural home when it's played live.

Steve Henderson

**SEAN KEANE - 'Portrait', The Best Of Sean Keane, 1993-2000'. Grapevine, GRACD 299.**

Spanning just seven years -from 1993-2000- one could be forgiven for thinking that perhaps its a bit early in the day for the mega-talented Mr. Keane to be releasing a 'best of' album. But when you consider that this 'overnight success of a guy' has been carving out his career for some twenty years and has been given such prestigious labels as 'voice of Ireland' and 'one of the great Irish discoveries of the nineties', don't be picky, just sit back and savour.

The menu proffered on this 18 track CD is varied and especially tasty, right from the evocative entree of the timeless favourite, 'Home', through to the dessert of the day with one of Sean's two new songs, 'Turn Of The Century'. Any Sean Keane fan will be delighted to see some of his most stunningly crafted and most requested songs such as Sting's hauntingly beautiful, 'Fields Of Gold', or the tear jerking tale of 15 year old Annie Moore, the first Irish emigrant to set foot on Ellis Island, 'Isle Of Hope, Isle Of Tears'.

The balance between contemporary material and traditional is good and so should really serve to suit folks from either camp. Songs from the traditional vein include, 'The May Morning Dew', the jaunty, 'Bundlin' -complete with the not quite so traditional didgeridoo- and 'Once I Loved', arranged by Sean and Arty McGlynn. The traditionally sounding 'Man From Connemara', by Robbie O'Connell is here too along with Ewan MacColl's arrangement of, 'Tunnel Tigers', a superb re-telling of the Irish labour force that left its beautiful homeland behind, not to dig for gold, but to dig the London underground.

Once again, Sean proves master of emotion and story telling with Richard Thompson's, 'Galway To Graceland' -the disturbing but fascinating story of a woman's addiction to the 'King'- and her pilgrimage from Ireland to be with the object of her desire. It's a fabulous song anyway and so sensitively interpreted by Sean. It's the stuff of the Bronte's -Wuthering Heights and all that- where obsession turns into psychosis and the woman is finally carried off by the men in white coats, while she claims to be married to Elvis!

A more unusual departure for Sean into the political arena comes in the shape of Tommy Sands, 'There Were Roses', -the powerful drama of friends that politics couldn't separate, but where 'the troubles', and ultimately death succeeded in making the divide.

Of course, 'Portrait' boasts a lovely sprinkling of the songs the

Irish love singing so much about their homeland and how much they miss it when they're away. There are some super tunes here and some lush, mushy sentiments with, 'Home Away From Home' and 'Green Among The Gold'. There's an interesting treatment given to the Lennon & McCartney classic, 'Blackbird', and I was particularly pleased to see a personal favourite, 'I'm No Stranger To The Rain', from Sean's third album included.

'When There's No One Around', provides the line for the title of the album, 'The Man That I Am', Blue Green Bangle', by John Mulhern, is a pleasing, intriguing song focussing on an affair of the heart, again beautifully interpreted by this man who sings with such ease and seeming lack of effort.

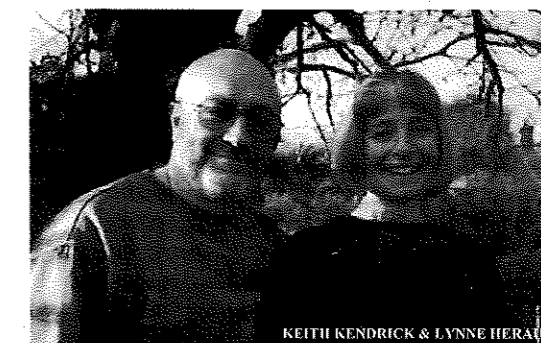
The final two tracks are both new songs, 'Kilkelly', from Peter & Steve Jones, is a sensitive, moving song telling the thirty plus year struggle and survival of a family left in Ireland, corresponding with the brother who has emigrated. Pass the hankie! 'Turn Of The Century', is a fabulous finale to this superb CD, It's 'gospel meets Nashville' and brought me to a point where I still wanted more.

The only disappointment for this Sean Keane fan is that, 'Lullaby' and 'Killing The Blues', are not included on this 'best of'. You can't have everything, but this CD is an almost!

Barbara Duxbury

**KEITH KENDRICK & LYNNE HERAUD - 'Stars in my Crown'. Wild Goose, WGS303CD**

I was lucky enough to be invited by Wild Goose to the launch of this recording at Waltham Abbey and it was certainly worth the long trip. The invited guests numbered over a hundred, many of them performers, which immediately gives you an idea of the popularity of this duo. Their attraction is well founded too if this, their first album, is anything to go by.



Keith Kendrick will be well known to most of you I'm sure, after 35 years on the folk scene but Lynne Heraud may not be quite as familiar a name. She hails from Hertfordshire and has been aptly nicknamed 'The Hertfordshire Nightingale'. Their two part harmony singing arrangements of mainly traditional English songs has been developed to an excellence not often achieved by lesser mortals. The way they intertwine the harmonies and 'swap' the line of the tune between them exemplified, for example, in their performance of 'Bird in a Cage' makes for very pleasurable listening. In simple terms - they make a very nice sound!

It's not all unaccompanied singing either and on some tracks you'll hear Keith's inimitable concertina arrangements as well as, in the introductions at least, Lynne's recorder (it's very hard to sing and play recorder at the same time!). They are also joined on some tracks by melodeon player Keith Holloway and violinist Paul Sartin, particularly well on the jolly song 'A Sailor Likes His



Bottle-O'. They are helped on some choruses by Jim and Beverley James adding to the complexity of the harmonies particularly in the title track 'Will There Be Any Stars In my Crown?'.

There are quite a few carols from the Oxford carol book including a superb rendition of 'Love is Come Again' and a delightful 'traditional sounding' contemporary song by Davey Spillane and Sean Tyrrell called 'One Starry Night'. You'll also find excellent versions of 'Lord Gregory' and 'The Leaves of Life' encompassed in this recording. Add enlightening sleeve notes by Keith and the clear-cut production quality of Doug Bailey's studio and you have a star in the crown of the Wild Goose collection. Obtain the CD from Keith or Lynne on one of their many gigs or from Wild Goose Records, May Cottage, Wherwell, Hampshire SP11 7JS or e-mail: wgoose@attglobal.net

Derek Gifford

**MICHAEL MARRA – 'Posted Sober', Inner City Sound Records 2000**

I'm a newcomer to Michael's music. Prompted by my wife after a recent concert in Cottiers in Glasgow. What sort of stuff does he do I asked?... He's just himself she replied..... And he is I wouldn't attempt to pigeon-hole Michael's music.

Posted Sober for me is a real musical synthesis drawn from a wide variety of styles and traditions. I can hear influences from Burns Dylan Woody Guthrie Euan Mc Coll, but it is not any one or any combination of these. The music is unique and I think very innovative.

Michael's songs have a personal approach and his individual humour is never far away. The humour, in a way, amplifies and underlines the serious content within. But don't get me wrong, we are not being lectured to. Michael has a wonderful way of turning nice wee story into a good song with a poignant social comment. For example football fans will remember reading about the fox that strayed into Celtic football stadium. "Reynard in Paradise" captures this story from the point of view of the fox. The title track "Posted Sober" is a fine example of how a good song can stand alone with a simple guitar and moothie backing. There's also some genuine affection in what to me are classic love songs "All will be well" he dedicated to Mary Marra, and the touching tribute to his uncle ostracized by his family "The lonesome death of Francis Clarke".. I'm not singling out these as favourites, just examples to illustrate my points. I like all the songs on this album, and I like the musical arrangements. There is a good deal of variety in this album and Michael is supported by a number of fine musicians.

What more can I say? This is good stuff. Highly Recommended. Buy it

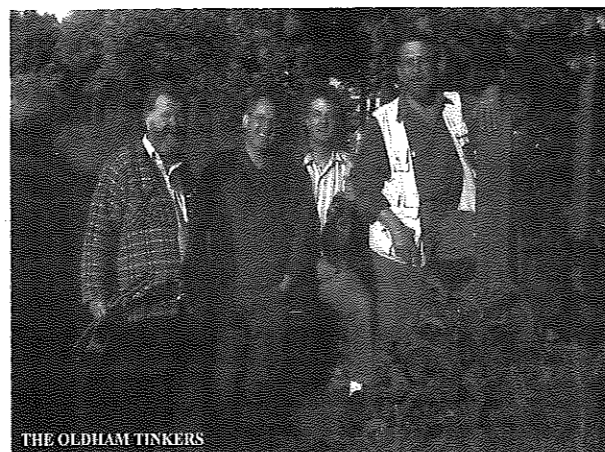
George Mc Gill

**THE OLDHAM TINKERS – 'That Lancashire Band'. Pier Records, PIERCD 504**

This is a re-release of the group's album for Topic Records in 1979 and very welcome it is too. The Tinkers are unique. Formed in 1965 John Howarth and brothers Larry and Gerry Kearns are still together, true to their tradition, full of warmth and humour. I have been an admirer of their art, and in particular John's immaculate sense of timing for more years than I care to count. This CD is a joy.

The opening "Old May Song" is a typical Lancashire, well May song with 19<sup>th</sup> century words, set to Gerry's tune. In complete contrast, we then have the adventures of the amphibious clog dancer "John Willie's performing newt". Many will remember

the rest of the family – the ferret and the 'orse. An opera singer, named Ernest Butcher, reputedly sang "Nowt about owt". It's a music hall love song of apparently requited love of a shy farmhand for his lady.



THE OLDHAM TINKERS

Everyone who knows the Tinkers appreciate their vast collection of children's rhymes, chants and songs and "Captain's Medley" encompasses not only their own childhood but also that of their children, closing the generation gap with a smile. We Wigannners are rightly proud of the poems of Cliff Gerard and "Eawr House – as was" is a fond memory of times past evocatively recited by John (who is probably jolly thankful he doesn't live there now!). Another of Cliff's works set to music by Gerry is "Tribute to Owd Paddy" an Irishman from Rainford, St Helens, - sunshine on two legs is a line that sums up the sentiment of the song.

"Oh That Lancashire Jazz Band" is very reminiscent of George Formby senior's "John Willie's Ragtime Band" - and John Willie's grandad's exploits in France are also chronicled in the song written by Gerry and Larry, with a severe warning "Never rub your yed against a roughyed's yed cos a roughyed's yeds reytr rough". "The Lark" is a beautiful song written again by Larry and Gerry.

No Lancashire CD would be complete without colliers. A song from the collection of Charles Chilton "Old King Coal" and an unaccompanied song of the tale of Joseph Ball, who provided both bread and tools to the unfortunate colliers of Moston, entitled "Steeple Jack", make a refreshing change to the blackleg miner's saga.

I must admit that I have a bit of a soft spot for the "Oldham Rugby Medley", bringing back memories of when my son was a member of the Oldham squad, nights at the coldest place on earth. The rugby theme continues with "McCarthy's Party".

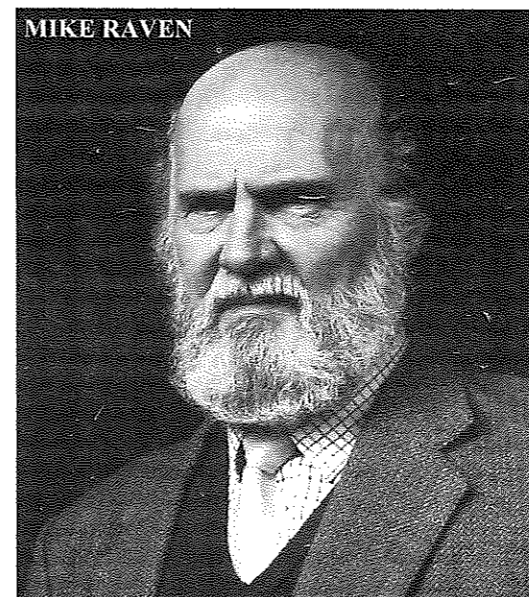
The CD is completed with three extra tracks from the "Owdham Edge" album. Sam Fitton's "Eawr Sarah's Gett'n a Chap" put by John to the tune of "O'Reilly's Will" is a bonus. For me no Tinkers compilation would be complete without something from the late Harvey Kershaw. I was not disappointed. His "Canute" with John's tune makes the legendary King an honorary Lancastrian. Finally Edwin Waugh's "Toddlin' Whoam" once more set to music by Larry and Gerry brings things to a gentle conclusion.

The whole thing is a pleasure to listen to. The musical accompaniment to every track is spot on. Guitar, Banjo, mandolin and whistles are used to optimum effect and not overused. There is sensitivity, humour and a love of Lancashire that shines through. Long may they continue.

Kath Holden

**MIKE RAVEN - Gipsy English (solo guitar). Private Label, CDMR81**

As regular readers will know I've written many reviews of albums from the prolific Mr. Raven but this is the first time I have been able to listen to a completely instrumental recording. The tunes are a mixture of mainly traditional English (e.g. a number of Morris dance tunes), Welsh and Irish as well as a traditional Italian dance tune, 'Tarantella' and a Mexican style self penned tune, 'Chiapa'. In case you're wondering (Alison Younger - aye!) there's an Anglo/Scottish air too, 'Anachie Gordon', arranged by Mike from the Nic Jones version.



MIKE RAVEN

All are played with the sort of expertise that you and I would associate with the name Mike Raven and because, in Mike's own words, 'All tracks were recorded in a country house.... using natural room ambiances..' and '... no electronic effects, including EQ (that's 'equalisation' or 'flattening out the sound!' to techno-peasants like us), were used', the whole thing sounds as if it's being played to you personally in your own living room. What you hear is what you'd get live!

It would be fatuous to pick out individual tracks because this is simply a recording you'd play from start to finish any time you wanted to be serenaded by some mighty fine guitar playing to relax that tired body of yours - unless of course you were a Morris dancer and wanted to practice!!

The sleeve notes are comprehensive in terms of source of material and indicate which tunes are notated in Mike's *English Folk Guitar Books* in case you want to learn them for yourself. A highly recommended recording! (Well ed. that was one of the easiest reviews I've ever done!)

Derek Gifford

**ROOTS QUARTET - 'Somerset Sisters'. RQRCD004.**

Roots Quartet is Michelle Hicks and Yvette Staelens. Quartet! hear you say? Well yes and to confuse you even more, I remember them when they were a trio!!

This CD is a celebration of the traditional songs sung by and collected from women in Somerset. They are also original versions of the songs before they were 'softened' by Cecil Sharp to fit in with Edwardian sensibilities. Some songs, such as 'Rosemary Lane', Sharp refused to publish, as it contained themes of prostitution, illegitimacy and women enjoying sex. These songs are taken from the singing of Louie Hooper (1860-

1946); her sister Lucy White (1849-1923) from Westport, near Hambridge, both outworkers in the shirt making and gloving industry and Emma Overd (1839-1928) of Langport who was a withy stripper. These trades were communal and Louie remembers learning her songs from the older women while gloving.

Michelle and Yvette are both excellent singers and here we have a wonderful CD of traditional songs beautifully sung, both solo and in harmony. Songs like the above-mentioned 'Rosemary Lane', 'Our Captain Cried All Hands', 'Geordie', 'Banks of Green Willow', 'The Crabfish', 'Creeping Jane' to name a few. 15 tracks in all, it truly is a great CD and though the names of most of the songs may be familiar, some of the versions here are unusual. On a few tracks Roots Quartet are joined by Ian Dent, on Guitar and keyboards, and Nigel Pope, on lute, who provide some sensitive accompaniment. What clearly emerges on this recording is that it is the songs that are important. The perfect finishing touch to this refreshing CD is the recording of Louie Hooper both speaking a few words and singing 'Green Broom' recorded when she was 81 years of age.

There really is some excellent material on this CD and the final sentence on the back of the CD cover sums it up by saying "We believe that songs only live when they are shared. It is our pleasure to share and celebrate with you the music of our Somerset Sisters long forgotten". This is certainly a refreshing attitude when sadly some singers are reluctant to 'share' songs, surely only by passing these songs on will our tradition flourish.

The booklet with the CD has excellent photos of the Somerset singers along with very interesting notes about the songs and the singers they were collected from. Roots Quartet has gone even further than the CD and have produced a show called 'Somerset Sisters' which is available for Arts Centres and clubs. They can be contacted on 01823 481257/256006.



ROOTS QUARTET

Overall, a superb CD, glorious singing, great songs and we look forward to seeing Roots Quartet in the North West before too long. If you are interested in seeing the show then bully your club organiser.

Angie Bladen

**MICK RYAN & PETE HARRIS – 'Hard Season'. Wild Goose, WGS295CD**

There may be some of you in the north-west that have not heard about these two performers so let me elucidate. Mick Ryan was lead singer of 'Crows' during the eighties but is more recently known for his writing of superb folk musicals including 'A Tolpuddle Man' with Graham Moore, 'A Days Work' (about World War One) and 'The Voyage' (about emigration to America). Unfortunately, although these shows have toured extensively,

little has been seen of them up here in the north-west. Pete Harris is a fine multi-instrumentalist and singer within both the folk and blues scenes currently leading his own blues band. They have been performing as a duo since 1993.

Putting two people together with such illustrious pedigrees should produce the 'goods' and indeed this is a very crafted and professional album both lyrically and musically. Six of Mick's own well written songs are included of which I particularly liked the title track 'Long Hard Season' and 'Willy Worrell' (which, coincidentally, I first heard only a few days before writing this review from a very good floor singer at a club in the Midlands) a well told comic tale of requited love. The other nine tracks are of traditional songs; it is with these that their ability to 'revive' well known (and well worn!) songs is really tested. Needless to say, you only have to listen to their renditions of 'The Leaves of Life' or 'Night Visiting Song' to realise just how competent these two are. Mick leads the vocals on all but one track where Pete gets to sing 'The Foggy Dew' accompanied by Dave and Joyce Ingledeu on melodeon and fiddle respectively.

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

Derek Gifford

**SHARON SHANNON AND FRIENDS - 'The Diamond Mountain Sessions'. Grapevine, GRACD289**

You have to take your hat off to Sharon Shannon's skills as a musician as well as her willingness to get involved with a wide range of musicians. Of course, as an instrumentalist, it provides an opportunity to get around the problem of providing an audience with a purely instrumental record. I say 'problem' because I know that I'm not the only one who can get bored with instrumentals - no matter how well played!



The guests which feature on 'The Diamond Mountain Sessions' form an impressive list with contributions from artists lumped in a rock music category such as Jackson Browne, Steve Earle, etc. to more traditional singers such as Dessie O'Halloran. However, I have to say that the quality controller must have been dozing at various points. At the risk of angering both my wife and sister-

in-law, I have to say that Jackson Browne's contribution to 'Man Of Constant Sorrow' is lacklustre at best. This version pales into insignificance when put next to any of those heard on the recent 'Brother, Where Art Thou' soundtrack. On the other hand, Steve Earle's contributing vocal and composition, 'Galway Girl', is a little gem. Meanwhile, 'Stan Le Van' has lyrics that tell the tale of a Van Morrison concert and sound like they were taken from some quickly dashed out diary notes.

Oddly, with such uneven quality, I found myself drawn back to some of Sharon's instrumentals, which are of high quality. 'The Diamond Mountain' title track itself is particularly memorable. The lesson to be learnt here is that star names may attract interest to your record but nobody is done a favour if their contributions are weak.

Steve Henderson

**VARIOUS ARTISTS - 'Storytellers'. Grapevine Records, GRACD298.**

Billing as 'a classic album of folk songs' often gets the cry of 'oh yeah?' around our house. However, Grapevine and BBC Radio 2 have really made a selection that lives up to the billing and is a worthy release to coincide with the annual BBC Radio 2 Folk Awards. Amongst the sixteen tracks, there are some predictable selections such as the opening 'At Seventeen' by Janis Ian. However, there are some nice variations of both artist and selection. For example, who would have added 'Shipbuilding' by Robert Wyatt into this collection other than someone with an eclectic view of folk? On the other hand, you could guess that Richard Thompson appears but the choice of 'Walking On A Wire' recorded with ex-wife Linda on 'Shoot Out The Lights' picks a lesser-known classic. Even when the collection comes right up to date, we don't get the obvious Eva Cassidy track but a rendition of 'Penny To My Name' instead.

Just in case this makes you think that we're treading the middle of the road path of Radio 2, you'll also get treated to Sharon Shannon and Steve Earle performing 'Galway Girl'. So, I think you'll get the picture that this isn't your average mindless selection of tracks but an album that has been carefully put together by someone who knows their musical onions. For the record, others featured on the CD include John Martyn, Eliza Carthy, Emmylou Harris, Nick Drake, Kate Rusby, Waterson Carthy, Sandy Denny, Sean Keane and more. Drawbacks?

Only those associated with all compilations in that you might have some of the tracks on other albums and it might feature some artists who aren't your cup of tea. Other than that, they are all great selections.

Steve Henderson

**HELEN VINCENT - 'Nor Have I Wings'. Own Label CD**

Helen Vincent lives in Lancaster; she accompanies herself on guitar and has released a four track CD by way of introduction to her performing skills. A good solid start is always important, especially on a debut recording and even more so when it contains just four tracks. On that basis Helen has put her mark on the hugely popular traditional number, 'The Water Is Wide', great harmonies on the guitar allied to sympathetic, yet positive vocals.

One song that Helen performs so well is 'Sailing By', it is one of those feel good songs that compels you to join in and stays in your head for days after hearing it. Again, the vocals are strong and match perfectly her guitar accompaniment.

Irishman, Christy Hennessy, provided the wonderfully melodic, 'All The Lies', covered by many, but rarely bettered, a quality

version of a song about love and deception. For the final track, Helen has chosen a self-penned number, 'The Other Side'. We often feel we've found what we're looking for in a relationship, but do we feel fulfilled? On the other hand, do we just think we are? You decide. A sensitive subject handled well and performed eloquently.

All in all, this recording encapsulates the essence of an evening spent with Helen and her music. She has put in many hours of dedicated practice to get to this point in her career and has a voice that should guarantee a bright future and a reward for all her hard work thus far. If you would like to purchase this CD ring 01524 32719

David Jones

**JAKE WALTON - 'Emain, The Unknown Land'. Wundertute Musik, TUT.72.180**

Although it doesn't say on the jewel case, insert "file under Celtic". That's certainly the dominant mood of this release but this is palpable *not* the stuff of aromatherapy for Jake's roots in the Cornish late '60s scene of 'The Folk Cottage' fostered an early interest in the *real* Celtic traditions, the love of nature and 'thinking persons' literature. All these are brought together nicely on this collaborative CD with guitar and mandola player, Eric Liorzou.

Songs such as 'The West Wind' (words John Masfield, tune Jake) and the title track shimmer like a distant heat haze and there's a lyrical intelligence at work throughout which is never less than involving, drawing as it does on writers and poets such as W.B. Yeats and Walter De La Mare as well as Walton himself. All told this is a fascinating and endearing release - birds' cries, grey twilights, leaf-fall and heather-clad hills all figure and isn't that Gandalf or some hobbit child in the clearing?

"Far from the troubles of the world,  
and far from the ways of men.  
Traveller lights his fire  
In the darkness of the glen." (The Plain Of Silver)

With guests the like of Mike O'Connor on fiddle and Jez Lowe, harmony vocals, added to Jake's guitar and effective though never overused hurdy gurdy, this results in a haunting filmic, almost trance-like quality at times. Dazzling stuff!

The instrumentals are robustly stirring, the harmonic modulations attractive and 'Emain' makes for music of the lasting kind. Enchanting.

Clive Pownceby

**PETE WATKINSON - 'Hampshire Rose'. Old & New Tradition, ONTCD2003**

Remember the days of 'The North/South Divide' concerts when Phil Capper, et al, arranged a series of concerts and folk club bookings for 'southern' performers up here in the north while some of our lot went south to get our own back! Well, Pete Watkinson was one of the southerners (he's from Portsmouth - poor lad!) who made the trip north. Unfortunately, we've not seen much of him since because he's been so busy wowing them in Hampshire and all points south, so this album provides a timely reminder of his worth as both singer and instrumentalist.

There are a number of good old favourites and blasts from the past on this album. For example, 'Rise Up Jock', nice to hear that again after so long though I felt Pete is singing near the top of his range in the chosen key so sounds a little strained in parts, Sydney Carter's 'George Fox' which is well accompanied showing Nic Jones / Martin Carthy influences in the guitar work, 'Just as the Tide Was A Flowing' where the nicely syncopated

guitar work takes on a Mike Raven-ish sound and golden oldie 'Rout of the Blues'.

Pete shows his prowess as an unaccompanied singer particularly well on Sarah Morgan's 'View the Land' and 'Pretty Saro' with a tune by Shirley Collins; but things really come together when he sings William Blake's 'Little Vagabond' with a tune set by 'our' ex-local lad Dave Walters helped by a chorus line up that will probably be the envy of any traditional style singer which includes Dave Webber and Anni Fentiman, Johnny Collins and Pete's wife, Trish Watkinson. Similarly, C. Fox-Smith's (yes that incredible poetess yet again!) 'Home Lads Home' with tune and 'extra' chorus by Sarah Morgan (Pete's obviously a fan!) is sung with sensitivity and with the chorus effectively far back in the mix this, although the longest track by far, is a cracker.

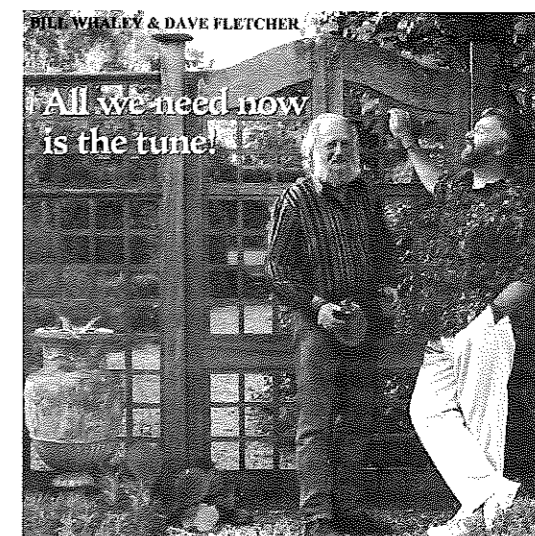
It isn't all roses (pardon the pun!) however, because there are a couple of tracks, 'Jack Tar' and 'Old Adam' where good guitar work ends up leading the pace and therefore Pete has to sing too fast to make the lyrics meaningful. Also, 'Run of the Downs' is a nice try in fitting a traditional tune to Rudyard Kipling's words but doesn't work because, I think, it doesn't scan well for the tune used. If Pete had written his own tune it might have been better. It's also unfortunate that this is the first track and therefore makes for a less strong opener than perhaps one of the other tracks.

However, even with the above criticisms, overall this is a commendable first album and will do no harm in promoting Pete to a deservedly wider audience. Look out for him in the North; his live performances are peppered with acerbic wit and repartee as well as some fine playing and singing.

Derek Gifford

**BILL WHALEY & DAVE FLETCHER - 'Old Men and Love Songs'. BILDA002**

Martyn Wyndham-Read certainly has a lot to answer for! But fortunately, this time, I owe him a great many thanks for introducing me to Dave Fletcher and Bill Whaley. Dave and Bill are (as they themselves will say) Lincolnshire singers rather than singers of Lincolnshire songs, and what singers! Their rich voices although very different individually, blend perfectly when in harmony.



Where do I start? I find the whole CD a joy to listen to; I play it time and time again and never tire of it. The selection of songs are a mixture of some well known such as Phil and June Colclough's classic 'The Call and the Answer'; Ian Wood's 'Hooks and Nets' and 'Wait 'til the Clouds roll by' (JT Wood/HJ Fulmer),



and some new (to me anyway). All of these songs have one thing in common; they have been given the unique Dave and Bill treatment. These guys love singing; they love the songs and have that rare talent of taking them and making them their own. Nothing has been lost; all the songs I feel have been enriched for this treatment. Dave, who has a voice with a natural timbre that few other singers can match, is the main singer of the two and Bill adds wonderful bass harmonies and provides understated accompaniment on English and Duet Concertinas. His playing is superb, just listen when he's playing Duet and you will hear the instrument sing in harmony to Dave's voice at the same time as accompanying the song. There are also a few guest musicians present on the CD; Dee de Wit on Cello and Double Bass, Paul Dickinson on Fiddle and Sean South on Acoustic Guitar and Electric Bass.

Favourite songs, this is difficult, as I love them all. However my two out and out favourites are 'William Whaley's Lament' (Tom Lane/Dean Onyon/Dave Fletcher) a song of transportation based very loosely on fact; and also 'Salt of the Earth' (again Tom Lane/Dean Onyon), which is sung by Bill. This really is a Fenland Anthem and Bill has been warned that he won't be paid at Four Fools this year unless he sings it!

Overall, 15 great tracks on this CD and a must for everyone who enjoys listening to good traditional song (both old and new).

There's no better way to sum these guys up than Martyn's quote on the CD cover: "To me Bill Whaley and Dave Fletcher represent all that is so special about folk music. I am pleased to be associated with them and their music. They remain true to the Tradition and have it clasped firmly in their hands and throats". My sentiments exactly. There's only one thing - their geography isn't much good - it took them 2 weeks to travel from Rainford to Southport recently!!!

Angie Bladen

**KELLIE WHILE - 'Tenacious'. Mother Records, MUMCD001**

Normally, when I hear a debut as good as 'Tenacious', there is an assumption that the songs have been developed over many years and their quality is unlikely to be repeated. Yet, something tells me that this is just the beginning of a great career. Already, Kellie is the lead singer in both The Albion Band and E2K, which tells you that her vocal is top quality. Clearly, the genes inherited from her mum, Chris, have 'singer' stamped all over them.



crossed in a short number of years. This provides not only a richness to the musical styles on this record but a whole host of talented musicians on hand to help with the recording. For example, it can only be Helen Watson on harmonica on 'I'm Dancing With Jesus Tonight' which bears the trademark funkiness which Helen has on her own recordings. 'Tenacious Girl' immediately stands out as a Julie Matthews composition, with the latter also lending a hand to the production of the whole CD.

Kellie has written over half of the songs on the record and, though friends, like Julie, contribute, there are some astute covers such as Ron Sexsmith's 'Riverbed'. Other friends like P.J. Wright, Simon Care and Joe Broughton help to supply the musical backdrop for the record. If this starts to sound like Kellie is just an also ran in this, take a moment to listen to the a cappella of 'In My Room' which confirms hers as one of the sweetest vocals around the UK scene. Indeed, her own compositions, like 'Making A Mess Of It', show that the talent doesn't stop at vocals. 'Making A Mess Of It'? I think not.

Steve Henderson

**TREFOR & VICKI WILLIAMS - 'The Bare Branch'. 101 Records, 101RECCD6**

A North Wales duo from Rhyl, Trefor and Vicki Williams have been around the folk scene for quite a few years and, therefore this, their debut album, is long overdue. Both come from musical backgrounds having performed separately before coming together as a duo. They have since played at clubs and festivals throughout the UK and the album is a good representation of the material you will hear them playing on their live gigs.

The CD seems to have slipped through my review net, having been released in 1999 but better late than never. The album is well put together, with the excellent backing musicians, Chester's Phil Hare, fiddle player Joe Broughton and percussionist Mike Johnson, lending their considerable expertise without overpowering the basic songs.

Vicki chips in with some of her own songs, including the opener, "Light from the Beacon" (one of the strongest tracks) and the title track, "The Bare Branch". You will also find a heavy leaning towards the traditional here with, "The Cruel Mother" (Child Ballad No 20), the classic "She Moved Through The Fair", "The Well Below the Valley", "Raglan Road" and "Dark-Eyed Sailor". In addition, there is one of my all-time favourite Richard Thompson songs, "Farewell, Farewell". I still remember the late, great Sandy Denny's rendition with fondness.

Just to prove their versatility "The Coventry Carol" is sung with a truly medieval feel, a capella with great harmonies. Well known though some of the songs undoubtedly are around the folk circuit Trefor and Vicki manage to breathe new life into them through their tasteful arrangements and their well-crafted vocals. Studio 101 also deserves praise for the recording quality and the overall presentation of the CD. A good debut with, I hope, a follow up in the not too distant future. The CD is available from Trefor & Vicki on 01745 591008.

Ian Chesterman



The Citadel has a number of great acts heading their way. On Saturday June 2<sup>nd</sup> it is Justin Adams and the Wayward Sheiks and on the following Saturday June 9<sup>th</sup> it is Chris While and Julie

Matthews. Helen Watson is supporting Eugene 'Hideway' Bridges in a blues night on Friday 15<sup>th</sup> June. The Bulgarian trio The Bissarov Sisters present the traditional music from the Pirin Mountains of Bulgaria on Saturday 23<sup>rd</sup> June. Friday 20<sup>th</sup> July sees a long awaited return of Joseph Porter (Blyth Power) and Glen and Gary Miller (Whisky Priests) as Mad Dogs and Englishmen supported by Wigan's finest, Bushack (acoustic). More details from [www.citadel.org.uk](http://www.citadel.org.uk) or 01744 735436.

Singers and musicians are welcome to **The Black Bull**, Edgworth, Turton, Bolton on the first Monday of the month and to the **Bolton Open Golf Complex**, Longsight Lane, Harwood, Bolton on the first Wednesday of the month. For more information contact Eddie McGurk on 01204 852618 or e.mail: [edmcgurk@hotmail.com](mailto:edmcgurk@hotmail.com)

**Broadstairs Folk Week**, 10<sup>th</sup> - 17<sup>th</sup> August 2001 has received a major lottery grant from the Regional Arts Lottery programme as well as European Regional Development Funding via Thanet District Council. The Festival has embarked on a three year development plan aimed at improving the artistic programme and making full use of a new 500 seater concert tent in the centre of the town. Because of the new funding, Folk Week has also been able to commission a new piece of work by Brian Bedford of the group Artisan, based loosely around the history and atmosphere of Broadstairs Folk Week and festivals in general, called the Gathering. Its world premiere will be during Folk Week and local singers will have the opportunity to work with the group and perform with them in concert. For more information on Broadstairs Folk Week telephone 01843 604080 or [www.broadstairsfolkweek.com](http://www.broadstairsfolkweek.com)

Advance dates for your diary are **Folk Mix Concerts** at Accrington Town Hall with Jez Lowe & the Bad Pennies on Sunday 16<sup>th</sup> September at 7.30pm (Tickets £7/£6) and Niamh Parsons on Sunday 4<sup>th</sup> November (Tickets £8/£7). Contact Accrington Information Centre on 01254 380293

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The Carthy Chronicles have just been released. This is a set of 4 CDs comprising:- CD1: Classic Carthy CD2: Carthy in Company CD3: Carthy Contemporaries CD4: Child:Carthy. Here are 83 tracks from the 'Prince of Folk', covering gems from his early career at the birth of the English Folk Revival, with rare, live and classic tracks from the past 40 years of Carthy's life and music. Each of the four themed CDs explore a differing aspect of Martin Carthy's music - as an innovative soloist, as a member of the most influential folk-rock bands of the past 30 years (Steeleye Span, Albion Band, Swarbrick, Watersons), as a consummate interpreter of contemporary classics (from Dylan, MacColl, Bellamy, Holly) and as a discoverer and champion of the great 'big' ballads of the tradition, from collections like The Child Ballads, and direct from the great source singers of Britain and Ireland. For details contact Free Reed Records on 01773 824157, e.mail: [neil.wayne@free-read.co.uk](mailto:neil.wayne@free-read.co.uk) or [www.free-read.co.uk](http://www.free-read.co.uk)



**PRESS RELEASE FROM FOLKUS**

I am very pleased to announce our application for further financial

support from the North West Arts Board and Lancashire County Council has resulted in Folkus being awarded further grant aid for the year 2001.

Our successful programme of workshops and sponsorship of touring bands last year convinced the various arts officers there is a need for a Folk Arts Network in Lancashire and the North West. The Folkus one day workshops attracted people from all over the region. People travelled from as far apart as Carlisle, Kendal, Barrow and Liverpool to the various venues to learn new skills or improve their performances. In all, Folkus staged six one day workshops throughout the county and promoted two touring bands, all from a very limited budget.

With experience gained in 2000 we have increased the number of music workshops. In addition we have increased the musical disciplines available and our tutors can teach guitar, bodhran, penny whistle, melodeon, piano accordion, voice, fiddle and keyboards. All these disciplines or a permutation of them according to demand on the day, will be available at the workshops. Also people attending will be welcome to move from one workshop to another if they so choose.

The pilot programme for the touring bands in 2000 proved to be popular and the organising committee gained much experience with their presentation. Further tours are being planned for 2001.

Folkus can provide expert tutors and give advice on a wide range of folk related matters. Contact has been made with the Asian Arts Network and talks are due soon with the Afro-Caribbean communities in Lancashire. From these contacts Folkus hopes to stimulate cross fertilisation of musical cultures for the enjoyment of all.

Our first two workshops took place in May, in Leyland and Oswaldtwistle, with further workshops to follow in Lancaster, Lytham, Clitheroe, Burnley/Nelson/Colne, Morecambe and Ormskirk. Folkus is also proposing to finish the year with a full residential weekend of workshops, concerts and sessions in the autumn.

Folkus is awaiting news from various agents on details of bands on tour in the United Kingdom from Africa, Brazil, the U.S.A. and Europe. These are bands who are unlikely to be seen on the local folk club circuit and should therefore be of interest for folk fans and the general public alike.

A leaflet with details of all Folkus activities has recently been distributed.

If you would like to learn more about Folkus, contact me at the following address: Alan Bell, 55, The Strand, Fleetwood, Lancashire, FY7 8NP. Tel: 01253 872317. Fax: 01253 878382.

**PRESS RELEASE FROM BEGGARS ROW**

Beggars Row are a group of talented musicians who have arrived on the folk circuit via successful tours of Russia, where they are highly acclaimed as the Ambassadors for Scottish Folk Music. Their unique brand of music and compositions, bring in part, the influence of Russia's Traditional Cossack tunes, adapted to their very own individual style.

Their live concert performances are both visually and musically riveting.

Arriving on stage dressed in their colourful native Kilts and Plaids, the audience are expecting something different. From the first haunting melody, through ballads, medleys and songs, the audience are with them all the way to the final encore.



**Callander's First Folk Festival** saw the bands blend of talent come of age on the Scottish Folk Festival Circuit. Their enthusiasm for their music flowed through the most ardent of Festival goers, who were spellbound with the sheer magic of their stage set.

**At Loch Lomond's First Folk Festival**, the band almost literally brought the house down, when in the final set of their concert, they were joined on stage by a Pipe Band. **Pure Genius !!** The effect was electric and the audience present that night, experienced one of those rare moments, when an impromptu session blends with a stage set to give a performance to remember.

**A member of the Festival Committee wrote,** "Beggars Row were extremely well received by the audience. Their enthusiasm and performance on stage was superb. As soon as they started playing, their personalities merged to provide a memorable audio and visual experience. Each band member gives 110% commitment to their work. A group not to be missed and bound to go far".

Beggars Row have finally found some time from their overseas tours, to get their debut album, 'Soldiers of Peace' out. This well put together album gives a flavour of their live gigs. Many of the tunes are composed by the band members and the influence of Cossack music comes across blending perfectly with the Scottish ballads and reels.

**Ian McCalman, (The McCalmans) said,** "Beggars Row are an impressively big sound from a relatively new band".

Beggars Row have developed their music and given the Folk Scene a new dimension of modern and traditional tunes and songs. Now, all their growing army of fans want to know is, when will the second album be ready.

If it is a spectacle, or professionalism, or pure enjoyment, or just foot stamping hand clapping down to earth entertainment that is required, then look no further than the talented musicians of Beggars Row, they have it all, packaged and ready to deliver, they will give a performance which will have the audience clamouring for more.

Since this was written about **Beggars Row**, They have been Voted The Most Promising Band 2000 and their album, 'Soldiers of Peace' was Voted No 6 in The Top Ten CDs 2000. (The New Folk Sounds Magazine).  
Website: [www.beggarsrow.supanet.com](http://www.beggarsrow.supanet.com)  
Email: [beggarsrow@supanet.com](mailto:beggarsrow@supanet.com) Tel No +44 (0) 141 646 0086 or +44 (0) 141 550 3388 Fax +44 (0) 141 550 3399  
European Tour Agent; Dave Tearney, Holland.

#### WYRE TOURISM HERITAGE TRUST AWARD

The organising committee of the Fylde Folk Festival are very pleased to announce details of a recent prestigious award made to Alan Bell, the Fylde Folk Festival Director. To quote Melanie J Cookson, Wyre Borough Council's Tourism Liason Officer: The nomination for this award is based on your efforts to develop the Fylde Folk Festival into a highly commended international event. It recognises the fantastic development over the past twenty nine years and your individual enthusiasm for maintaining the heritage of Fleetwood's traditions and history'. Alan Bell was presented with the Wyre Tourism Heritage Trust Award at a ceremony in the North Euston Hotel, Fleetwood. To quote from Alan's acceptance speech; 'I am very proud and pleased to receive such a prestigious award from my own local authority. It

gives me great honour to accept this award, not only for myself, but for all the local people who have shared my enthusiasm and given me their support over the years. To them and the people of Wyre Borough I give my thanks'.

The award, a solid brass plaque, will be mounted on wood and displayed at every Fylde Festival.

#### EFDSS "Root Source" alive and kicking!

It was interesting to see a press release from Alan Bearman regarding his thoughts and opinions about "Root Source" and "Direct Roots".

We are very pleased to announce that Alan's worries of "Root Source" disappearing are completely unfounded. Root Source (the new name for the "Folk Directory" - a regular EFDSS publication for over 35 years) is healthy and thriving. We have taken the decision to publish in an internet-based format for three reasons - firstly for cost, secondly for breadth of access, and thirdly so that it can be updated much more often than an annual paper-based directory. Anyone with access to a public library or educational establishment can now access the internet, and find the most up-to-date folk information they need.

Our new domain name - [www.rootsource.co.uk](http://www.rootsource.co.uk) - is active and working, and you will find the EFDSS Folk Festivals Listing there at the moment. Within the next few weeks, we will be putting up our Root Source Database - compiled from information submitted to EFDSS with the hard work of the many excellent volunteers at Cecil Sharp House. This database will be fully searchable, and frequently updated. It has far too many categories for us to list here, but if you drop by [www.rootsource.co.uk](http://www.rootsource.co.uk) you can see for yourself what is planned. We're all very excited about it, and are just tying up the last technical details before going live.

For those who have not seen the EFDSS press release on recent staff changes - may we rectify Alan's misunderstanding in saying that Phil Wilson has left EFDSS? Phil is still very much an active part of the organisation as the Strategic Director, and there is a new Chief Officer in the person of Tim Walker - whilst the job titles have changed, the commitment to excellence in the field of folk has not. We have many interesting plans ahead, and the next year should see some new initiatives and events - keep your eyes peeled...

May we wish Alan Bearman and his team all the best with his Direct Roots - there is no such thing as too much exposure to folk arts!

Best wishes, from The EFDSS Team

**Martin Long's new CD** is NOW AVAILABLE!!!!!! "BOTANY BAY" By Martin Young Produced by Graeme Taylor with John Kirkpatrick, Nancy Kerr, James Fagan, Michael Gregory, Jon Davie and Keith Thompson

This is Martin's 2nd CD and includes the following tracks: Romney Tower (Bob Kenward), When Darkness Falls (Long), When The King Enjoys His Own Again (Trad.), Jim Jones At Botany Bay (Trad.), Rambling Preacher (tune: Rambling Sailor, words: Long), When I Find My Wings (Long), Rolling And Flowing (Dylan Bustin), Garners Gay (Trad.), Long Looked For Come At Last (Trad.), Bungee Jumping For Jesus (Keith Donnelly), Woodbine After Rain (Long), Janitors And Jailers (Long) £12.00 + £1.00 postage and packing

For a copy send your cheque for £13.00 payable to Martin LONG, 2, Whitstable Road, FAVERSHAM, Kent ME13 8BD for more info. 01795 538238

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## MIDDLEWICH CANCELLED

Due to the foot & mouth epidemic epidemic Middlewich Boat festival has had to be cancelled. Our apologies to readers of Folk North West. We hope you will show your support at next year's event 14-16 June 2002. Further details in Autumn issue.

## YOUTH MUSIC NATIONAL FOUNDATION FOR YOUTH MUSIC

The UK Government established Youth Music in 1999 with £30m funding from the Lottery to provide music-making opportunities for children and young people (up to the age of 18) who principally live in areas of social and economic need.

The organisation enables music-making opportunities by offering advice and funding, and is a strong advocate for music education and music activities within communities where youngsters wouldn't normally have the chance. By the end of 2001, Youth Music aims to reach over 1 million people, providing many with their first ever music experience.

Youth Music's main aims to encourage music-making development are defined by their 'ABCQ objectives' (Availability, Breadth, Coverage, Quality):

Access - to help more young people develop through music-making.

Breadth - to encourage the widest range of musical styles and cultural traditions in music-making.

Coverage - to provide the availability of music-making for youngsters who are isolated by geography.

Quality - to ensure the highest quality of musical experience for young people in order to encourage enjoyment and further involvement.

Their current programmes of activity include First Steps, a programme to support music-making activities for 0-5 year olds as well as music for unborn babies, their parents and carers. Singing Challenge 3, a programme for people aged 5-18 years to discover and develop a love of singing. Music Maker, an initiative to support musicians and music leaders to run collaborative music projects. Dynamo, a project to support music-making organisations with a strong track record of musical activity with children and young people. There are also plans afoot for a selection of new schemes to be launched in 2001, including Plug into Music, Come & Play, Young Composers, and Instrument Swap Scheme:

Plug into Music - chance to develop music-making using technology

Come & Play - introductions to music-making in holiday playschemes

Young Composers - support for young people to help them with composing and song writing

Instrument Swap Scheme - continuing on from the success of Instrument Amnesty, ensuring unwanted instruments are re-allocated where needed

Youth Music is also investing £10 million to set up 20 Youth Music Action Zones across England. Each Action Zone is made up of established music-making organisations, working together with music groups, schools, and youth clubs, enabling groups to liaise together, sharing ideas and to work strategically to introduce young people to music-making.

For further information [www.youthmusic.org.uk](http://www.youthmusic.org.uk) or contact Rita Vail/Hilary Collins/Lee Robertson, Vail & Associates, Tel: 020 7738 0722, or email - [lee@vail.co.uk](mailto:lee@vail.co.uk).

**Step Change**, a collection of papers by leading English and American researchers on traditional dance published by Francis Boutle will be launched at Hastings Jack in the Green Festival on the 6th May. (For pre-publication publicity see [www.francisboutle.demon.co.uk](http://www.francisboutle.demon.co.uk))

The papers in Step Change are aimed at interested dancers rather than specialist academics and are intended to give a snapshot of the changes that have taken place in research on traditional dance. The book as a whole includes a wealth of new material to interest anyone who wants to find out more about the dances they enjoy doing. Individual contributions reflect the concerns of a generation of researchers who have been prepared to challenge conventional thinking, and - more importantly - put in the work to support their changed priorities and innovations. Stephen Corrsin and Keith Chandler's papers replace the vague generalities of traditions rooted in pagan fertility rituals with detailed historical documentation (Keith Chandler's paper has already been nominated for a local history award). Elaine Bradtke and Caroline Radcliffe's works extend the boundaries of scholarship into forms of dance previously dismissed as 'popular' or 'degenerate' - revealing the interaction of tradition and innovation that characterises all living traditions. Theresa Buckland and Keith Chandler answer the question "Who were the Folk" with information on real lives and attitudes among people who were and are, just like ourselves. And whilst the research presented by Allison Thompson and Georgina Boyes deals directly with the development of the Folk Dance Revival, the papers by Stephen Corrsin, Elaine Bradtke and Theresa Buckland all reflect the way the existence of a Folk Dance Revival has affected the ideas about traditional dances. Steve Corrsin and Georgina Boyes' papers are also likely to be controversial. They highlight the influence of Nazi scholarship and ideology on English dance and dancers and suggest that some aspects of the Folk Dance Revival are far less innocent than they seem.

The papers are listed below - we hope the new ideas and approaches illustrated in Step Change are as stimulating as the traditional dances they describe and as interesting as the people who have - and continue - to dance them. Stephen D Corrsin, "English Sword Dancing and the European Context" Theresa Buckland, "In a Word We Are Unique: Ownership and control in an English dance custom." Elaine Bradtke, "Molly Dancing: A Study of Discontinuity and Change" Caroline Radcliffe, "The Ladies' Clog Dancing Contest of 1898" Keith Chandler, "A Very Celebrated Banbury Character" - Reconstructing Working Class Biography: the Case of William 'Old Mettle' Castle." Allison Thompson, "Meeting the Prophet: Cecil Sharp and the English Folk Revival as seen by Elsie J. Oxenham" Georgina Boyes, "The lady that is with you": Maud Karpeles and the English Folk Revival"

**The Wrigley Sisters**, those highly talented very musical Orcadian twins, are to release a new CD on June 1. Recorded in Orkney during February 2001 it is ten years on from their first, which was entitled Dancing Fingers. In the years since (they were only 16 years old(!) then), they have developed enormously as musicians and entertainers with awards for excellence, world-wide tours, numerous radio, TV appearances and a clutch of solo CDs along with guest appearances on many others.

This new CD is to be called Skyran and will be the first they've released on their own label. It is being released with help from the internationally known and Orkney-based jeweller Sheila Fleet who has designed a range of jewellery around the theme of the album. Dr John Barrow.

**Paver Downes Public Relations** has been appointed to manage the public relations for Liverpool's bid to become European Capital of Culture 2008. The Liverpool bid is being

led by Sir Bob Scott, who so successfully brought the Commonwealth Games 2002 to Manchester. His bid team enjoys the financial, political and organisational support of the City Council and Liverpool's many cultural and business leaders.

## Joe Stead - The Ramblings of an old Codger..

I've had both of my instruments electrocuted over the last couple of months. (My brain follows shortly). This means I can now play out doors and in noisy or large environments safe in the knowledge that I can actually be heard. A little bit late in life with my 60th birthday looming I admit, but nonetheless decided if Bob Dylan can do it; well so can I.

My new album Valparaiso round the Horn has had another review. This time in fRoots. I didn't see the review myself as I stopped taking the magazine some years ago. I suspect the album was reviewed in the section marked "The Good, The Bad and The Ugly" - at least that is where all my past albums have been reviewed. They sure know a critter when they see one. Anyway I have Dave Kidman to thank for kindly sending this review on to me.

"Alternating narration and shanties (with large supporting cast) depicting a voyage from Liverpool to Chile in 1860 with a cargo of steel. The effect is a little like a schools broadcast perhaps, but it's an informative way of putting the songs (and the jobs they accompanied) in their due context." It got the "thumbs level" graphic at the side, by the way. As with all that section apparently there was no author credit!

Dirty Linen ran a sea shanty feature called 'Mahogany Meat and Weevily Bread' in their Spring edition written by Steve Winick. (Dirty Linen, for those British readers who are unaware, is an American music publication from Baltimore second to none, well second perhaps to Sing Out, but that would depend on your preferences). Six recent releases by: Stan Hugill, The Boarding Party, Scutlet, Jimmy Crowley, Bob Zentz and yours truly were given the once over.

I've been talking to Eric Cowell of Brewhouse Music a bit recently. His label has been responsible for two superb sea shanty CD's by The Mollyhawks and The Shanty Crew. Both have come with excellent instructional books and a real treasure to anyone interested in this kind of material. Now is it strange, or am I just asking for trouble, when I ask why, and how it can be, that a prime national American magazine is prepared to give such an in depth review when our own fRoots magazine dismissed both Eric's albums as inconsequential and limited my own review to a few, admittedly reasonably favourable, lines? Well the answer must be simple. fRoots is always pushing on and crossing new borders. This is fine, I'm pleased they do. Music is always moving on and it is pointless being stuck in the stone age forever. But they seem to dismiss some traditional material out of hand. You don't have to be able to play and sing like Martin Carthy (although it obviously helps) to be a singer of folk songs. Dirty Linen once said about me "This is old-school folk music with a capital F, but surprisingly fresh". Well do you know I'm really very proud of that comment. I am old-school folk music and when folk clubs give me the opportunity to sing with them they invariably show great appreciation afterwards. Some are very surprised, delighted even, at the evening we've created together. The songs and the audience are the important part of any performance and the singer simply the instrument that connects the two.

Many years ago fRoots, or Folk Roots as it was in those days, started to publish a Top 20 of folk albums. Pete Seeger wrote and told them that a 'top twenty' was just plain stupid. They obviously took no notice of him because they continued with the

practise. But a top twenty in folk music is unfortunately not always governed by the performance given. There are some simply wonderful albums out there by unknown or lesser known artists if the public takes the time and care to look for them. This is not a new phenomenon - it has always been the case. In Britain we do at least also have the EFDSS magazine who are prepared to stick more firmly to the tradition and most local magazines give exposure to those releases that fRoots either dismiss or ignore. Eric Cowell (Brewhouse) wrote to me recently.... "Did you know that Virgin spent £2 million pre release of the truly amateurish Mediaeval Babes? It hit pop and classical charts within a week of release. Virgin spent £250 thousand pounds making a film of the recording of Four Seasons by Nigel Kennedy. They then gave the film free of all charge to selected TV channels. An hour that the TV companies did not have to pay for. The album topped the Classical charts within a month of release. Not just here in Britain but in US, Canada, Australia etc".

It's plainly obvious that the likes of Fellside, Brewhouse and my own Private Label cannot even dream of competing with this.

So I would draw your attention to a new release that will be on the market from April 1st. Free Reed have kindly sent me a complimentary copy of the new (and first) Martin Carthy Collection. A four CD pack that comes together with a quite wonderful book with a fine forward by Colin Irwin entitled 'The Carthy Chronicles'. It retails at £39.99 and I cannot praise it enough. It is just wonderful. If you can afford to buy it contact them now. Do yourself a favour and strike whilst the iron is hot. A lot of the tracks have never been released on record before. It is a collectors dream. Drop Neil Wayne an e mail @ [neil.wayne@free-reed.co.uk](mailto:neil.wayne@free-reed.co.uk). I promise you, you will not be disappointed.

My own travels in March were curtailed somewhat by the dreaded Foot and Mouth. I had been planning a trip into Shropshire to perform the Valparaiso show at Minsterley Village Hall. Hopefully we will now do it sometime in the Autumn. But that apart I had three very interesting folk club gigs in such diverse places as Lowestoft, Barnsley and Ryton near Newcastle. It was wonderful to see, meet and sing with so many old friends who turned up out of the woodwork. At Lowestoft members of The Mollyhawks showed up together with long lost friends from Sowerby Bridge plus one club member who had not been to the club for 15 years, whilst at the other gigs club stalwarts turned out in their plenty. What was really great was the enthusiasm at all the clubs to join in and sing choruses. It is always a delight to play Barnsley. They even join in the verses of songs they've never heard before! The best lip reading club in the country?

I also did a spot of filming in March for the BBC. A new series entitled 'Silver Command'. I have no idea when it will be shown or if they intend to keep the same title for the programme. Rumour has it that it might be issued with a different name.

The New Deal String Band made a very rare appearance in West Yorkshire this week and it was a joy to listen and speak again to two American old timers who have been on the scene since Noah's Ark landed back on soil. Tom Paley and Joe Locker were on top form. I first saw Joe perform in 1960. I was 19 then and apparently he was 21. Joe had just come to England via Paris where he had been performing on the streets with Alex Campbell. I had never seen banjo playing like it and became an immediate fan of Joe's. The night I saw him way back in 1960 he broke a banjo string during a song. Not having a replacement he simply tied a knot in the string and carried on as if nothing had happened. A trick he had learnt on the streets. I've not seen anything like it again until last night. Yep you've guessed it. He broke the fourth string on his guitar during the first set and tied it up together again during the interval.



Talking of old timers..do you remember Jasper Carrott? The old folkie who never actually sang a folk song in his life? He's now worth Forty Eight Million Pounds! Staggering. Most of this wealth has come from inventing the TV show 'Who wants to be a Millionaire?' Jasper has made more money than all the contestants combined! And all so simple! I could have done that! But, and here comes the secret, he did it first!

Dear Joe, Thanks for the newsletter. I agree 100% with your musings on the music business and the emphasis on "flavor of the month" in some folk publications. Over here a lot of songwriters seem to want to use folk as a place to start and then leave to go to more lucrative markets (then pretend folk doesn't exist, or make fun of it). It's interesting the lengths people go to, to avoid using the "f" word when describing their music. After I first got a Phil Ochs album and a page of xeroxed chords, I was never interested in anything but folk music. I'm thinking of starting a monthly column like yours called The Folkcurmudgeon Review: why we liked this stuff in the first place. It'd be on the website and I hope to solicit other folks opinions as well. All the best, --Phil Cooper. (USA)

Old friends of mine who have certainly never had that problem are Alex and Louise who opened the Bradford Topic Folk Club way back in 1955. It's still running (under different management) and is probably the oldest continuous folk club in the world. Alex and Louise sent me the following little story. I'd heard it before - but it might be new to you.

An investment banker was at the pier of a small coastal Mexican village when a small boat with just one fisherman docked. Inside the small boat were several large yellow fin tuna. The banker complimented the Mexican on the quality of his fish and asked how long it took to catch them. The Mexican replied, "Only a little while". The banker then asked why didn't he stay out longer and catch more fish? The Mexican said he had enough to support his family's immediate needs. The banker then asked, "Ah but what do you do with the rest of your time?" The Mexican fisherman said, "I sleep late, fish a little, play with my children; take siesta with my wife Maria, stroll into the village each evening where, I sip wine and play guitar with my amigos, I have a full and busy life". The banker scoffed, "I am a Harvard MBA and could help you. You should spend more time fishing and with the proceeds, buy a bigger boat. With the proceeds from the bigger boat you could buy several boats; eventually you would have a fleet of fishing boats. Instead of selling your catch to a middleman you would sell directly to the processor, eventually opening your own cannery. You would control the product, processing and distribution. You would need to leave this small coastal fishing village and move to Mexico City, then LA, and eventually NYC where you will run your expanding enterprise". The Mexican fisherman asked, "But, how long will this all take"? To which the banker replied, "15-20 years". "But what then"? The banker laughed and said "That's the best part. When the time is right you would announce an IPO and sell your company stock to the public and become very rich, you would make millions. Then you would retire. Move to a small coastal fishing village where you would sleep late, fish a little, play with your kids, take siesta with your wife, stroll to the village in the evenings where you could sip wine and play your guitar with your amigos"..

It will be Pete Seeger's birthday on May 3rd. He will be 82 years old. I first saw Pete at St Pancras Town Hall Theatre on October 4th 1959. I was already a folk music enthusiast, but this performance totally locked me on. Seeger the catalyst, Seeger the idealist, Seeger the friend, has surely been the inspiration for many performers. To me he is the Godfather of Folk Music. Perhaps the biggest thrill in my career was travelling across the Atlantic in April, 1995 to do just one concert with the man. I've

subsequently played in a second concert (a benefit concert for Rosalie Sorrels) with Peter at Bodles Opera House in Chester New York. Now I had always intended to write a song about him, preferably before one of us died, and never quite got around to it. Then, in March 1996 I returned from another tour in the USA with a deep vein thrombosis in the leg. Apparently, I had spent 12 days humping through Pennsylvania, New Jersey and Delaware unaware of just how ill I was. Upon my arrival back in Britain I was rushed immediately into hospital whereupon it was discovered that the blood clot was on the move around my body. My deep vein thrombosis had turned into a pulmonary embolism. I suddenly realised that if my "Pete Seeger" song was ever to be written, now was the time. I called the song JUST ANOTHER FOLK SINGER. Why? Because that is how Pete perceives himself - we all know differently of course. As for me I had a 70% chance of dying. I count myself a very lucky guy and every day as a bonus. Here's the song I wrote.

### JUST ANOTHER FOLK SINGER

Do you remember those days in the thirties, when you wandered the country alone?

A young and self exiled traveller, searching perhaps for a home, In your wildest of dreams, such extravagant schemes, Must have seemed a light year away, But banjo in hand, you travelled the land, And you dreamt of a far better day.

And was it fun in the forties, with Woody and Millard and Lee, As you sang for the freedom of workers, in an Almanac fraternity, As you made up the rhyme, wasn't that a time, To be watching those at your back, But damn it instead, you were looking ahead, And with Toshi by your side you attacked.

As a Weaver of song in the fifties, you spread a great warmth through the land, But equality and friendship world over was not what your government planned, For McCarthy was there, and a chill filled the air, As they pointed the finger of blame, But through it all, together with Paul, (Robeson) You sang and you both overcame.

And what did you make of the sixties, Presidents in the Muddy waste deep, And the crimes that your country committed, all the lives that were lost, did you weep?, And so proudly you sang, anti-Vietnam, Whilst the wounded came home from the war, They called you a traitor, a red agitator, Whilst you and a few asked "What for?"

So you spent most your life swimming upstream, fighting odds stacked as high as a wall, Whilst some claimed amendments around you, you stood as you sang, straight and tall, And whilst some people dithered, you built boats and cleaned rivers, Spoke out when others were scared, And your obituary, it must surely be, Thank The Lord, thank The Lord, that he cared. © Joe Stead - Fore Lane Music - March 1995 Happy Birthday Pete!

That's just about it for this month. Oh except this. Nobody wrote me a rude letter last month. The ball's in your court!

Keep smiling and keep singing.

Joe

# Warwick Folk Festival 2001

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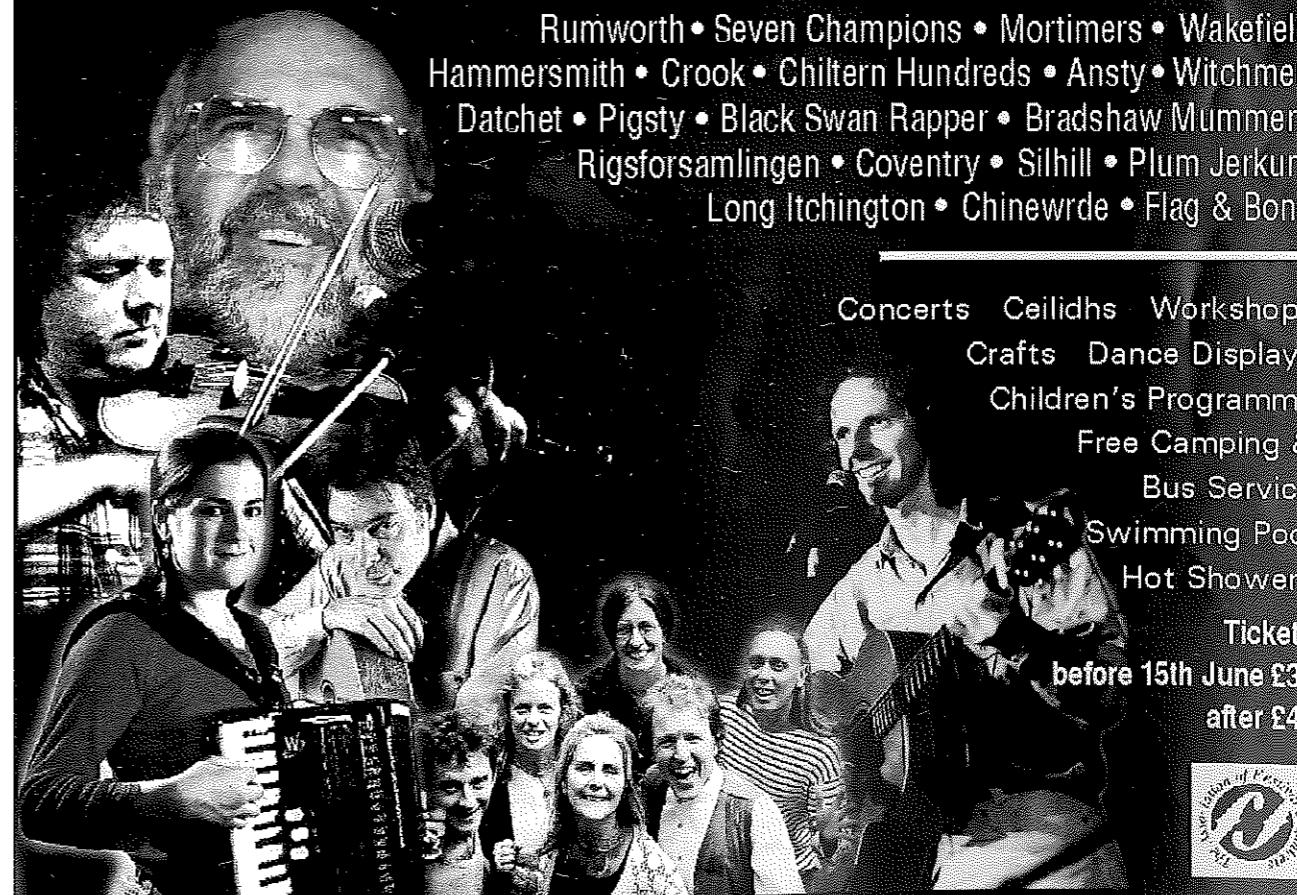
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## FESTIVAL ARTISTS BOOKED SO FAR:

Show of Hands (Sun), Black Umfolosi (ZIMB), Chris While & Julie Matthews, Roy Bailey (Sat), Pierre Schryer Band (CAN), Bill Jones, Ben & Joe Broughton, Kristina Olsen (USA) & Peter Graying (AUS), Phil Beer Band (Sun), Kitchen Girls, Delta, Chris Sherburn & Denny Bartley's Last Night's 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, Gross O'Th'Hands, Chouchenn, Clever To Swear, Thistle, Scolds Bridle, Keiran Means, Captain Coopers Motley Crew, Gary & Vera Aspey, Martin Ellison, Harvey Davidson, Preston & Grimshaw, 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, Fleetwood Mashers, Paul Wrigley, Festival Ceilidh Band, John Vaughan Price, Camellia, The O' Cajunals Playboys, 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 Fattler, Spitting On A Roast, Mocriland Folk, Youthwave, Penny Black, Shellback Chorus.

**Outdoor Performers:** Dr Sunshine, Flipjack Jugglers, One Step Beyond, Newcastle Kingsmen Sword Dancers, Fylde Coast Cloggers, Stockport Morris, Singleton Cloggers, Mucky Mountains Morris, Stone The Crows, Sheffield Giants, Flag & Bone Gang.

**Campers:** John Bond, Derek Elliott, Derek Gifford, Dave Jones, Mick Peat, Brian Osborne, Clive Pownceby, Derek Stanton, John Taylor.

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

**Special Events:** A Brief History of Sea Songs with Derek Gifford  
Favourite Tales From The Tailcoat - Taffy Thomas  
Transatlantic to Trawlertown - Pint & Dale USA & Fleetwood Folk

LANCASHIRE & CHESHIRE CLOG DANCING CONTESTS  
LANCASHIRE DIALECT COMPETITION  
YOUNG PERFORMERS COMPETITION  
WORST SINGER IN THE WORLD CONTEST

FULL WEEKEND TICKETS FROM ONLY £35 (Before 1st July 2001)  
FULL WEEKEND TICKETS FROM ONLY £38 (After 1st July 2001)  
Children up to 10 years of age are free. Children 11 to 14 years are half price.

ALL-EVENTS DAY & EVENING TICKET SAT - £22  
SUNDAY DAY TICKET 10am - 6pm - £19  
(Note: Final Concert for Weekend Ticket Holders only)  
Session Tickets from only £5

Camp Site - Adults £4. per Person for 1 night or weekend.  
Caravan Site - Adults £4. per Person for 1 night or weekend.  
Camp/Caravan sites for weekend ticket holders only.

FREE Showers & Swimming (For Weekend Ticket Holders)  
FREE Entry to Craft Fair (For Weekend Ticket Holders)  
FREE Festival Bus Service. **BOOK EARLY**

## PRE-FESTIVAL EVENTS:

SUNDAY 26th AUGUST 2001. THE HOUGHTON WEAVERS & FODEN BAND IN CONCERT. MARINE HALL FLEETWOOD. 7.30PM

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

TUESDAY 28th AUGUST 2001. CAPTAIN COOPERS MOTLEY CREW CONCERT. NORTH EUSTON HOTEL, FLEETWOOD. 8PM

WEDNESDAY 29th AUGUST 2001. "THE CENTURY'S PEOPLE" MARINE HALL FLEETWOOD. 7.30PM THORNTON CLEVELEYS BRASS BAND. FLEETWOOD CHORAL SOCIETY. ALAN BELL BAND.

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