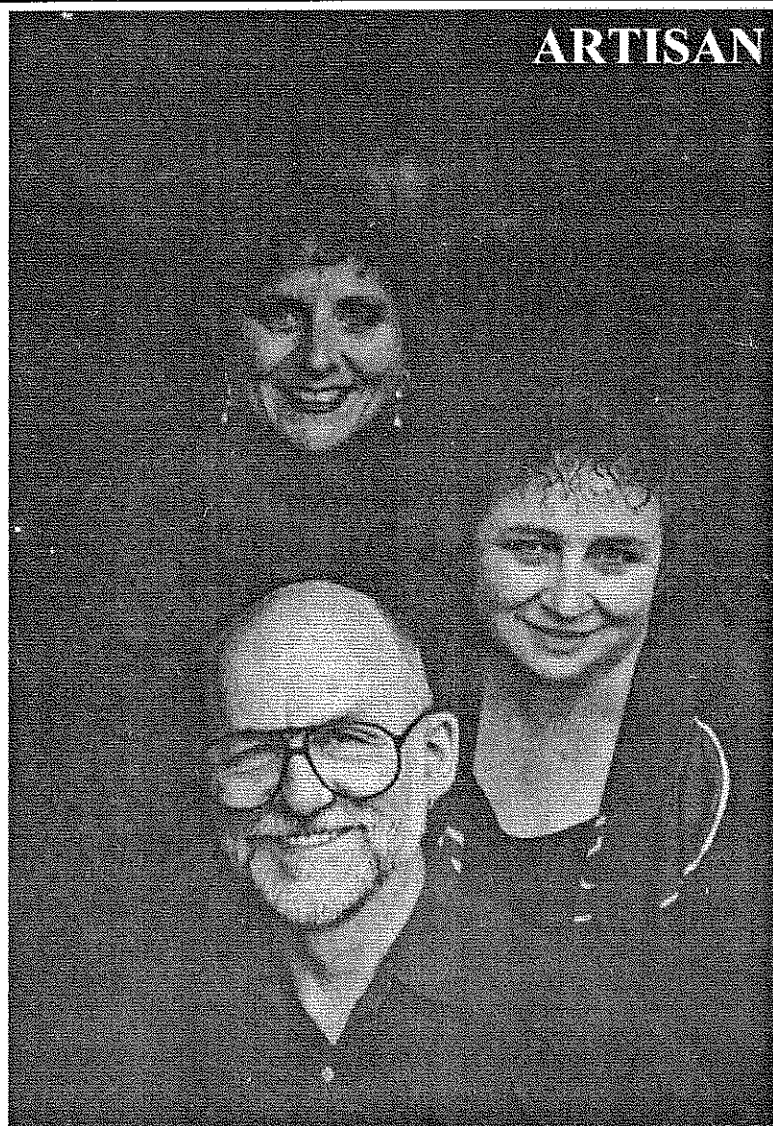


FOLK *North West*

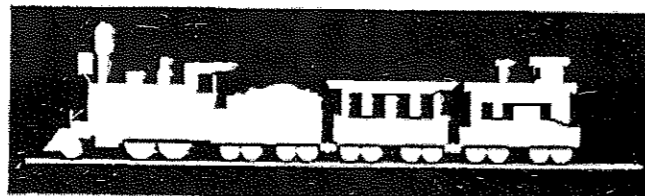
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IN THIS ISSUE

LOCAL RADIO LISTINGS LIVE, CD & FESTIVAL REVIEWS
LETTERS ARTICLES CLUB DATES DIARY CHAT NEWSREEL

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



Tel 0161 432 4317

Website <http://railwayfolkclub.co.uk>

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13 DEC **The Railway Singers Christmas Party**

20 DEC **The Railway Irish Christmas Party**
with GARVA

27 DEC **The "I'm glad I survived Xmas" Singers Night**

3 JAN **The "I'm glad I survived New Year" Singers Night**

10 JAN **Singers Night**

17 JAN **BAYOU SECO**

24 JAN **Singers Night**

26 JAN **"SATURDAY RAILWAY SPECIAL"**
VIN GARBUTT

31 JAN **MAGGIE BOYLE and JON BRINDLEY**

7 FEB **Singers Night**

14 FEB **GORDON TYRRALL**

21 FEB **Singers Night**

28 FEB **ALLAN TAYLOR**

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CONTENTS
Volume 24 Number 3
Winter 2001

	Page
Advertising / Copy Dates	3
Editorial/Federation Aims	4
Contact Info/Chairmans' Jottings/Federation Officers	5
Folk Music on the Radio	6
LIVE REVIEWS	
Chris While & Julie Matthews - Biddulph Town Hall	7
The Family Mahone - Alexander's Jazz Bar, Chester	7
Robb Johnson - Gregson Lane Folk Club	8
Shellback Chorus, RNLI Concert, Melling Tithebarn	8
Coope, Boyes & Simpson - Northwich Folk Club	10
Artisan - Horndale WMC, Newton Aycliffe	11
Kathryn Tickell Band - Accrington Town Hall	11
Bram Taylor Band - Staindrop Comprehensive School	12
FESTIVAL REVIEWS	
The Girvan Folk Festival 5th - 6th May	13
4th Saltburn Folk Festival 10th - 12th August	13
Whitby Hiring Fair 19th August	14
ARTICLES	
Public Entertainment Licence - Your Questions Answered	15
Starting A Folk Club	16
Parodies - Part 1?	16
RNIB Calls For Better Music Therapy in Special Schools	17
DIARY CHAT	17
THE FEDERATION FOLK CLUBS	19
CLUB DATES FOR DECEMBER	20/21
CLUB DATES FOR JANUARY	22/23
CLUB DATES FOR FEBRUARY	24/25
ADVANCE DATES/CLUB RESIDENTS	26
SPOTLIGHT ON DENBIGH FOLK CLUB	28
BOOK & PLAY REVIEWS	
Roy Palmer - Boxing The Compass: Sea Songs & Shanties	28
Shotton - Mikrokosmos Theatre Company - Clwyd Theatre	28
LETTERS	29
PRESS RELEASES	
Middlewich Folk & Boat Festival 2002	31
Sain Gets Mojo Working	31
Stoneyport Agency - Change of Email Contact	31
Kathryn Roberts & Sean Lakeman Return to Their Roots	31
Collin Irwin Put In Charge of Teletext's 'Planet Sound'	31
Whitby Hiring Fair	31
Chris Fyfe	32
Mary Black	32
'Music In The Castle' - the Folk Scene's Best Kept Secret	32
New Scorpion Band Christmas Tour	33
Storytelling Magazine	33
SURFING & BROWSING	33
OBITUARY - Mike Hand	34
FOLK THOUGHTS	35
CD REVIEWS	
Archipelago - Zeek	35
Dave Carter & Tracy Grammar - Drum Hat Buddha	35
Eliza Gilkyson, Iain Matthews, & Ad Vanderveen - More..	36
Ray Hearne - Broad Street Ballads	36
Tom Paxton & Anne Hills - Under American Skies	36
Red 10 - Cuts Too Deep	38
Emily Slade - Shire Boy	38
Joe Stead - Valparaiso Round The Horn	39
Various Artists - Grassroots (Hale & Hearty Folk Club)	40
CD LAUNCH - Grace Notes - Anchored To The Time	40
JOE STEAD - Ramblings Of An Old Codger	41



EDITORIAL

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e.mail: four.fools@virgin.net

I was pleased to receive a couple of parodies (see Page 16) as proof that at least two of you read my editorial in the last issue. Thanks for taking the time and trouble to send them in. Keep them coming there must be many more out there. It is great to get some feedback.

My thoughts this issue concern three matters. Firstly as a result of paying my annual pilgrimage to the Hiring Fair at Whitby I was impressed by the talent and abilities on show and the wide range of songs and tunes. Clearly all had taken the trouble to develop their skills either by self tuition or by attending workshops to learn the tricks of the trade. What was less evident in some cases was the art of stage craft and communicating with an audience. There are many excellent performers as well as novices who prefer to go to sessions or sit in a singaround and avoid the limelight. Being called to the front to sing is clearly a step up (well often more of a clamber) and requires extra confidence and the quelling of a riotous assembly of butterflies. Take that one stage further or should that be take to the stage and bask (bake?) in the spotlight ringfenced by microphones and provided with feedback (this is feeding yourself not being fed back by the audience who lurk out there somewhere in the gloom with arms duly folded waiting for you to engage their interest) and just being able to play and sing well isn't quite enough. It seems high time that help was available to master all the new skills required. Workshops on how to present your music are few and far between. The art of Public Speaking is required not just a vain hope that you'll splutter something appropriate in a half-hearted manner to plug that silence or silence that plug who is conducting vital experiments on the effects of tension on the pitch of a plucked wire. (They've probably picked the wrong one any way). Note the professionals at work, they make it all look easy and effortless because they concentrate on minimising disruption and disturbance and involving the audience in all that they do. Of course it doesn't always go according to plan. I recollect Derek Brimstone being mortified to open his guitar case to discover that his guitar wasn't in it. Of course it wasn't because he had taken the time and trouble to get it out of the case earlier and get it used to its new surroundings and it was just behind him all ready to go. I am fed up of seeing the back of the performer before I have had a chance to find out whether I want to see the back of them. A bit of thought and advance planning is all that is required. The master of audience communication for me is Harvey Andrews. He uses pitch, pause, projection, pace and sheer presence to prepare the way for the song to follow and thus ensures that the audience are with him all the way. So for those who want to enter the limelight please practice the art of stage craft and communication and, if there are more than one of you, choreography. Modern chart music is all about presentation and marketing, our music is all about enjoyment and enthusiasm but we have to communicate that without the self-deprecation that at times infects our efforts.

The second bee in my bonnet is the increasing lack of good manners and respect for the song and the performer. It is a simple matter to organise incomings and outgoings. You will know you have got it right on the way in if people are applauding as you enter the room. A little more difficult to come to terms with, though still correct behaviour, is to be applauded as you leave the room. The artist may think it is for him but in reality it is

your good manners that is being rewarded. Once having perfected the theft of applause the next art if the bar is in the room is the silent ordering of drinks and the avoidance of anyone to whom you might want to talk or who might want to talk to you until the interval.

The final bee in my bonnet is a sort of vague feeling that folk music is sadly neglected in primary and secondary schools and that we should be doing something about it. Maghull champion this cause on their Day of Music but it requires a concerted and sustained effort to provide the opportunity for school children to experience our music and decide whether they like it. Suggestions, ideas and reports on folk activities involving school children will be gratefully received.

Finally I would like your suggestions and ideas on how to improve the magazine. It is now on a much firmer financial footing and we need to develop it further. Ideas on content and contributions would be welcomed. It is still at times a little difficult to ensure sufficient variety in each issue and to ensure that we report on the wide range of activities that have taken place over the previous three months. Help would be greatly appreciated.

Over the last few months Mark Dowling has put in sterling work on the magazine website and has transformed it into a living breathing frequently updated and hopefully useful part of the service that we can offer. Keep in touch with him and let him know that you appreciate his efforts and provide him with information on your club activities and history.

Ken Bladen

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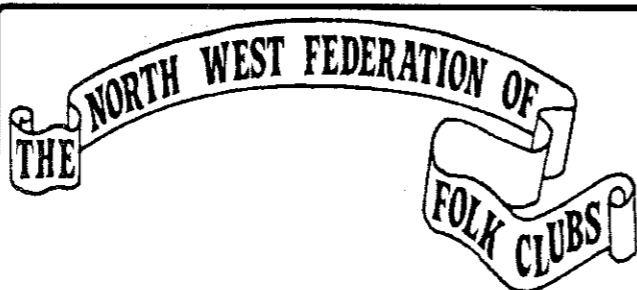
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kath.holden@btinternet.com

MORRIS DANCING

If you are interested in Morris Dancing - Next issue of Folk Northwest will contain an article on the Horwich Prize Medal Morris Men. In the mean time you can contact our secretary Bob Bradley on 01204 840949 or Brian Leach at leachbrian@btinternet.com Or visit our website at www.geocities.com/hprmm/index.html.



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 :-

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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
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Lancs
PR7 3QU
Tel. No. 01257 263 678
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Lancs
WN2 2RE
Tel. No. 01942 258 459
e.mail: kath.holden@btinternet.com

CDs or tapes for review to :-

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Swallowfields
Pleckgat
Blackburn
Lancs
BB1 8NS
Tel. No. 01254 54877

Please note that the copy date for the
next issue is January 10th 2002.

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



Another Summer gone and another round of hugely successful festivals completed. I went to a number of those festivals and one thing that struck me was the number of overseas artists who are now regular visitors to this country. Their music is of the highest quality and is always received enthusiastically. It set me thinking as to why there isn't a comparable number of U.K. acts making the trip in the opposite direction. Jez Lowe makes regular trips to the USA and Australia, with Chris White and Julie Matthews as well as Roy Bailey enjoying a huge fan base in Australia and in Roy's case Canada as well, whilst the John Wright Band have for a number of years now been regular commuters to Germany, Holland and Denmark.

There is no magic formula that can guarantee success, but surely with so much talent over here a chance should be taken or given to those who are prepared to put their talent up for hire. Eliza Carthy has been across the Atlantic in the past eighteen months trying to break into what is a highly competitive market, whilst Kate Rusby is also trying to emulate her success at home. Chris White and Julie Matthews are travelling to the American Folk Alliance early in 2002 being held in Miami. It's a showcase for new and established musicians to parade their wares. We wish them all luck and hope they make the longed for breakthrough, but if it was decided on pure talent there would be a queue of agents and venue bookers beating on the door of the UK looking to engage the outstanding performers on the British folk scene.

Cheers for now.

David Jones




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FOLK MUSIC PROGRAMMES ON LOCAL RADIO
compiled by Rob Dunford



FOLK MUSIC PROGRAMMES ON INTERNATIONAL RADIO
compiled by Rob Dunford



LIVE REVIEWS



SUNDAY

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

MANX Radio FM 89/97.2/103.7 MW 1368kHz
MANX FOLK presented by JOHN KANEEN Sunday 5.30-6.30pm
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

BBC Radio Cumbria FM 95.6 (north/west), 95.2 (Kendal), 96.1 (south), 104.1 (Whitehaven), 104.2 (Windermere), MW 756 (north), 837 (south), 1458 (west)
NORTHERN FOLK presented by ALISTAIR ANDERSON Sunday 9.00-10.00pm
E MAIL:- radio.cumbria@bbc.co.uk or direct to alistair.anderson@folkworks.co.uk

MONDAY

BBC GMR 95.1 (104.6 Saddleworth)
THE PARLOUR presented by ALAN KEEGAN Monday 7.00-9.00pm E MAIL: gmr@bbc.co.uk

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 Monday 8.00-10.00pm
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 Shropshire FM 96.0 MW 1584
FRETWORK presented by NONNY JAMES Thursday 7.00-8.00pm
E MAIL:- nonny.james@bbc.co.uk
also on BBC Radio Stoke FM 94.6/104.1 MW 1503kHz and BBC Radio Hereford & Worcester FM 94.7/104/104.6 MW 738

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

SATURDAY

BBC Radio Wales FM 94.8 (N.Wales Coast) 95.4 (Wrexham) MW 882, 657 (Clwyd)
CELTIC HEARTBEAT presented by FRANK HENNESSY Saturday 10.00pm-12.00am
E MAIL: frank.hennessy@bbc.co.uk

BBC RADIO SCOTLAND FM 92.4-94.7 MW 810

Monday to Friday 2.00-4.00pm
IAIN ANDERSON'S FINE TUNES
Tuesday 7.00-9.00pm
CELTIC CONNECTIONS presented by MARY ANN KENNEDY
Thursday 7.00-9.00pm
TRAVELLING FOLK presented by ARCHIE FISHER
Saturday 6.30-8.00pm or 8.00-9.30pm
TAKE THE FLOOR presented by ROBBIE SHEPHERD
Saturday 10.00pm-12.00am (repeat of Thursday)
TRAVELLING FOLK presented by ARCHIE FISHER
Sunday 1.00-3.00pm
THE REEL BLEND presented by ROBBIE SHEPHERD
Sunday 5.00-6.00pm
PIPELINE presented by IAN MACINNES
Sunday 6.00-7.30pm (repeat of Saturday)
TAKE THE FLOOR 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
FOLK CLUB presented by TONY MCAULEY and COLM SANDS
E MAIL:- tony.mcauley@bbc.co.uk colum.sands@bbc.co.uk

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

Friday 10.00-11.00pm
LATE SESSION presented by AINE HENSEY
Saturday 9.30-10.15pm
CEILIDH HOUSE presented by KIERAN HANRAHAN
Saturday 10.15-11.00pm
FAILTE ISTEACH presented by DONNCHA O'DULAING
Sunday 8.10-8.55pm
MO CHEOL THU presented by CIARAN MAC MATHUNA

DOWNTOWN RADIO MW 1026

Sunday 10.00-11.00pm
FOLKALPOINT presented by MAURICE LEYDEN

RADIO NA GAELTACHTA FM 93.5/94

Range of Gaelic Music/Language programmes including MORA DIBH. Broadcasts on ASTRA satellite Channel 22 10.00am-12.00pm Saturday and Sunday mornings
Details from www.nag.ie

RADIO TIMES LISTINGS

For Radio's 3 and 4 it is worth close scrutiny for 'one off' programmes/items/short series with folk flavour/reference. Also Radio 3 'Late Junction' Monday-Thursday 10.15pm - midnight (Fiona Talkington, Verity Sharp) include folk at times, as does Andy Kershaw, Radio 3 Friday 10.15-11.30pm. Radio 2's Wednesday evening schedule offers at intervals topic-based series with a folk theme, usually 10.00-10.30pm.

CHRIS WHILE AND JULIE MATTHEWS supported by KRISTINA OLSEN AND PETER GRAYLING at Biddulph Town Hall, 26th July 2001.

It might seem on the face of it a strange combination, two well established and well respected duo's teaming up, but this turned out to be one of those gigs that comes around all too rarely. They first met in Australia during the festival season after being aware of each other for some time only by reputation. For the first set Chris and Julie performed songs both old and new, with the new one's coming from their recently released album.

'Quest', is one such number that provides a snappy accapella opening to the set, 'Wonderful Life' and 'Starting All Over Again' then gave way to 'Brucciani's Café', an old Saturday night haunt of Chris's, when she was growing up in Barrow-in-Furness. How many '70's R & B and Soul hits can you spot?

Jennifer Andrews, an artist from Queensland, was the initial catalyst for, 'When I Come Down Again'; it's about attention deficit disorder or A.D.D., which affects young boys. One particular sufferer's story had a profound affect on Julie and galvanised her into writing this song.

'Shadow', started life with the title, 'I Keep Walking Into The Shadow Of My Former Self', but was shortened for all those with diminishing eyesight!!! A great new offering. 'White Water Running' and 'Diggin Holes', were followed by Kristina Olsen joining the girls on, 'Blue Songs On A Red Guitar', playing dobro slide steel guitar, a real highlight of the night. A love that has faded is the subject of, 'Distant As The Poles', the set ended with, 'Faith', a song inspired by a joke heard on the radio.

Kristina and Peter opened the second set with, 'Between This Woman And This Man', played on guitar and mandolin. A life drawing class once attended by Kristina brought the song, 'Truth Of A Woman', featuring a fine cello solo by Peter. The short but inspired instrumental that is, 'Phoebe's Iceberg', followed, preceding 'Yellow Piper'.

One of Kristina's real passions in life is the Tango and Peter was commissioned to write for the ABC Radio Drama Department a theme for a book reading programme. He spent six days reading the subject matter and then wrote the music in one night. It's a Tango in the European style with five beats in a bar, not the usual four.

Kristina played concertina and Peter cello, as Chris and Julie joined them for, 'If I Stayed', and then another highlight, Kristina playing jazz guitar on, 'How I Love This Tango', she is a keen exponent of the 'Argentinean Tango', which was shunned by polite society after a boat load of prostitutes were sent to partner the men working down the mines in the 1800's. This gave way to wonderfully atmospheric vocals from Kristina on, 'Don't Want To Be Your Friend'.

'Big O', has become something of an anthem and is much requested, I'll let you work out the content matter!!!

Chris and Julie returned for the finale to the night, 'Find My Way Back Home', gave way to, 'Dangerous', written by Kristina and

recorded by Fairport Convention.

Linda Thompson wrote, 'Telling Me Lies', covered by such luminaries as Linda Ronstadt, Dolly Parton and Emmylou Harris, all three girls in harmony with Peter adding superb cello accompaniment.

A complete change of mood and tempo saw Kristina lead on the final number of the night, the much loved traditional ballad, 'The Water Is Wide'. It was a night that will be long remembered by all those lucky enough to be present. Such versatility adding yet another string to the bow of four hugely talented artists.

David Jones

THE FAMILY MAHONE at Alexander's Jazz Bar, Chester, August 2001

Alexander's Jazz bar is easy to describe. It serves a good pint of Directors but at a higher price than most bars and the wine is reasonably priced, as are the meals. This is not as you realise a sleazy back street club but a very smart venue and one, which I frequent to catch some great sounds.

The Family Mahone is difficult to describe. Firstly they are not as their name would imply Irish nor for that matter are they a family. That's OK in the folk world but then again they are not really a folk band or a rock band although there is that tendency showing in some of their numbers. Perhaps then Alexander's Jazz bar is the best venue for them. They are six lads doing what they enjoy and getting paid for it into the bargain so they must be doing something right. The audience, which squeezed into every nook and cranny at Alexander's seemed to think so too and so do I.



The material is sort of folksy as are the instruments. Doc Mahone plays a mean banjo, which was in tune and a fiddle amongst other things, and Christy is a demon on his mandolin while on accordion Rusty is in his element. At the back is Charlie on bass and Donal on guitar. The leader of the band is DJ Mahone takes lead vocals and plays drums which I thought were a bit overpowering on several numbers as he does not go in for what anyone would call subtle playing. Then again all the Family go at it hammer and tongs through the entire repertoire as though it may be their last. It is this enthusiasm, which boils over into the audience from the first song that has given them their large following.

They have been compared to the Pogues but with nothing to compare to the vocal brilliance of the late great Kirsty MacColl they fall short on that score. They do however have a host of talent and a sex machine for an accordionist. Most of their material that night, if not all of it, was on one theme that went

down very well and that was drinking. Many of the tracks from their album 'Songs From The Back Room' dominated the two sets. And although there was no room to swing a cat several people were dancing. I was reliably told by Jock Mahone the bands roadie that every gig end in a mass orgy of dance, I believe every word of it for old as I am I was bopping away to the jigs and reels with the best of them.

The Family Mahone is unique and thank god for that. The world would be a sad place if bands that really enjoy themselves did not get the rapturous applause as they deserved at the end of a thoroughly enjoyable night.

My only disappointment was that the venue was a bit on the small side and they could have filled it twice over. However I am told they will be at Telford's Warehouse in December.

Noddy

ROBB JOHNSON at Gregson Lane Folk Club, 30th August 2001

I haven't written a review since the awful book reviews which we had to write in our upper primary years, so apologies in advance. However, since I actually knew I was going to enjoy this particular evening, it being Robb, who I've seen a few times before, perhaps this won't be such an arduous task! Robb Johnson appeared at Greggie Lane for his 12th successive year, something all the regulars looked forward to - we weren't disappointed.

The evening was kicked off by the organisers Trouble at Mill in usual fine form. I could say that we then all settled down for a gentle musical evening, but this was Robb, so we didn't. We had an evening of well penned, thought provoking songs written in his inimitable way.

The content varied from tales of the classroom (Robb has now returned to teaching 2 days a week so more material in the making there), to football (the only time I listen to anything remotely to do with sport), to the mix of peoples in the UK and asylum seekers (no stranger to my school in inner city Preston, these). And those are the ones I can easily classify.

Robb didn't only sing songs from his latest CD, "21st Century Blues", but old favourites too, such as "9 o'clock Orange Class News" (not for hamster lovers or those with a nervous tummy!), "Changing the Guard", "God Save the Queen" & "Anarchy in Hackney". This last formed part of the "encore" and several brave members of the audience joined him at the mike and sang the chorus with gusto.

One of the songs, "Dear Andy", has prompted me to respond to my mail more frequently. Robb wrote it after he'd met the author of "The Enemy is Middle Class" whilst on a gig in Truro, and Andy died before Robb had found time to write to him. This is one of the things I admire about Robb's writing - the ability to turn everyday happenings into meaningful songs.

"Hands off My Friends" is about the right of everyone to seek asylum in any country - all human beings (and other animals) should be respected. It's great that someone cares enough to write about such topics - I'd like to see a children's version sent to all schools.

We were in for a second treat that evening, as Graham had persuaded Steve Woodruff, a co-worker for 22 years with Graham, to play for us. He gave us a selection of bluesy numbers that were a good contrast to Robb. If I keep practising, will my fingers ever be so nimble? I think not. All in all, a wonderful evening.

If you haven't been lucky enough to see & hear Robb Johnson, ask your local folk club organiser to book him - you'll be in for a real treat.

Christine Dugdale

SHELLBACK CHORUS - R.N.L.I. Concert at Melling Tithebarn, 29th September 2001

Well what can I say? I have rarely spent a more enjoyable evening! As soon as we entered the Tithebarn, which is one of my favourite venues anyway, you could feel the anticipation in the air of a great evening to come. We were knee-deep in Shellbacks, who, after having a sound check, were hard at work eating and drinking; fortifying themselves for the work ahead. They kicked off the evening with a grand opening set. Paddy Lay Back, was led in spirited fashion by that salty old sea dog Jim Peden. The audiences response was immediate and in no time at all everyone was singing. I say audience, but at times it was hard to say who were the audience and who were the performers. There seemed to be more of them than us. There are quite a lot of them you know!

Loctup Together came on to a very warm welcome from everybody. Ian and Chris are well known and well liked on the folk circuit and can hold their own with any shanty crew; so they began with, One More Pull, to put themselves into the maritime mode. They followed this with one of my favourites, Henry Lawson's, Outside Track, from Australia. Lovely song! The theme of the sea was returned to with Tom Lewis very moving, African Trade. Ian Tupling is no mean songwriter, and we were treated to his most recent composition, 'Come The Day. I've heard this several times at the Wooden Horse Folk Club, and it's beginning to grow on me. It was a super set from Loctup, the end of which brought us to the first interval.

The concert was divided into three parts with two intervals. This was a good plan on organiser Derek Seeds part. Even with such talent on hand, such a full and long concert can induce audience fatigue if it is not paced properly. Good thinking Derek to build in two intervals.

The second part began with Graham Holland leading on his own very funny song, Salty Young Sea Dog. There are so many puns on fish and related subjects in this, I lost count; although I did hear someone say that they counted twenty two. Another good set from the Shellbacks, which closed with Alan Whitbread taking the lead on, Lowlands Away.

Time for the next special guests. This time it was Scolds Bride. A good choice for an evening with the sea for a theme. As we all know Sue and Liz hail from the Fylde and they brought with them an excellent selection of appropriate songs. Fishing and ancillary activities which the fishermen's wives get up to when their husbands are away at the trawl. OMO; need I say more? Apparently it stands for old man out, but in this song the old man was not out for as long as was expected and returned to find his wife up to no good. Really the things they get up to in Fleetwood; and they seem to be such respectable folk! As well as the humorous, Sue and Liz have a serious side to their performance, which we heard in a good song called, The Mistress. The mistress being the sea in this case. Well sung with good tight harmony. Ann Lister's anti-war song, The Quiet People, was a good choice in the present world circumstances and was well received. The end of Scolds Bride set brought us to the second interval.

Tom Perry led the Chorus into the next lot of songs in, Go To Sea No More, to commence another rousing set from the massed voices. They really do make an impressive sound, which we heard to full effect in the Tithebarn that has such good acoustics.

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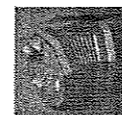
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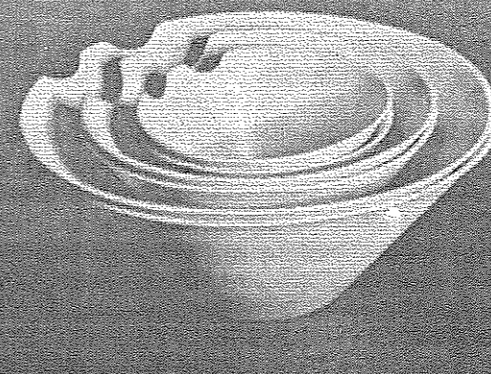
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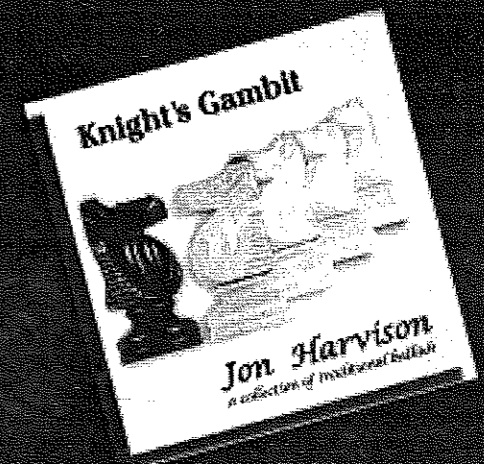
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They all had fun with Chris Goriac leading them on, Rosianna, before the Threlfalls came on for the final special guests slot.

I must own to being a great fan of Jane, Amanda, Roger and Martin's, so I was looking forward to hearing them again. They began with, *Lovely Nancy*, followed by, *Fare Thee Well My Dearest Dear*; a song, according to the sleeve notes on their recently released album, *Morning Tempest*, collected by Ralph Vaughan Williams. Their singing and playing exuded the class that I have come to associate with them. Unfortunately the programme was over-running on time, so they sportingly offered to shorten their set, but not before they performed, *Young And Single Sailor* and instrumental, *Glorishears and Scans Stepdance No. 1*, both from *Morning Tempest*. I was disappointed by them having to shorten their set, but they are a class act and it made what we did hear, all the more precious.

The evening was drawing to a close and for the grand finale; all the artistes were on stage together. It was rather crowded up there! They were joined by Trefor and Vicki Williams who had travelled from North Wales in support of a very worthy event. Trefor and Vicki sang Lester Simpson's, *Polly On The Shore*, in keeping with the theme of the evening.

It had been a grand evenings entertainment; superbly organised by Derek Seed who paid tribute to all who took part, with a special mention for Eddie Green who did a superb job on the sound. He also acknowledged the encouragement and support that the Shellback Chorus had received from Bernie Davies and Jack Coutts in their early days.

It really was the Shellbacks night! Their singing, good humour and fellowship imbued the evening with a wonderful atmosphere. Derek Seed has to be admired for his hard work and enthusiasm in organising the concert and for taking this *Motley Crew*, and turning them into the Shellback Chorus. God bless them and all who sail with them.

Norman Wilson

COOPE, BOYES & SIMPSON at Northwich Folk Club, Harlequin Theatre, Northwich - Friday, 5 October 2001

The term 'unplugged' has become a fashionable way to describe artists who have rediscovered the existence of acoustic guitars. Coope, Boyes and Simpson (CBS), however, have nothing to unplug but their microphones! The group got together as an accapella trio in 1993 and, about eight albums down the line, have received an abundance of plaudits. They've won over many a doubting folk audience who might have found it hard to come to terms with a whole evening of song delivered without even the safety net of a bodhran.

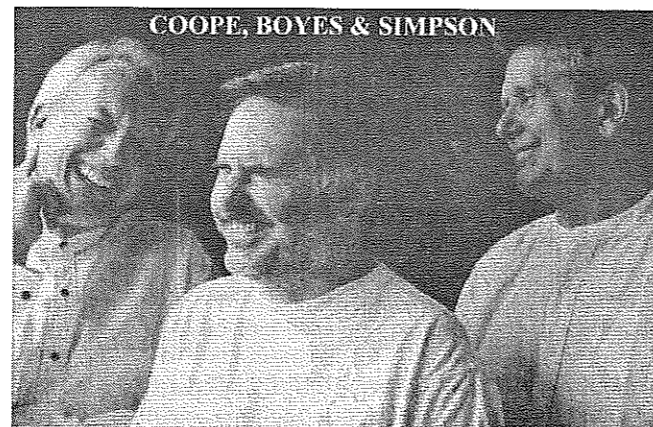
As a warm up, we were treated to songs from residents John and Ailsa Booth, and then Barry who, although very nervous, performed bravely and with panache in delivering a range of lively tunes on the whistle.

CBS have their roots firmly embedded in a folk tradition that reflects traditional struggles and song of ordinary people. There is a welcome undercurrent of subversion, humanity and anti-authoritarianism present through their music, reflecting the extraordinary contribution of working people to our history - be it on land, sea or at war.

"Levelution" was an appropriate song to set the tone for the evening. Written by Jim Boyes, to the tune of "Over the Hills and Far Away", set in the early 19th century Derbyshire town of Belper, it's a seditious song with a strong anti-monarchy and anti-aristocratic theme that still strikes a chord in modern society.

The audience joined in with relish on the ever changing chorus of "Pleasant and delightful" and "Bound for Van Diemen's Land"; the latter was written by North Easterner, Jock Purdon at the height of the 1972 Miners' Strike, and has recently been adapted by Chumbawamba.

The plight of refugees, and their mass migration, is not a modern phenomenon but perhaps the scale now is much greater. "Acres of Gladness" was written at the time of a mass movement of displaced people from places like Eastern Europe and South East Asia. "I thought I'd find acres of gladness/All I found was the isle of despair," resounds with relevance and poignancy in the current climate as tens of thousands continue to flee oppression, war and poverty.



Prisons seem to contain more than their unfair share of miscarriage of justice victims, and those that should be in prison tend to walk free. "Funny Old World" encompasses these issues and illustrates that justice has little to do with the law! - "all stitched up; didn't he go like a lamb to the slaughter.... And the rich go free for bigger crimes/Money talks if you read between the lines."

To bring down the metaphorical curtain on the first set, CBS sang two of their finest recordings. It's surprising that "Unison in harmony" hasn't yet been adopted as the anthem of Britain's largest public sector trade union. It certainly had the audience joining in with gusto. While "10,000 miles" is a more reflective song. Rediscovered as long ago as 1916 by Cecil Sharp in the Appalachians, the current arrangement of the song derives from the revitalised Nic Jones version from the mid 1970s. CBS do it complete justice.

Another great collector, Percy Grainger, discovered "Rufford Park Poachers" amongst a collection of Joseph Taylor songs. Grainger recorded it for preservation on a very crackly wax cylinder - authentically demonstrated by the trio.

Sea shanties have earned a stereotypical reputation but in the hands of CBS most songs become palatable and sea worthy. We were treated to a trilogy of the watery genre - two of which are American derivatives, - "Wild Goose Shanty" and the ever popular "Shallow Brown", - sandwiched around the pump shanty, "Bound for South Australia".

Along with Roy Bailey and Robb Johnson, CBS have been at the forefront in developing several musical projects about our ancestors who fought and died in France and Belgium in the 1914-1918 war. Three songs addressed this theme. "May '40" was never recorded by Jacques Brel but has been rescued by CBS. Brel wrote the song during his youth in Belgium; it warns against the dangers of burgeoning nationalism, and is still apposite. Secondly, "Do you want us to lose the war" is a light-hearted music hall song, popular at the outbreak of the First

World War. The mood of the song was in stark contrast to the horror and carnage the soldiers faced on the battlefield. Finally, "Hill 60" pays tribute to those who died defending a 60-metre hill near Ypres.

"Polly on the shore" returned to the sea faring theme. This song concentrates more on the plight of Polly who, having had an abusive childhood and womanhood, now turns tricks and tables on sailors during their shore leave. In this song every one is a victim.

Nearing the end of the evening we were shown two different perspectives of fairground tradition. The first, *Fairground Attraction*, reminisced about growing up in Belper in the 1950s and having fun at the fair. In contrast, the John Tams composition, "Rolling Down Song", deals with the seasonal migratory existence of the fairground workers - "often scorned but seldom mourned."

All that remained was the obligatory encore with tongues firmly implanted in cheeks. Bill Caddick co-wrote "One hand on the radio, one on the wheel" which is described as a Country and West Bromwich song about travelling home along the lonely motorway late at night with only the radio DJ for company. Only the cowboy hat and boots were missing. And another great evening of music came to an end. This trio showed once again that when you have three fine voices the instruments can stay in their cases. With Coope, Boyes and Simpson, what they sing is what they are and who could ask for more.

Lewis Jones

ARTISAN at the Horndale W.M.C., Newton Aycliffe, 6th October 2001 and 'Dancing With Words' (Boing 0007)

For sheer quality of performance and clarity of diction and voice you really can't do better than spend an evening in the company of Artisan. This West Yorkshire based trio, consisting of Hilary Spencer and husband and wife, Jacey and Brian Bedford, take a-cappella singing onto a higher plain. Brian writes songs with such powerful lyrics that they grab your attention immediately and compel you to either listen intently or join in as appropriate.

On this particular evening in County Durham there were less than thirty people in the audience, but that only served as a spur to Artisan to demonstrate just what the locals were missing.

The opening number is also the title track of their new CD 'Dancing With Words', something they do all too eloquently. 'I Saw Another You', deals with that fine line when an argument between a couple becomes a full-blown row. 'NIMBY', is the acronym for not in my back yard. We all have things we would like to see in an ideal world, except when it affects us directly. One of my favourite songs is, 'White Horses', for those of us who are city dwellers, dream's of oceans and space conjure up a real magic, but sadly for most of us they stay just dreams. How many of us would like to give up just one thing but find the addiction too strong. 'A Habit I'll Have To Kick', gives us all hope!!!

Brian was commissioned to write something to commemorate Broadstairs Folk Week, 'Haven Of Rest', tells of the ports and the seas around the Kent coast, which are some of the best known in the country. All those things that irritate, 'Down Here', will be a distant memory when we go, 'Up There' and will help to, 'Go With A Smile On My Face'.

'What's The Use Of Wings' is probably the most covered of all Brian's songs - eventually we have to cut the ties that bind. When you get to a certain age (as I recently discovered), you really aren't sure which side of the line you're on, too old one minute, too young the next, but then again does it matter when you're, 'Too Old To Care'.

The second half commenced with, 'Speed', no not velocity, but the song, which then gave way to, 'Breathing Space', one of Artisan's most requested songs. We are not always given room in this claustrophobic world. 'Mabel', followed and then, 'You Are There', we all need someone we can lean on and turn to in times of trouble, this song is really thought provoking. Win the pools, win the lottery, dreams are made of such stuff, but moderation is needed lest we loose sight of reality, 'Wannabe', is a cautionary tale.

With the evening building, 'What Am I Bid', was well received, before the liltly beautiful, 'Dreams To Chase', we all need dreams to pursue, they are the stuff of life that keeps us going.

The quirky, 'Snakes and Ladders', demonstrates life's ups and downs. All too soon came the final number, 'I Ain't Going Down', a song that avoids pointing upwards, but concentrates on not making the trip in the opposite direction. 'Farewell Song', provided the encore, beginnings and endings, we experience so many, but the memories never fade.

Artisan are unique in their approach to performance and subject matter, they inject feeling and understanding into every line and despite having no musical instruments in sight, you can hear a symphony of backing sounds in everything they do.

David Jones

KATHRYN TICKELL BAND at Accrington Town Hall, 7th October 2001; and 'Music For A New Crossing' (PVC 2001)

The Kathryn Tickell Band made a welcome return to Accrington after almost two years. Kathryn the hugely talented Northumbrian piper and fiddle player again brought her band with her. Julian Sutton on melodeon, Kit Haigh on guitar and the newest member of the band, Anne Wood, a glorious fiddle player who doubles up on bass.

Two new tunes kicked the night off, *Cockle Geordie/Meggies Foot*, an Irish tune which can be heard in Irish sessions the world over, but crucially for the band in the Cumberland Arms in Byker, Newcastle, The Kilfenora, was linked with another North East tune, *My Laddie Sits Oer Late Up*. Phil Cunningham wrote, *Hut On Staffen Island* and together with, *Random Notes*, Kathryn duets on fiddle with Anne. There followed an up tempo fiddle set from the girls, *Faroe Rum/Clach Na Cudain/New Rigged Ship*. Kathryn and Julian teamed up on, *Rothbury Hills*, before the band launched into the second part of a three part work written by Kathryn and North East jazz musician, Andy Sheppard. It was commissioned to commemorate the opening of the Gateshead Millennium Bridge, with Andy starting to play on the North side, Kathryn on the South side and then walking towards each other meeting in the middle for the crescendo to, *Music For A New Crossing*. The penultimate set of tunes in the first half were, *The Lads Of Ainwick/Weekend Girls*.

The bands epic set, taken from the suite, *Stories From The Debatable Lands*, is written about the West side of the English/Scottish border. It's a very bleak place but rich in musical heritage, an area that attracted outlaws. Vibrant fiddles from Kathryn and Anne, with Anne swapping to bass in midstream.

Bass guitar, pipes and melodeon in harmony started the second set with Alastair Anderson's composition, *Hot Rivets*, coupled with, *Tartar Frigate*, by Matt Seattle. Kathryn wrote, *Our Kate*, a slow, stately tune for novelist, Catherine Cookson, it was named after her autobiography. It was coupled with, *The Welcome Home*, which provided a real contrast in tempo.

Another trio of fine tunes followed, *The Bar Is Ruari/The Fire*

Hose Reel/Percy's Revenge. Kathryn's mentor, the late Willie Taylor wrote, Snowy One Day, which preceded two hornpipes, Miss Thompson's and the Shetland tune, Willa Fiord.



KATHRYN TICKELL

Kathryn was brought up listening to Shetland music especially Listening Tunes that follow the rhythm of wind and sea. With that music in mind Kathryn tries to capture the walk up to the castle through the mist and rain in, Dunstanborough, which is coupled with a piece written by Julian, Kathryn's Favourite, again Kathryn and Anne excel on fiddles.

Two tunes sets are amalgamated in, The Magpie/Rothbury Road/ Small Coals and Little Money/Miss Wedderburns. The closing offering was a set of typical Northumberland dance tunes under the banner, The Morpeth Rant.

Liza Austin Strange from the Fosbrooks dance troupe from Stockport is the subject of, Mrs. Stranges Reel, played together with, The Lizard.

The final encore saw the band embark on some waltzes, two of them learned by Kathryn whilst she was in Canada, with Julian adding the one in between. Two fine Canadian musicians provided the inspiration, Lesley Jean McMillan and Oliver Schroer, the set being, Lesley Jean/Through The Backyard/The Wedding Gift.

It's the belief of many that a concert without words does not fire the imagination, well I can tell you that the music on offer was of the highest calibre, holding the audience of 120 spellbound. I once heard Finbar Furey described as the Prince of pipers, well if that's so, Kathryn Tickell is the undisputed Queen.

David Jones

BRAM TAYLOR BAND at Staindrop Comprehensive School, County Durham, 13th October 2001; and 'Fragile Peace' (Fellside FECD 159)

Bram Taylor hails from Leigh and has been playing on the folk circuit for some considerable time, last year he went full time

professional and has seen his career gather momentum since. For this particular evening he was joined by the well-established North East duo, Nebula, who are Roly Hindmarsh on bass and Dave Hutchinson on guitar. This line up augments what Bram has already built up as a solo artist.

The opening number, 'When My Morning Comes Around', explains how everything that goes round comes round. Huw Williams wrote, 'Blaenau Boys', about those Welsh pioneers who went hunting for gold and their fortune in the 19th century. Bram specialises in covering contemporary songs and one of the finest exponents of contemporary song writing is Canadian, James Keelaghan; 'River Run', was expertly presented.

There was a good solid metronomic beat to, 'I'll Lay You Down Love', by Jeannie Robertson, about a Scotsman who would like to buy a lady a drink!!! 'Thorn Upon The Rose', has a beautiful eminently singable tune, but deals with the dark subject of domestic violence, it's Julie Matthews at her song writing best. To finish the first set, a song about the Irish emigrants, forced to seek a life away from their beloved homeland, Robbie O'Connell provided the inspiration for, 'Home Away From Home'. Also on the bill was Northumberland legend George Welch, a long time performer on the North East folk scene, and also a very fine sound engineer.

'Goin' Fishing', by Henry Thomas opened his account and hearing his rich voice and looking at his general demeanour I couldn't help thinking of a resemblance to the late great Burl Ives. Another of George's passions is story telling, something he does to great effect on stage. Particularly amusing was a song about black magic and the novels of 'Dennis Wheatley'.

A song from Byker in Newcastle was a parody of Rhinestone Cowboy, before a complete change of mood with two Beatles songs, 'She Loves You' and the ballad, 'I Will'. His vast range was completed by, 'Hares On The Mountain'. A good solid audience pleasing performance.

The Bram Taylor Band returned with, 'Jubilee', from the excellent American songwriter, Mary Chapin Carpenter. If you feel 'screwed up' this song will help unravel the past. 'I Wish They'd Do It Now', is an accapella number telling of girls who would knock on doors to take the boys out to play.

One song that I always think offers a challenge to the performer is, 'Fields Of Gold', by Sting. It is so simple yet needs precise interpretation, Bram duly delivered. Bass player Roly Hindmarsh then delivered an amusing monologue entitled, 'Jonathan Cooper', it tells how your prowess can be improved by buttered toast!!!!

Irishman, Mick Shane, now resident in Richmond wrote, 'Candle In The Window', a night visiting song here performed by Nebula before Bram returned with, 'Hills Of The West', by Chris Oliver, which offers opportunities to scan new horizons. The title track of Bram's latest CD, 'Fragile Peace', followed, written by Mike Silver from a poem by Mavis Taylor, I fear it's a song that will never lose it's relevance. The mood change was upbeat for Dylan's timeless classic, 'Blowin' In The Wind'.

'The Bodwin', was an observation vessel, which worked off the shores of Iceland, it was left to rot but was later restored to its former glory. Dave Walters wrote this song in tribute, it's known as, 'Bound To Go Sailing'.

The final song, 'Picker And A Grinner', is the title track to another of Bram's recordings, Larry Kaplin, who wrote it found the inspiration in a tramp called 'Ramblin' Conrad'. George Welch joined the band for that number and the encore, 'The Night Is

Young'. From Colum Sands it tells that where the road leads nobody knows, but it implores you to follow.

The audience enjoyed what was a thoroughly accomplished musical evening. My only reservation is that Bram presents his material in a highly polished commercial manner, which would exclude him from appearing at many "folk based clubs". That said, he appears to have found a niche market for himself both here and in the States and his drive and sheer enthusiasm should prove to be a winning formula.

David Jones

(Ed:- Remember that pen and piece of paper when you visit a folk event in the North West or go to support one of our local artistes when you are on holiday or working away from home so that you can make a few notes and send us a review of the evening. We would welcome your contribution).



THE GIRVAN FOLK FESTIVAL 5/6 May 2001

This festival on the West Coast of Scotland must have the best singarounds there are. We stumbled upon it one year on our way home from a trip island hopping by bikes and it seemed a very pleasant weekend to recuperate from our excesses in the previous week. How wrong we were. We left even more knackered than we arrived but thoroughly entertained. This year we resolved to attend but fuelled for the marathon ahead.

It was a long drive from Chester and we were glad to get our tent up in the very busy campsite that looked across the bay to Ailsa Craig.

The festival head quarters are in the Westcliffe Hotel on the front and separated from the beach by twenty yards of grassy lawn. The Westcliffe is also one of the venues for small concerts and several sessions or singarounds that take place in one or other of its rooms or outside in the blazing sun. Girvan has the enviable reputation of holding the festival on one of the hottest days of the year.

The festival does not have a huge guest list but quality abounds in intimate venues seating 150-200. Another point to note is that there seems to be no top bill as each act opens or closes a concert at one time or other throughout the weekend and programming means that it is simple to work out how to see everyone.

But we were here for singarounds of which there are many, the best perhaps are in the Southfield Hotel which as we knew from experience go on throughout the night.

We chilled out on Saturday afternoon and did a bit here and there; just warming up the vocal muscles so to speak and took in a concert. The line up was impressive. Blazing Fiddles started it off. No it is not a bonfire but a collection of some of Scotland's finest fiddlers. The line up included Aidan O'Rourke, Allan Henderson, Andy Sherborn, Bruce MacGregor, Catriona Macdonald, Ian MacFarlane and Marc Clement. And off they went and on came Kieran Halpin with his songs and dry Irish wit. A change in the programme and up popped Chris Miles with

a powerful voice. The final act was I think a bit of a surprise for most at Girvan. He is a bit of a shock for most the first time you are lucky enough to see him. Many a hardened Scot was reduced to jelly by the antics of Sid Kipper.

Now at this time at most festivals there is a sort of frantic "what's going on late and where". In Girvan this is when things start to liven up a bit. A rush to your venue of choice, sing or session or both. The best sing is at the Southfield and our earlier efforts had managed to get a couple of seats "reserved" for us. We managed to keep singing until four thirty. Others were still arriving as we left. The landlord kept everyone well supplied with sarnies and snacks and as this is Scotland the bar stayed open all night. Over breakfast next day we saw a few of our revellers walking rather carefully through the campsite to their tents. "Had a goodnight?" "Yes and a good morning. We are off to bed now", was the reply.

We were invited to do a spot on the small stage in the Westcliffe in the afternoon as thanks for our hard work the previous night. Then it started all over again. That's Girvan.

Noddy

4TH SALTBURN INTERNATIONAL FESTIVAL - Friday 10th - Sunday 12th August 2001

This was my first visit to Saltburn. I've been to the festival when it was held in Redcar but not managed Saltburn until this year. I was not disappointed. For a start I was captivated by the location. The little seaside town has retained a charm peculiar to Victorian resorts; with its unspoiled cliff coastline, wooded walks and an amazing water driven cliff lift. Add to this a friendly welcoming local community, mix it with great music, song and dance and you have the recipe for a weekend to remember.

The venues are all over the town so you have to be prepared to walk a bit, but the furthest venues are, I would say, about 15 mins walking distance apart. The campsite is 5 or 10 mins from the town centre, passing some of the venues en route.

The guest list was impressive with something for everyone. I prefer not to single out artists or comment on their performances. After all it really is a matter of taste, but I did enjoy all the concerts I went to. Having said that I can't resist mentioning that I spent an hour or so at the Ceilidh to listen to Peeping Tom who I haven't seen for ages. I'm not a dancer but I love their music. Right, well I've broken my own rule and I'm going to break it again because I saw a young band from Leeds, which performs a mixture of Bluegrass and Folk. The four-piece band is Three Up Front, (originally a trio, just in case you are concerned about my ability to be NWFFC treasurer!) playing guitar, Dobro, mandolin, flute and double bass with such energy, enthusiasm and sheer skill. The flautist also has a lovely voice. Their music and song are mainly contemporary or original material. Well worth a detour as the guide books say.

There were excellent singarounds especially in the upstairs room of the Victoria. A couple of hours or so in the middle of the day the town centre was alive with music and colour as the dancers took to the streets with displays on the Station Portico watched by festival goers, day trippers and local residents alike. Morris, Cajun, Appalachian, Flamenco and Egyptian belly dancing all attracted a lot of local interest, which can only be a good thing.

All the events I attended started and finished on time and were well run. One larger venue for "crowd puller" artists would be an asset but you can only work with the buildings available. Sunday night's festival closer was a giant singaround in the Spa Hotel. I have to say that I didn't stay much above an hour because the room was so hot I couldn't, and it didn't do much for my other

half's asthma. But lots of other people stayed and I'm sure it was a cracking night.

I have to say a big thank you and well done to John Taylor for a weekend that made me look forward to next year, because I will certainly go again and possibly stay on an extra couple of days to further explore a delightful area of our country. We met old friends and made new ones at a very friendly festival.

Kath Holden

WHITBY HIRING FAIR – Whitby Folk Festival Sunday 19th August 2001

I usually try to attend this event every year because I believe it is important to support the provision of opportunity for new and emerging talent to showcase their abilities. As usual the event was well attended with a smattering of club and festival organisers as well as the 12 performers and their supporters. In the capable hands of John Prentice we were assured of a good afternoon's entertainment and so it proved. Remember Whitby Festival were doing this before Pop Idols.

The short straw was drawn by Daz Barker and Anna Bearn who started the proceedings off with a traditional song about hanging. They quickly established contact with the audience and set the standard for the afternoon with guitar, whistle and good singing. Two well crafted songs composed by Daz followed and the set of four songs was ably rounded off by another traditional song. A good start to get us in the mood and create a feeling that this was going to be a special afternoon concert.

Solan made an immediate impact with a set of three tunes played in lively fashion on guitar and concertina and we all began to feel privileged to be present. With the emphasis on tunes played with élan on concertina and guitar this was a great set and showcased their musical talents to an appreciative audience.

Outsider followed and provided a blend of contemporary and traditional Celtic sounds in three-part harmony. The guitar was overly loud and at times distracting since the diction was not clear enough to stand out. They tried too hard to make an impact and lacked subtlety in their performance.

Tim Moon commenced with 'Radio Baghdad' and was a member of Kitsyke Will with Peadar Long. I was distracted by a change of instruments for each song or tune and felt that in a four set slot he should have concentrated more on stage craft rather than demonstrating his undoubted ability to play a large variety of instruments (reputed to be over 60). Tim does a weekly radio programme 'Folk Us!' on BBC Radio available on the net www.bcb.yorks.com from 8 till 10 (then repeated from midnight) on Monday evenings.

Ian Harvey-Pittaway announced that he normally performs English and Traditional songs and proved the lie by commencing with 'Gold (the loveliest of metals)' A good strong, clear voice, excellent guitar work and good communication with the audience ensured that he had our attention and our interest in his performance from the outset. He performed 'The Death of Queen Jane' in a manner suggesting a strong Nic Jones influence. His final song 'Brigg Fair' was somehow a disappointment and perhaps too understated. However I was impressed and would definitely go to see him if he was going a booking within a reasonable radius of Chorley.

Steve & Liz Bruce (Morrigan) completed an excellent first half though their stage craft was not of the best (don't fiddle with the guitar tuning while your partner is trying to introduce the song and get the audience onside). Generally a good performance but lacking in self belief and too apologetic.

Firm Friends got us off to a rousing start in the second half with 'The Grey Goose and Gander'. A great choice of rousing chorus songs that played to their strengths and obvious enthusiasm. With a little more polish, less chat amongst themselves and focusing on the bit between the songs they can make the transition from club resident and excellent chorus session hosts to concert performers if that be their wish.

Emily Slade was next and after reading Norman Wilson's live review and a review of her CD I was surprised that she felt the need to take part in the hiring fair but was glad of the opportunity to hear her for myself. I suspect that time served at The Hiring Fair is part of the many pronged assault required to convince Malcolm Storey to loosen his purse strings and shake out a few coins. After this performance I could hear the distant jingle of coins. Very confident and professional from start to finish with all the skills required of an itinerant musician on the folk circuit. Excellent rapport with the audience, ability to craft a good song and to express traditional songs in her own way. Definitely worth defrosting the windscreen on a dark and wintry night to go one of her bookings when common sense would suggest buying her CD and staying in the warm.

Andrew Tiffany occupied the 9th window of opportunity and treated us to a Paul Simon song 'Here Is My Song For The Asking'. He concluded with a Jake Thackeray song 'Castleton Ladies Magic Circle' performed with great relish and considerable skill. A solid performance from a man who performs ballads, blues and modern folk.

Mouse produced a most enchanting and thought provoking set of songs with amazing presence. They generated a spiritual atmosphere with their opening song based on a native American Indian belief that we must look for the other half of a sycamore leaf (helicopter trees) to find our true love. I was convinced before they stuck the knife in with 'The Silver Dagger' and I was swept along with the vocals and excellent accompaniment. A memorable performance making the most of their opportunity to showcase their talent. Even Simon Cowell from Pop Idols would have been unable to offer criticism.

Kate Howden & Paul Jones with Tony Taffinder were the penultimate performers and started excellently with 'Mistletoe' maintaining the ambiance generated by Mouse and enhancing it with an excellent blend of voices. The bee in my bonnet really was that when there are three instrumentalists on stage I expect to see more than one type of instrument and not a short phalanx of guitars. However one of the guitars particularly on the second song disclosed itself to be an acoustic bass guitar so most of my bees flew off. A very good set of songs finishing with 'Goodnight Dynamite', not a rallying song for the George W's anti-terrorist campaign but a lullaby for stepdaughter Sasha. Once again a performance that surely must have brought them to the attention of club and festival organisers.

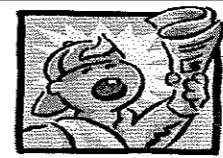
Kinin, having kindly volunteered to swap places with Firm Friends lacked the subtlety of the two previous acts and were, for me, a trifle too loud but certainly attacked their chosen songs with driving musicianship on fiddle and cittern in a striking and distinctive style. A very well rehearsed and confident performance driven along by two instruments that blended so well together and distinctive vocals.

All in all a concert worthy of a much wider audience and definitely the best Hiring Fair that I have had the privilege to attend. Well done to John Prentice for making everyone feel at ease and for keeping everyone to time. As we were ready to leave he announced the Red Arrows (the Whitby Jets?) and sure enough right on cue as I reached the nearest vantage point they arrived.

Not the most musical act in the world but definitely high fliers with the potential to go far in a short space of time. That sums up all the acts on show, all of whom have a role to play in the formation of a spectacular at your club or festival. Look out for them if they pay a flying visit to your area and reward them with your presence.

Ken Bladen

ARTICLES



PUBLIC ENTERTAINMENT LICENCE (PEL) – YOUR QUESTIONS ANSWERED

Roger Gall tries to deal with the most frequently asked questions. Particularly important if you are a folk club organiser or organise occasional events.

Q: Who needs a public entertainment licence (PEL)?

A: Anyone organising any public performance of live music virtually anywhere. Without first obtaining a PEL from their local authority they could face a criminal prosecution. Venues affected could include village halls, schools, hospitals, libraries etc etc.

Q: Does that mean even a piano recital in your own home could be illegal?

A: Yes, if the public were invited to attend.

Q: What is the penalty?

A: Unlicensed live music is a criminal offence. The maximum penalty is a £20,000 fine and six months in prison.

Q: Are there any exemptions allowed?

A: Yes: 1) performances when part of a religious service in a recognised place of worship; 2) Performances on Crown land; and 3) performances by up to two performers in on-licensed premises (bars, restaurants etc).

Q: I play a guitar in my local pub, and use backing tapes. That's OK isn't it?

A: No. Combining even one live musician with any form of 'recorded sound' is illegal without a PEL. The term 'recorded sound' would also include minidisc. Even MIDI is being counted as 'recorded sound' by some local authorities.

Q: How many pubs, bars etc have PELs?

A: There are about 111,000 on-licensed premises in England and Wales, including all pubs. Only 5% actually hold annual PELs.

Q: Do members of the public count as 'performers' if they participate by singing along during a pub gig?

A: Yes, many local authorities interpret the law in this way. They cite case law precedent from 1793 to support this position.

Q: Does that mean more than two people singing could be a criminal offence in over 100,000 pubs, bars and restaurants?

A: For the licensee? Yes.

Q: What if I organised a gig with one musician and invited different singers to 'do a turn'. Provided only two were performing at any one time, would that be OK?

A: Not according to London borough councils. They argue that only the same two performers should be allowed throughout the course of an evening.

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forward to your visit!

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Q: Does a pub need a PEL for any form of recorded sound or satellite television?

A: No - provided no live musicians play at the same time.

Roger Gall: Email: Roger.Gall@btinternet.com

STARTING A FOLK CLUB

A couple of weeks ago someone posted a request for help onto the uk.music.folk newsgroup. The gentleman was thinking of starting up a Folk Club and was looking for advice.

This got me thinking. There are lots of us out here with experience (some good - some not so good) of running Folk Clubs & Folk Nights so why not have a central point where we can pool our resources; and anyone thinking of starting up a club can get some advice on 'what to do' and 'what not to do'.

I've put up a page at <http://members.fortunecity.com/soyouwanttorunafolknight>. Obviously (as it's only just gone up) it only contains my contributions - the idea is for others to contribute/suggest etc. Please let me have anything that you may think is of interest and I will credit you - on the page

Graham Dixon

PARODIES - Part 1 ?

LIZZY LINSAY 2001

Will you come to the take away Lizzy
Will you come and eat out with me
We can have some chips and a burger
And a cup of plastic tea.

I'm afraid I can't eat out with you sir
For I'm so afraid we might go
To Kentucky Fried or King Burger
Where the protein content is low

Have no fear dear Lizzy for I'll take you
To the best take away in the street
And we'll dine with Ronald McDonald
His burgers are 100% meat

So they've gone out and dined at McDonald's
And they've had chicken nuggets and chips
And an extra large cup of Coco Cola
And then they've gone home and been sick

A Non, Fleetwood

MORECAMBE

When I was a young 'un I lived with my mum
Mi dad and our dog called Rover
Money were tight wi mi dad on the dole
I tell you that we weren't in clover
Then in 59 mi mother said "Son
Your dad some brass on Vernon's has won
And he says now we'll have some fun
So he's booked us a fortnight in Morecambe".
So we took the coach down to Morecambe
(Though I were sick twice on the way)
I'd a bucket and spade, for which mi father had paid
But the spade it were pinched the next day.

When we got to Morecambe we were dumped on the prom
In the teeth of a North West Monsoon

Wi that at our backs, clad in plastic macs
We went off in search of our room
When we saw the landlady our faces they fell
She looked just like Göering the truth for to tell
She showed us our room, it were more like a cell
Dad said he'd known better in Strangeways
And in that boarding house in Morecambe
Dad 'ad booked a room wi a view
But the view that we got it wasn't a lot
Just next door's second floor loo.

The very next morning to breakfast sat down
The porridge was like Polyfiller
The eggs were like rubber, the back like teak
The tea tasted of cockroach killer
But the fish kedgerree knocked me arse overhead
And all of that night I darn't go to bed
I just sat on the lavvy instead
Then I knew there were worse things than dying
And for entertainment in Morecambe
They watch the lights change green to red
And I am assured that if they get bored
Watch green change to amber instead.

And every morning I walked on the prom
And watch the poor people pass by me
The mindless, the witless, the mad the insane
The poor wounded natives of Morecambe
Then I turned myself around to the sea
(At least to the place where the sea ought to be!)
And I said to myself "This isn't happening to me"
But it was by God more's the pity
And a band plays each day Morecambe
And Handel and Elgar where slain
Then at half-past three, they stopped for tea
Then they murdered them over again.

For two lonely weeks we just tried to survive
In that Hell of mud sludge and water
Mother got cranky and swore at mi dad
And said that he shouldn't have brought her
No never again by those adverts get caught
Never return to that dreadful port
For Morecambe it is the Last Resort
Next year we're going to Fleetwood!
And as the coach pulled out of Morecambe
We got our last view of the Bay
Nobody cheered, just made rude signs and jeered
Then we all turned our faces away.

And now as I sit here by the bus stop
And watch all the coaches pass by me
Some go to Sidmouth and some to Southport
To Clacton or Cleethorpes or Filey
But some I can see by the sign o'er the door
That they are heading off to Morecambe's shore
And the young people ask "what are they going for?"
And I ask myself the same question.
But t'drivers still shout "Bus for Morecambe!"
And some fools still answer the call
But year by year their numbers get fewer
Some day no-one will go there at all.

Who'll go to Morecambe, who'll go to Morecambe
Who'll go to Morecambe, to Morecambe with me
"O I will" said that young man in the care of the Community
"I'll go to Morecambe, to Morecambe with thee".

(Not a parody... this is the original! Eric Bogle on his way from
Scotland to the Antipodes happened to travel via Fleetwood (not

many people know that!) where he heard this traditional
Fleetwood song. He took it, altered a few words and renamed it
"Gallipoli". (Well that's my story and I'm sticking to it!)

Ron Baxter

*(Ed:- Thanks Ron for proving that some people do read the
editorial. There must be other people out there with parodies
that they would like to share with us. Please send them to me
and I will include them in the next issue of the magazine. If they
relate to a particular event or year then a little additional
explanation may be required to put the parody in context..
Alternativley you may feel moved to compose a parody of your
own.)*

RNIB CALLS FOR BETTER MUSIC THERAPY IN SPECIAL SCHOOLS

A research study undertaken by RNIB and London University's
Institute of Education shows that the majority of special schools
in England are failing to provide adequate music tuition that can
be of benefit to many children with special educational needs.

An exploratory study from London University's Institute of
Education found that very few teachers in special schools were
trained in music and Ofsted reports show that only one third of
special schools provide satisfactory or better music tuition.

The report finds that while special school head teachers
recognised the benefits of music for their pupils, they found it
difficult to recruit music specialists to their schools. Although
almost all schools had designated music co-ordinators,
classroom teachers who had little or no training in music teaching
taught most music lessons. As a result, the range of pupils'
experiences and the standards they were able to attain were
variable and often limited. There was also very little music
therapy provided.

Dr Adam Ockelford, RNIB Assistant Education Director and one
of the reports authors said: "Music can be a route to physical,
social, emotional and intellectual development. Music making
often develops communication skills and motor skills and boosts
confidence."

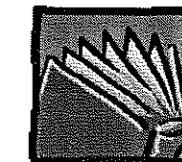
"But there is no appropriate music curriculum for these children.
The mainstream National Curriculum has not been designed
with their needs in mind. A nationally recognised music
curriculum for children with severe learning disabilities, alongside
training for music teachers in special education, would help to
ensure that all children received the benefits, rather than a
minority."

The Provision of Music in Special Education (PROMISE) study
was carried out in 53 schools in England for pupils with severe
or profound and multiple learning difficulties, and multisensory
impairment. The Esmée Fairbairn Trust funded PROMISE with
support from the Royal National Institute for the Blind. The
research was carried out by Professor Graham Welch of the
Institute of Education, Dr Adam Ockelford and Sally-Anne
Zimmerman from the RNIB

PROMISE will be launched at a conference, Perspectives in
Music and Special Educational Needs, at the Institute of
Education on Saturday 20 October. The report is available from
RNIB, 0845 702 3153, priced £9.50.

For more information, please contact Nick Molyneux at RNIB
on 020 7391 2223 or 07802 55 65 75 or Helen Green,
Institute of Education Press Officer, 0207612 6459. Website:
www.rnib.org.uk

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

Club News

There have been some problems with double bookings at
the **Broken Token Folk Club**, on the first Monday of the
month. This was due to a mix-up as a result of a change of
landlord. Ken and Angie have got round the problem by
moving to Wednesday nights in the New Year, but the venue
remains unchanged, at The Globe Inn in Standish.

The **Wigan Folk Club** Tuesday venue has changed from
the Royal Oak to the Fox & Goose, which is also in Wigan
Lane. Contact Joan Blackburn on 01942 321223 for further
details.

Welcome back to **Cockermouth Folk Club**, which is
rejoining FNW. The new organiser is Terry Haworth, and
the venue is The Kirkgate Centre, Kirkgate, Cockermouth.
The club meets most Thursdays at 8:15 PM and features
guests as well as Singers Nights. Contact Terry on 01900
604765 for more information.

A special welcome to another new club this issue. **The
Room at the Back Folk Club** takes place every Monday
night at 8:45 PM, at The Railway Inn, Parbold. The organiser
is Seth Holden, who can be contacted on 01257 463766.

There has been a change of organiser at the **Ring'O'Bells
Folk Club** in Widnes. Iris Bickerstaffe has handed over to
Jean Finney, who can be contacted on 0151 424 3672. Jean
is hoping to acquire both Residents and a guest list for the
club.

St Annes Acoustic Roots Club is on the move again, but
not so far this time. The club is now situated at The Victoria,
on Church Road in St Annes, at the corner of Church Road
and St Albans Road. All other club details remain
unchanged, contact Sue or John on 01253 721503 for more
details.

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

Best Wishes

Chris McIlveen 17

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ARTISAN (Sat)

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THE FEDERATION FOLK CLUBS

Club Day/Name	Time	Address	Organiser	Organiser
Sunday				
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
Bothy	8:00 PM	Blundell Arms, Upper Aughton Road, Birkdale, Southport	Clive Pownceby	0151 924 5078
Walton (Sunday)	8:45 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lillian French	0151 474 0979
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coan	01772 452782
Monday				
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, Runcom	Roger Hanslip	01928 731567
Room at the Back	8:45 PM	The Railway Inn, Parbold, Wigan WN8 7PG	Seth Holden	01257 463766
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
Tuesday				
Folk at The Inn on The Park	8:30 PM	The Inn on The Park, Astley Village, Chorley	Steve Clifford	01257 268116
Fumess	8:30 PM	The Cavendish Arms, Market Street, Dalton-in-Fumess, 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, Croxeth 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 Hebdon	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	Jean Finney	0151 424 3672
St Annes Acoustic Roots Club	8:30 PM	The Victoria, Church Road, 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 (Fox & Goose)	9:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn	01942 321223
Wednesday				
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
Broken Token	8:15 PM	The Globe Inn, High Street, Standish	Ken & Angie Bladen	01257 263678
Bumley	8:30 PM	Waggon & Horses Inn, Coine Rd, Brierfield	Phyl Watson	01282 774077
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
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
Thursday				
Biddulph	8:15 PM	The Biddulph Arms, Congleton Road, Biddulph, Stoke-on-Trent	Eric Cox	01782 514896
Cockermouth Folk Club	8:15 PM	The Kirkgate Centre, Kirkgate, Cockermouth, Cumbria CA13 9PJ	Terry Haworth	01900 604765
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
Friday				
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, Sedgeley Park, Prestwich	Bill Smethurst	0161 796 0698
The Big Sing	8:30 PM	Safra Club, Masonic Lodge, High Street, Uppermill, Saddleworth	Ali O'Brien	01457 870391
Walton (Friday)	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lillian French	0151 474 0979
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty	01942 812301
Saturday				
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, Morecambe	Box Office	01524 582803

Club Dates for December 2001
(Please note it's best to check with Organisers before travelling)

SUNDAY	02-Dec-01	09-Dec-01	16-Dec-01	23-Dec-01
Accrington	Singers Night	Tom Topping Band	Bushburys & Vikki Clayton	Xmas Party
Albion	Singers Night	Rocky Mountain Ploughboys	Office Party	Closed
Bothy	Singers Night	Singers Night	Singers Night	Singers Night
Walton (Sunday)	Singers Night	Singers Night	Dave Webber & Annie Fenitman with Cockersdale	Xmas Party
Wooden Horse	Singers Night	Singers Night	Singers Night	Singers Night
MONDAY	03-Dec-01	10-Dec-01	17-Dec-01	24-Dec-01
Bridge	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	Martin Carthy @ The Alison Arms	Singers Night	Singers Night	Closed
Conwy	Singers Night	Singers Night	Singers Night	Singers Night
Prospect	Singers Night	Singers Night	Singers Night	Closed
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	Kate Howden & Paul Jones	Singers Night	Singers Night
The Shippons	Singers Night	Singers Night	Singers Night	Singers Night
Trilton	Singers Night	Singers Night	Singers Night	Singers Night
Verse & Verse	Singers Night	Singers Night	Singers Night	Poets & Singers
TUESDAY	04-Dec-01	11-Dec-01	18-Dec-01	25-Dec-01
Folk at The Inn on The Park	Singers Night	Singers Night	Singers Night	Singers Night
Furness	Xmas Party with Tony Capstick	Singers Night	Singers Night	Singers Night
Howcroft Inn	Staff Folk	Singers Night	Singers Night	Singers Night
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	Singers Night	Singers Night	Singers Night
Ring 'O' Bells	Singers Night	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots Club	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	05-Dec-01	12-Dec-01	19-Dec-01	26-Dec-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
Deeside	Singers Night	Singers Night	Singers Night	Singers Night
Hole in One	By Request - Andrew Green	Tom McConville & Pauline Cato	Ken Nicol	
The Falcon	Singers Night	Singers Night	Singers Night	Open Mike - PA Provided
The Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night
The Platform	Singers Night	Singers Night	Fivepenny Piece & Norman Prince	Singers Night

WEDNESDAY	05-Dec-01	12-Dec-01	19-Dec-01	26-Dec-01
The Red Bull	Mainly English Session	Singers Night	Singers Night	Singers Night
THURSDAY	06-Dec-01	13-Dec-01	20-Dec-01	27-Dec-01
Biddulph	Singers Night	Singers Night	Singers Night	Closed
Cockermouth	Singers Night	Singers Night	Singers Night	Closed
Fleetwood	Singers Night	Singers Night	Singers Night	Closed
Gregson Lane	Singers Night	Singers Night	Singers Night	Closed
Parkgate	Singers Night	Singers Night	Singers Night	Closed
Railway	Tom McConville	Singers Christmas Party	Irish Christmas Party with Garva	Singers Night
Ruthin Acoustic Music	Singers Night	Singers Night	Singers Night	Singers Night
The Greyhound	Singers Night	Singers Night	Singers Night	Singers Night
The Platform	The Oysterband	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	07-Dec-01	14-Dec-01	21-Dec-01	28-Dec-01
Bollington	Singers Night	Singers Night	Singers Night	Singers Night
Carlisle Folk & Blues	Singers Night	Singers Night	Singers Night	Singers Night
Hale & Hearty	Singers Night	Singers Night	Singers Night	Singers Night
Northwich	Singers Night	Singers Night	Singers Night	Singers Night
Porkies	Singers Night	Singers Night	Singers Night	Singers Night
Preston	Singers Night	Singers Night	Singers Night	Singers Night
Rhyl	Singers Night	Singers Night	Singers Night	Singers Night
Second Friday	Singers Night	Singers Night	Singers Night	Singers Night
The Big Sing	Singers Night	Singers Night	Singers Night	Singers Night
The Platform	King Pleasure & The Biscuit Boys	Singers Night	Singers Night	Singers Night
Walton (Friday)	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	Singers Night	Singers Night	Singers Night	Singers Night
SATURDAY	08-Dec-01	15-Dec-01	22-Dec-01	29-Dec-01
Brewery Arts	Singers Night	Singers Night	Singers Night	Singers Night
Citadel Arts Centre	Martin Carthy & Norma Waterson	Singers Night	Singers Night	Singers Night
*Fleetwood	Charity Lancashire Night with Boots & Braces	Singers Night	Singers Night	Singers Night
Hazel Pear	Singers Night	Singers Night	Singers Night	Singers Night
Mr Kite Benefits	Singers Night	Singers Night	Singers Night	Singers Night
Oswaldtwistle	Singers Night	Singers Night	Singers Night	Singers Night
Railway	Singers Night	Singers Night	Singers Night	Singers Night
The Platform	Burach	Singers Night	Singers Night	Singers Night
*Westhoughton	Lucy Kaplansky (Ticket only)	Singers Night	Singers Night	Singers Night
Notes:	If Club name has "*" in front, it's not the usual club night. If entry has "**" in front, it's being held at a different venue (unless venue is named)			

Club Dates for January 2002

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

SUNDAY	30-Dec-01	06-Jan-02	13-Jan-02	20-Jan-02	27-Jan-02
Albion	Singers Night	Singers Night	Singers Night	Jon Brindley	Singers Night
Bothy	Closed	Singers Night	Singers Night	Damian Barber	Singers Night
The Platform	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton (Sunday)	Closed	Singers Night	Singers Night	Th'Antiques Roadshow	Singers Night
Wooden Horse	Closed	Singers Night	Singers Night	21-Jan-02	28-Jan-02
MONDAY	31-Dec-01	07-Jan-02	14-Jan-02	Singers Night	Singers Night
Bridge	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	Closed	*** Moved to Wednesday Nights	***	Singers Night	Singers Night
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Mr Kite Benefits					
Prospect	Closed	Singers Night	John Kelly	Singers Night	Singers Night
Room at the Back		Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
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
TUESDAY	01-Jan-02	08-Jan-02	15-Jan-02	22-Jan-02	29-Jan-02
Folk at The Inn on The Park		Singers Night	Singers Night	Singers Night	Singers Night
Furness			Singers Night		
Howcroft Inn				Joe Thomas & Mark Jones	
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' Belts	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots Club					
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	02-Jan-02	09-Jan-02	16-Jan-02	23-Jan-02	30-Jan-02
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	Singers Night	Singers Night	Singers Night	Quartz	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Deeside	Singers Night				
Hole In One		Ian Gartside Band		Serious Kitchen	Scolds Bridle with Rebecca & Andrew Green
The Falcon	Singers Night	Singers Night	Singers Night	Singers Night	Open Mike - PA Provided

WEDNESDAY	02-Jan-02	09-Jan-02	16-Jan-02	23-Jan-02	30-Jan-02
The Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
The Red Bull	Mainly English Session				
THURSDAY	03-Jan-02	10-Jan-02	17-Jan-02	24-Jan-02	31-Jan-02
Biddulph					
Cockermouth				The Occasional Three, David Camlin & Others	Keith Hancock
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Gregson Lane					
Parkgate					Vin Garbutt
Railway	Singers Night	Singers Night	Bayou Seco	Singers Night	Maggie Boyle
Ruthin Acoustic Music	Singers Night	Singers Night	Singers Night	Singers Night	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		
FRIDAY	04-Jan-02	11-Jan-02	18-Jan-02	25-Jan-02	01-Feb-02
Boilington					
Carlisle Folk & Blues					
Hale & Harty	Singaround				Singaround
Northwich	Singers Night	Derek Gifford	Singers Night @ Davenham Players Theatre	Bayou Seco	Fieldwork
Porkies					
Preston	Singaround	Singaround	Singaround	Singaround	Singaround
Rhyl	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Second Friday					
The Big Sing		Singers Night			
The Platform				Gordon Giltrap	
Walton (Friday)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	Closed	John Wright Band (Ticket only)	Anthony John Clarke	Vin Garbutt	James Keelaghan
SATURDAY	05-Jan-02	12-Jan-02	19-Jan-02	26-Jan-02	02-Feb-02
Citadel Arts Centre					
Hazel Pear					
Mr Kite Benefits					
Oswaldtwistle	Singers Night				Singers Night
Railway				Saturday Special with Vin Garbutt	
Standish				Gordon Giltrap	James Keelaghan
The Platform					

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Club Dates for February 2002

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

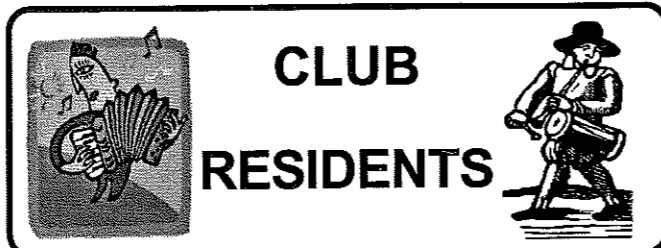
	03-Feb-02	10-Feb-02	17-Feb-02	24-Feb-02	03-Mar-02
SUNDAY					
Accrington Town Hall	Singers Night	Singers Night	Chris Moreton	Singers Night	Singers Night
Albion	Hilary Spencer & George Norris	Singers Night	Singers Night	Singers Night	Singers Night
Bothy					
Mr Kite Benefits	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
The Platform					
Walton (Sunday)	Singers Night	Singers Night	The Waite Collective	Singers Night	Singers Night
Wooden Horse					
MONDAY					
Bridge	04-Feb-02	11-Feb-02	18-Feb-02	25-Feb-02	04-Mar-02
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Prospect	Singers Night	Bob Fox	Singers Night	Singers Night	Kenny Spliers & Stewart Hardy
Room at the Back					
Swinton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
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					
TUESDAY					
Folk at The Inn on The Park	05-Feb-02	12-Feb-02	19-Feb-02	26-Feb-02	05-Mar-02
Furness	Singers Night	Singers Night	Singers Night	Singers Night	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					
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY					
Alison Arms	06-Feb-02	13-Feb-02	20-Feb-02	27-Feb-02	06-Mar-02
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	Singers Night	Roy Clinging	Singers Night	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Judy Cook
Deeside	Singers Night				Singers & Musicians
Hole in One	Kristina Olsen		John Kirkpatrick		Singers Night
The Falcon	Singers Night	Singers Night	Singers Night	Open Mike - PA Provided	Singers Night

WEDNESDAY					
The Kings Arms	06-Feb-02	13-Feb-02	20-Feb-02	27-Feb-02	06-Mar-02
	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
The Red Bull	Mainly English Session				Mainly English Session
THURSDAY					
Biddulph	07-Feb-02	14-Feb-02	21-Feb-02	28-Feb-02	07-Mar-02
Cockermouth	Kate Bramley & Sam Pirt	Singers & Musicians	Jigbuster (tbc)	Closed	Simon Haworth
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Gregson Lane					
Parkgate					
Railway	Singers Night	Gordon Tyrrell	Singers Night	Houghton Weavers	Singers Night
Ruthin Acoustic Music	Singers Night	Singers Night	Singers Night	Singers Night	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	Singers Night	Singers Night
FRIDAY					
Bollington	08-Feb-02	15-Feb-02	22-Feb-02	01-Mar-02	08-Mar-02
Carlisle Folk & Blues					
Citadel Arts Centre					
Hale & Hearty		Singaround		Singaround	
Northwich	Singers Night	Singers Night	Robin Laing @ Davenham Players Theatre	Singers Night	Singers Night
Playhouse 2					
Porkies	Singaround	Singaround		Singaround	Singaround
Preston	Singers Night	Singers Night		Singers Night	Singers Night
Rhyl	Singers Night	Singers Night		Singers Night	Singers Night
Second Friday					
The Big Sing					
The Platform					
Walton (Friday)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	Dick Gaughan	Brian Willoughby & Cathryn Craig	Sean Keane	Phil Beer & Paul Downes	Tom Topping Band
SATURDAY					
Citadel Arts Centre	09-Feb-02	16-Feb-02	23-Feb-02	02-Mar-02	09-Mar-02
Hazel Pear					
Oswaldtwistle	Singers Night				
Playhouse 2					
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 MARCH 2002 AND BEYOND

Albion
 Mar 17 - Fiddlestone
Broken Token
 Mar 13 - Singers Night
 Mar 20 - Singers Night
 Mar 27 - Les Barker
 Apr 27 - The Big Sing (12 noon to 11:00 pm at The Globe Inn)
Cockermouth
 Mar 21 - Singers & Musicians
 Mar 28 - Eddie Walker
 Apr 4 - Closed
 Apr 11 - Martyn Wyndham-Read
 Apr 18 - Singers & Musicians
 Apr 25 - Bernard Carney
 May 2 - Guest tba
 May 9 - Singers & Musicians
 May 16 - Tim Van Eyken & Robert Harbron
 May 23 - Bram Taylor
 May 30 - Guest tba
Hole in One
 Mar 13 - Phil Beer & Paul Downes
Northwich
 Mar 22 - Emily Slade
 Apr 5 - Jim Couza
 May 10 - Pete Morton
Prospect
 Apr 15 - Tom & Barbara Brown
 May 13 - Emily Slade
Railway
 Mar 14 - Singers Night
 Mar 21 - Guest
 Mar 28 - Singers Night
 Apr 4 - Guest
 Apr 11 - Singers Night
 Apr 18 - Anthony John Clarke
 Apr 25 - Singers Night
 May 2 - Mundy & Turner
 May 9 - Singers Night
 May 11 - Saturday Special with Jez Lowe & The Bad Pennies
 May 16 - Guest
 May 23 - Singers Night
 May 30 - Guest
 June 6 - Singers Night
 June 13 - Guest
 June 20 - Singers Night
 June 27 - Singers Night
 June 29 - Lymm Festival Railway Special
 July 3 - Festival Irish Night with Garva
 July 4 - Festival Singers Night
 July 5 - Festival Railway Special
 July 11 - Sept 5 - Summer Singers Nights
Standish
 June 29 - Tanglefoot (Canada)
Westhoughton
 Mar 15 - Colum Sands
 Mar 22 - Garva
Wooden Horse
 Mar 10 - Singers Night
 Mar 17 - Preston & Grimshaw
 Mar 24 - Singers Night
 Mar 31 - Closed
 Apr 7 - Singers Night
 Apr 14 - Harvey Andrews
 Apr 21 - Singers Night
 Apr 28 - Singers Night



CLUB RESIDENTS

ALBION - Gill & George Peckham, Roger Parker, Bill & Co, Marje Ferrier
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 - Gill Coyne, Mark Dowding, Tom & Ann, Angie Bladen
BURNLEY - Brillig, Korrigan
CASTLE - Chris & Roger, Cheryl & Dave, Carol & John, Bob Elliot, Bob O'Callaghan
COCKERMOUTH - The Occasional Three, David Camlin
DEESIDE - Ficklefinger (Alison Parker, Jim Gallacher, Jon Oxley, John Hopkins, Paul Bonnet & Liz Mclwain)
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, Paul & Jan Ramsey, John Hodgson, Bob Hellon, Gill Turner, Ken Lawson, David Littlewood, Roy Adams, David Hall
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

BROKEN TOKEN FOLK CLUB

at The Globe Inn,
 94 High Street, Standish

A warm welcome awaits singers, musicians and listeners in the Upstairs Clubroom from 8.15pm.

At The Alison Arms, Preston Road (A49) Coppull

Mon 3 Dec MARTIN CARTHY

on Monday Nights at The Globe Inn

Mon 10 Dec Singers Night
 Mon 17 Dec Singers Night
 Mon 24 Dec CLUB CLOSED
 Mon 31 Dec CLUB CLOSED

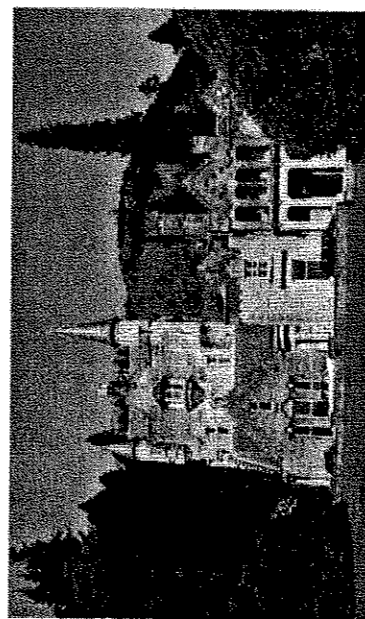
on Wednesday Nights at The Globe Inn

Wed 2 Jan Singers Night
 Wed 9 Jan Singers Night
 Wed 16 Jan Singers Night
 Wed 23 Jan QUARTZ
 Wed 30 Jan Singers Night
 Wed 6 Feb Singers Night
 Wed 13 Feb ROY CLINGING
 Wed 20 Feb Singers Night
 Wed 27 Feb Singers Night
 Wed 6 Mar JUDY COOK
 Wed 13 Mar Singers Night
 Wed 20 Mar Singers Night
 Wed 27 Mar LES BARKER

Membership £1. For information/advance tickets please contact Angie & Ken Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs PR7 3QU. Tel 01257 263 678 or e-mail: four.fools@virgin.net Website:- <http://freespace.virgin.net/four.fools/btindex.htm>

Music in The Castle

Easter 29 March - 1 April, 2002



Benmore Centre & Botanic Gardens, Argyll, Scotland

CROSS o' th HANDS CANNED HAGGIS CEILIDH BAND STAN GRAHAM • GEORGE MCGILL

- CONCERT • CEILIDH DANCE • MUSIC SESSIONS •
- WORKSHOPS - Fiddle, Guitar & Songwriting •
- GUIDED WALK • OUTDOOR ACTIVITIES
 including Kayaking, Hill Walking & Abseiling

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 tel/fax: 01292-313205 / dave@cultural-connections.co.uk



SPOTLIGHT ON DENBIGH FOLK CLUB



After nearly a year in the wilderness Denbigh Folk Club was re-launched on the 1st Tuesday in October. The club has returned to the Hope and Anchor public house, Vale Street, Denbigh. It was from here in the mid-nineties that the club arose, and only when the brewery closed the pub to create a wine bar/bistro did we have to move. For a while we found a new home in the Plough Inn, but the room although large, proved inadequate due to it also being the public bar and noisy.

In late 1996 we moved again to the Bull Hotel, and there had the greatest success in the years 1997, 1999. At that time we were booking guest artists to appear every month, sometimes twice monthly. We were the first club in North Wales to have the John Wright Band as guests. Somehow, as happens to clubs, the support fell slowly away and eventually we were left as a singers club, meeting each 1st and 3rd Wednesdays. When support for that format fell even further, there were those who felt perhaps the club had run its full course, but also those who felt we should continue, but in a new venue.

So, we have come a full circle. The Hope and Anchor is back to being a public house once more, and we have a back room for the club to meet in. A new decision was to meet on a Tuesday. Wednesday clashes with midweek football! The first club night was successful and well attended, and we all hope that initial success will build on success for the future.

We meet every 1st and 3rd Tuesday, from 8.30pm. A warm welcome is assured to all, look us up sometime.

Geoff Durno

BOOK & PLAY REVIEWS



ROY PALMER – BOXING THE COMPASS: SEA SONGS AND SHANTIES (David Herron Publishing ISBN. 0-9540682-0-3)

This handsome volume is a revised reprint of the *Oxford Book Of Sea-Songs*, which was first published in 1986 and has for too many years been unavailable. Its timely reappearance comes courtesy of the enterprising Herron Publishing Company, and rides the crest of a recent wave of interest in maritime song repertoire.

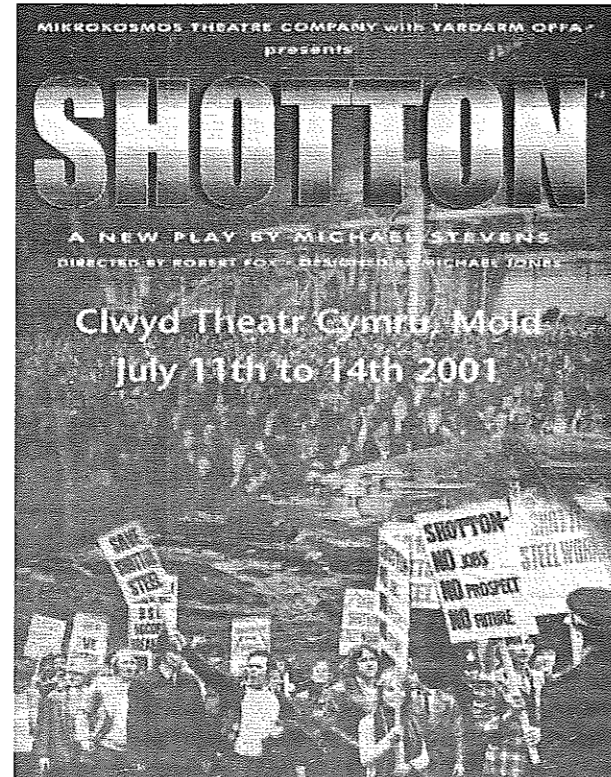
It will never displace the standard works on shanties (Hugill, Whall and Doerflinger), nor is it intended to (only a handful of actual shanties being included here), but as a wide-ranging collection of songs of the sea – containing as it does examples of broadside and sea ballads, naval songs, fishing songs, whaling songs, songs of love and parting – it is virtually unrivalled. Repertoire classics sit comfortably alongside rarely heard material in this perennially fascinating anthology, which has been copiously and scholarly annotated by Roy, an acknowledged authority on maritime and folklore and the associated musical heritage.

dry, and Roy has also provided a fulsome glossary of nautical terms for those unused to the vernacular, as well as an excellent bibliography. The revisions to the first edition incorporate various corrections and amendments to the original notes, as well as the inclusion of four modern examples of the sea-song genre (bringing the total number of songs herein up to 163!), though I wouldn't have chosen any of these four in preference to, say, Bob Watson's *Shantyman* or *Mollymauk*, or Tom Lewis' *Last Shanty*... There are a few minor deficiencies, such as the author's failure to update or amend the discographical information to include CD issues (many of the LPs listed had become deleted even by 1986!), not to mention some incorrect use of apostrophes, but by and large the new edition is a most creditable endeavour, reasonably priced and most attractive in appearance. As critics noted at the time of the book's first edition, this work is likely to retain its place as one of the standard works on the sea-song repertoire for some time to come, and as such is an essential acquisition for the enthusiast of folk or maritime music or history – and excellent value at £12.50.

David Kidman

"SHOTTON" a play performed by the Mikrokosmos Theatre Company with music and songs from IAN CHESTERMAN at Clwyd Theatre Cymru, Mold - 11-14 July 2001.

It has been an increasing trend in film making to pay as much attention to the soundtrack as the plot. This has not been as prevalent in stage productions, where musicals and plays have generally steered well clear of any crossover territory. In a new play, "Shotton", written by Michael Stevens, we see, cleverly interwoven, modern and traditional folk songs to supplement the dialogue and illustrate the struggles and tribulations of a community faced with the meltdown of the steel industry; an industry on which the town and families became so dependent.



Stevens, with the support of Ian Chesterman, has built on the proud and distinguished legacy of folk music and the political theatre that dates back to Ewan MacColl and the 7:84 Theatre Company. These artists contributed enormously to raising political awareness in post second world war Britain, bringing the different genres into the lives of working people, and using

themes and experiences to which they could relate.

"Shotton" sits far enough into North East Wales to be proud of its Welsh ancestry but also acknowledges the strong links with North West England and the economic migrants that were attracted to the area in search of employment. The play primarily focuses on the twelve-month post election period following the election of Margaret Thatcher in 1979. The steelworkers were in the path of the first concerted Tory juggernaut attack on the heavy nationalised industries, and their trade unions, which subsequently saw thousands lose their jobs, as well as communities and lives destroyed.

The play is set at a micro and macro level. It looks at the threatened closure and the bitter steel strike through the eyes of the steel workers and their families but sets it very much in the political context of the time with real life government, employers and trade union leaders portrayed.

The play can be described as a modern tragedy. It traces the history of steel making in Shotton from the time of the John Summers factory to its final closure. The workers and their families know at the time the strike was called that their factory was destined to close. They still took the decision, as part of the bigger picture, to participate in the national strike of British steelworkers. This was a tragedy in the true sense - they knew their local battle was probably lost but they were fighting for all steel making communities and against an attack on their trade union. The defeat of the steelworkers paved the way for attack on the miners in 1984.

Ian Chesterman has been a stalwart of the Welsh folk scene for over 30 years and as well as organising the Wrexham Folk Club, he is a resident at the club as part of Yardarm Offa (with Goff Jones and John Evans). Indeed, the trio should have been sharing the honours for the 5 performances of the play at Mold. In the event, due to illness and other commitments, it was left to Ian to deliver a solo performance accompanying himself on acoustic guitar with an occasional chorus from the cast. This he did superbly and was the only person on stage for the whole period of the two-hour plus performance.

The songs he and the playwright have chosen include Chesterman's and Stevens own compositions as well as several traditional adaptations. 'Coshier Bailey', for example, is a traditional Welsh folk song that has been adapted to local circumstances in different parts of Wales.

There are also some extremely poignant songs in the play. The words of the ever-optimistic "The Steelmakers' Dream", sung to the same tune as "Joe Hill", was written by Ian for the original Shotton protest movement in the early 1970s and revived for the play. While, the first half of the play closes with excellent multi generation cast singing Robert Burns' "Auld Lang Syne", with its themes of "comradeship, loyalty and continuity".

Chesterman also draws on another of his own compositions, "Farewell to Deeside" to highlight the loss of work for existing and future generations with the end of steel making in Shotton. The final song of the play brings home the sense of an end of era. Michael Stevens wrote the words to "The Song of Shotton":

"Dark now lie the furnaces, powered by the men who
fired them
Closures kill the steel making, not the men who survived
them"

The last scene in the play is set against a backdrop of poster placards with the message "Shotton - No Jobs; No Prospect; No Future". It's a familiar picture in towns throughout the UK

during the decimation of heavy and manufacturing industry. This is play is an important piece of history as well as a thought provoking drama. History does not have to be in the distant past to be history. "Shotton" reminds us that the importance of learning from historical mistakes is not to repeat them or re-elect them!

Lewis Jones

LETTERS



Dear Editor

A couple of months ago Iris Bickerstaffe decided to call it a day running the Tuesday night 'Ring O'Bells Folk Club' Farnworth, Widnes. Jean Finney was delighted when asked if she would like to take on the organisation, and readily agreed. She opened the same club some 20 years ago as Jean Wrigley before it moved to Rainhill.

The attendance in September was ten to fifteen people, and singarounds were the regular routine and there was not a lot of money in the box. A shake up was required, urgently and to do this it was decided to tap into the vast amount of local talent available.

The first job was to establish a group of residents who would ensure that the club would always be taken care of, and initially there are six, Jean Finney, Jean Crompton, Ian Hare, Jan McNicholl, Peter Cheetham, and Chris Roach and there is room for more. A fee of £5 a night is paid to the acting resident.

Then a programme of guest spots was put together to take the club from September to Christmas. Guests are invited to do a half hour spot before the interval at a fixed rate of £25 leaving the rest of the night for singers. The new residents were eager to put forward their proposals for guests and a programme was quickly filled. This also enables the club to benefit from those "up and coming" "in need of the performance practice" wannabees for whom a half hour spot would not be too daunting. There is also a vast number of singer/songwriters and musicians in the area who will be given the chance to show off their skills (and sell their CDs).

One important factor is the widening of the range of music. It is frustrating to hear that people wont try the club because they don't like folk music. There will always be folk music, but alongside lots of other types of performable music song and poetry.

The last feature of change is that no matter whether a guest is included in the singers night the door will always be £1.00. Already the club has enjoyed welcoming new faces and the fund is growing. The £25 half hour spots will continue for some time yet. If anyone would like to offer their talents Jean would be pleased to hear from them on 0151 424 3672.

Jean Finney

Dear Ken

Please find enclosed "Morecambe" (Parody of Eric Bogle's Gallipoli) re your request in Folk North West.

Also parodies

"Red stains on the carpet
Red stains on the knife
Doctor Buck Ruxton's
Killing his wife" (Red sails in the sunset)

"Glow little stoke-hold, glimmer glimmer
I've gone and signed as Deckie-Trimmer
But I'm only one trip in her
So glow little stoke-hold glow".

And of course there are numerous Merchant Navy parodies –
"There's a Clan Boat leaving Bombay" (Bless 'em all); "Shaw
Savilles Buccaneers" (McAlpines Fusiliers); "Bye-Bye Clan Line"
(Bye Bye Blackbird).

Not perhaps a parody, just using the same tune is the song "Old
Dinas" (or O. Dinas) to the tune of "Old Faithful" collected in
Fleetwood circa 1980 about an old trawler.

There is of course John Connolly's superb parody of 'Shoals of
Herring' - "The Hard of Hearing".

Yours sincerely

Ron Baxter

Dear Editor

It All Comes Out Of The Cod End is the title of the Club's
multi-media show that tells the story of the last 50 years of
Fleetwood's fishing industry at sea and ashore. It was performed
for the first time at this year's Fylde Folk Festival (see following
letter). We are planning to do it again several times over the
winter months in Fleetwood but if anyone is interested in seeing
the show at their own event please get in touch with me.

We were unable to produce a CD of the songs of the show in
time for its premier much to many people's disappointment. A
CD is now available containing 27 songs from the show, featuring
Scolds Bridle, Dick Gillingham, Richard Hone, David Pearce,
Spitting On A Roast and Red Duster. The songs were recorded
live at the event.

The CD, which has a running time of just over 74 minutes, costs
£10 including packing and postage. They can be obtained by
writing to me at the above address enclosing a cheque for £10
made payable to **Fleetwood Folk**. Please can you mention this
in the next edition of Folk North West. Thank you.

Yours sincerely

David Ryan, Principal Organiser, Fleetwood Folk, 9 Fir Close,
Fleetwood, FY7 8QS Tel 01253 876351.

Dear Ken,

It's not often I feel motivated to write about what I see and hear
but Fleetwood Folk Club's show has motivated me to do so. It
took place at the Fylde Folk Festival on the Saturday Night at
the Sea Cadet's Hall and no doubt in any reviews of the Festival
it will be overlooked among the big names like Show of Hands
and Roy Bailey and others. For myself I ended up there by
accident I got places and times mixed up an easy thing to do at
Fylde. But I was glad that I did!

First on was the redoubtable Shellback Chorus in fine voice and
then Pint and Dale their competent best and then the strangely
entitled It All Comes Out of the cod end. From the opening
pictures I was fascinated with this tale of Fleetwood's fishing
industry. It certainly was an ambitious production with computer-

generated slides, narration, sketches sound effects and song
all gelling together to make an enjoyable yet informative event.
A couple of local people sitting next to me verified the truth of
some of the funnier sketches and outlandish stories and the
equally sad moments when the show dealt with tragedies relating
to trawlers and men lost.

A first rate production with only a few minor hiccups, the stage
was overcrowded (not the fault of the cast) and over lit diminishing
the effect of some of the lighting effects and at times one member
could be barely heard.

One of the highlights was a naked man peering in the gloom
riding a bicycle round the hall which seemed to be as unexpected
to the cast as it was to us in the audience. I can still hear Sue
Bousfield's hysterics even now. I know Fylde can throw up
surprises but it will take something to beat that! The songs were
good too especially the sad ones like 'Lost', 'Molly' and 'Flowers
of the Sea' Ross Campbell complete with dark glasses playing
a thumping electric guitar on the 'Blue Flamingo' and 'Phantom
Auto truckers' added that little extra to the music. All in all a
superb show which never flagged from beginning to end.
Fleetwood Folk Club needs to be congratulated on magnificent
production. I just hope they will be performing it again, I can
really recommend it.

Perhaps you can help me to the programme (I've lost mine)
said a CD was being produced of the songs of the show, do you
know when it will be ready and where can I get a copy. What is
the significance of the cast adopting the collective name 'The
Tiger's Tail Company'? I know Scold's Bridle, Red Duster and
Spitting on a Roast where involved amongst others.

Sam Hall

Dear Ken

I wonder if through your Folk North West Magazine I could
ask a question of your readership? I am going to New
Zealand in February and I would like to visit and play at Folk
Clubs in the Greater Auckland area of new Zealand. Do any
of your readers know of anywhere you can take your
instruments and sing like the Folk Clubs in Lancashire, or
have any other ideas. Whilst in New Zealand I will not be
travelling around, I will be staying in the Auckland region for
four weeks.

Yours sincerely

Jill Fielding e.mail:- abacuscare@hotmail.com (or contact Jill
via the editor who will pass on any information)

Dear Ken,

I would be grateful if you could include in a coming issue of Folk
North West that I am alive and well and living at: 9 NORTH
STREET, MARCH PE15 8LS. TEL: 01354 651396. Interested
parties from my old North West stamping ground can find out
further information (plus a few guitar tunings!) about my
'movements' by checking the web site: www.philhare.co.uk
Amongst other things, I have recently been playing on albums
by Roy Clinging and Vicki & Trefor Williams (both are excellent,
and Roys' is one of the finest collections of traditional song I
have heard in some time.) which are due for release any time
now, and I shall be touring in the area around April 2002. No
doubt some of the dates will be sent to the magazine.

Thank you for your help in this matter. Regards to Angie and
yourself. Cheers

Phil Hare

PRESS RELEASES



Middlewich Folk & Boat Festival 2002

After having to cancel the 2001 Festival because of the foot and
mouth crisis, Middlewich Folk festival is thankfully back in
business for 2002. It all happens from **12th to 16th June 2002**.
(Full details in the spring issue of Folk North West).

In a major step forward, the festival is to form a partnership with
British Waterways. The organisers believe this will allow further
development of the event on a national basis. Together with
their involvement with the Commonwealth Games Cultural
Programme, they look forward to delivering their constant aim
of - quality, variety, and good value. For the latest news visit:
www.middlewichfolkandboatfestival.com. Contact Dave
Thompson tel. 01606 836896 (after 6pm).

Sain gets Mojo working

Top Welsh country-rock band Mojo recently released their first
English/American language CD, "Highway to your heart". The
new album has received an encouraging and constructive review
in one of Europe's best-known magazines, the September issue
of Country Music International.

Alan Cackett, who has been reviewing the best of the world's
country albums since the 60's says: (the album) "... shows them
to be a cut above most of the UK country outfits out there... a
fine example of home-grown country rock... Mojo is a band that
could make more than just ripples..."

Recently, five other international magazines including Pathfinder,
Traditional Music Maker and Country Music Round Up have all
sang the praises of the Ynys Môn band's first album in their
second language. Earlier this year, two country websites also
featured the new album, as interest continues to grow in it. Band
member and co-producer of the recording, Tudur Morgan said
this week, "We are delighted that the album is creating interest
in the band and our songs."

The ten original songs on the CD feature the fifteen-year-old
band's distinctive vocal harmony, instrumental prowess. Special
guests Dave Rowland, one of Europe's top pedal steel guitarists,
and Ireland's top saxophonist, Keith Donald are also featured.

Tudur Morgan added, "We hope that our songs reach a wider
market than usual, although we will always remain committed to
our own language and culture. The songs reflect our lives in
modern day Wales from a family and environmental perspective,
but there are many lighter moments too with a good measure of
love songs in the collection."

Clips of their songs can be heard the Sain Web-site on
www.sain.wales.com. Further details available by email:
menna@sain.wales.com. For further information on the band,
contact: TUDURM@aol.com or phone Tudur Morgan on 01248
724198.

Stoneyport Agency - Change Of Email Contact

There's a new email address: jb@stoneyport.demon.co.uk. All
the other contacts at the agency are as published in the recent

quarterly newsletter and the festivals update circulations. If you
received neither of these but would like them please contact the
website or telephone/fax numbers listed below:
www.stoneyport.demon.co.uk/index.html; Tel: 031-346 8237 (24
hr answering); Fax 0131-313 2083

Kathryn Roberts And Sean Lakeman Return To Their Roots.

Kathryn Roberts returns to her roots as a folk singer of the highest
calibre. Not since her renowned award winning partnership with
Kate Rusby has Kathryn focused on the folk clubs. Now with
fellow 'Equation' member guitarist Sean Lakeman she returns
to the intimate folk club setting with an eclectic repertoire of
traditional song alongside favourites from the likes of Randy
Newman and Suzanne Vega.

As the lead singer for the well-known Folk-Rock Crossover band
'Equation', Kathryn has toured the world with the group and
continues to play to packed houses from Los Angeles to Lisbon.
Commitments with the band mean that opportunities for folk club
appearances are limited. Sean's early career was also launched
upon the folk club circuit, both as an accompanist to Geordie
fiddles favourite, Tom McConville, and with his two siblings as
'The Lakeman Brothers'.

For more details and booking information please contact:
Kathryn: (01822) 855494; E-Mail: seanandkath@onetel.net.uk
or CMManagement: Joy, (01822) 852274 / Fax : (01822) 854332
E-Mail: jlak138520@aol.com Website: www.equation.fm CMM,
The Firs, Crapstone, Yelverton, Devon, PL207PJ

Colin Irwin Put In Charge Of Teletext's 'Planet Sound'

Colin Irwin, regular contributor to **Folk Roots** magazine, is
Teletext's newly appointed music editor and heads up the
changes. A former features editor and assistant editor of Melody
Maker, Colin was also editor of pop weekly No 1 and has written
for Mojo, The Guardian, Daily Telegraph and Music Week.

Teletext plans to dramatically intensify its music coverage. The
Planet Sound music section on Channel 4 is expanding its pages
to include broader coverage.

From October 1st 'Planet Sound' launches regular interviews
and profiles on top bands and artists along with increased album
and single reviews. In addition, more genre specific charts will
give the latest on all the tunes causing a stir. Located on Teletext
Channel Four p450, Planet Sound's new features compliment
the existing service.

Colin said of the new look service, "Teletext prides itself on the
quality of its music coverage and our increased commitment is
shown by providing great new features that we hope will enhance
our reputation."

Whitby Hiring Fair

Whitby Hiring Fair will once again take place during Whitby Folk
Week [17th to 23rd August 2002] and will be held on Sunday 18th
August 2002. Whitby Folk Week Hiring Fair is a unique
opportunity for the aspiring acts on the folk scene to place
themselves before a discerning audience in a professional
setting. The Hiring Fair was first launched by Whitby Folk Week
in 1982. It comes entirely free of charge (always a winner with
organisers) and is part of a packed week of activities of Folk
Music, Dance and Song – and much more besides. If you are
an aspirant please contact:- John Prentice c/o PO Box 44, Selby,
North Yorkshire. YO8 9YP. or telephone 01246 566522

Chris Fyfe

In March of this year, popular Hastings based musician CHRIS FYFE suffered a massive brain haemorrhage. He is progressing slowly and it is our intention to raise some money to help with the enormous changes that this will place on his life style from now on.

A fund-raising event titled 'CEILIDH FOR CHRIS' is being held on Saturday 17th November at The Phoenix Arts Centre, Hastings. The ceilidh (folk dance) will feature THE CATSFIELD STEAMERS COUNTRY DANCE BAND an all too rare guest spot from Chris's good friend the renowned folk singer/fiddler BARRY DRANSFIELD, goodtime Celtic songs and tunes from BAND OF TWO and traditional folk band TEMPLE BAR.

Ex EAVESDROPPER colleague Rob Erselius and Pete Fyfe have been hard at work in putting the final touches to a compilation CD of recordings featuring Chris's outstanding mandolin playing. Now available, the recordings were gleaned from sessions with Eavesdropper, The Fyfe Brothers with Kenny Craddock, The Fyfe Brothers with Rob Erselius and Collaboration. The CD will be launched at the Ceilidh for Chris and will cost £6.00 (plus £1.00 P&P) and will be generally available from Pete's gigs or by post from the address below.

In addition to the Compilation For Chris, Pete Fyfe officially launches his own Rubber Seal record label with a new CD by Les Elvin & Pete Fyfe titled 'Flying Tonight'. The album features a mix of traditional and contemporary songs with a couple of instrumentals. This is an occasional venture for Pete who usually helms Band Of Two and allows him the luxury of relying on his instrumental skills rather than his voice.

In addition to the concert and ceilidh, Pete is now launching a request to obtain as many signed photographs and CDs of artists currently working on the British Folk circuit. With this in mind, Pete recently contacted JEZ LOWE and DAVE SWARBRICK who was only too pleased to offer his help. Dave has already managed to obtain signed photos and CDs from FAIRPORT CONVENTION, ANDY IRVINE, LES BARKER etc. The intention of collecting the signatures and CDs is to raffle or auction the collection at a special concert for Chris at the 2002 Fareham & Gosport Folk Festival. We would require, if possible a CD and two signed photographs. Many thanks in advance for any help you may be able to offer, please contact

CHRIS FYFE C/o PETE FYFE, 26 Cumberland Court, Cross Road, Croydon, Surrey, CR0 6TE Tel: 020 8680 4302 E Mail: petefyfe@aol.com

Mary Black

THE BEST OF MARY BLACK 1991 - 2001 INCLUDING SPECIAL EDITION BONUS CD: HIDDEN HARVEST

Mary Black insists on making music that is full-bodied and refreshingly eclectic. She's a singer who's never confined herself to the predictable, whose appetite for adventure has blossomed in more recent years, wooing her down unlikely paths and boreens, to sample of the unlikeliest fruits imaginable.

Returning to the fray with a mammoth 16 song collection, drawn from the last decade of her career, Black's repertoire shines brighter than ever. The gods rarely smile so sweetly on singers, but Mary Black's been luckier than most in the riches she's inherited from writers as disparate as Jimmy McCarthy, Noel Brazil, Ron Sexsmith and Richard Thompson.

the big sound that is Scott Cutler and Annie Previn's 'One And Only', and hear two vastly different pen pictures of a singer as much at ease with minimal interference at the mixing desk, as she is with the fullest studio production. Whether it's Larry Klein or Donal Lunny, Declan Sinnott or Steve Cooney occupying the producer's seat, she manages to merge her vocals in distinctly different shapes and shades with the song, and yet still maintain her own identity as a vocalist whose first allegiance is always to the song.

And just when you think you've acquainted yourself with the depth and breadth of her repertoire, she offers up two new recordings plus a bonus CD, a mix of live tracks, duets and studio cuts not previously available on Mary's albums. This is a peep behind the curtain: Robbie Burns' gorgeous 'Ae Fond Kiss' sidles up alongside her live duet with Joan Baez on Dylan's seminal 'Ring Them Bells'; a resonant tribute to Billie Holiday in the form of 'Good Morning Heartache' nestles cosily a few footfalls from Sandy Denny's 'Who Knows Where The Time Goes'. And her gorgeous reading of 'Sonny' alongside Emmylou Harris and Dolores Keane (an outtake from Philip King's 'Bringing It All Back Home' sessions interlocks effortlessly with a live take of 'Once In A Very Blue Moon'.

The best thing about old friends is that just when you think you know them so well that you can predict their every move, they confound you with the unexpected. Mary Black's proven that she's got a rake of surprises tucked up her sleeve with this fine double CD release. Whether for the occasional visitor to Black territory, seeking a tincture of those soulful vocals, or for the completist anxious to test and taste as much as possible of her full-blooded repertoire, this release is balm for the soul.

VF1 Publicity (UK) Ltd. Tel: (44) 01902 837007 Fax: (44) 01902 837100

"Music in the Castle" The Folk Scene's Best Kept Secret!

The intimate and friendly mini-festival is very much alive and thriving near Dunoon on the Cowal Peninsula, in Scotland's beautiful southern Argyll region. Next Easter sees the third 'Music in the Castle' festival at the Benmore Centre. The setting for the weekend is fantastic as the castle is surrounded by the magnificent Benmore Botanic Gardens with its 250 species of rhododendrons, which flower at Easter, and an avenue of giant redwood trees. The ninety minute journey to the castle from Glasgow includes a scenic ferry ride.

For anyone wanting a quality music weekend without the hustle and bustle of a large festival, this is one to be recommended. Whether you play an instrument, sing or just enjoy listening, this is one of the very best around. It comes complete with its own personality, a sort of warm welcoming feeling that gets to you from day one. It's compact and cosy without being over fussy and star studded and you really can get involved in all the events and activities.

All the ingredients are there; plenty of good music; a lively Saturday evening ceilidh dance; day time guitar, song writing and fiddle workshops; great music sessions; a Sunday evening concert and superb food and accommodation. For the adventurous, there's even the chance to go abseiling, kayaking or hill walking as the centre is normally used for outdoor education. The centre staff lead these activities which are suitable for all ages and abilities, including beginners and children. What more could you ask for.... Great music and fresh air!

These weekends are great value for money, with the remarkably

inexpensive combined accommodation and music weekend ticket allowing you to stay at the castle, which is great for getting to know people. If however, you want to arrange your own accommodation, there is plenty of that locally, including camping and caravanning facilities.

Fortunately, due to limited capacity at the castle and nearby village hall, this little gem of a festival has a good chance of remaining just that. If you are interested, you'll need to get your name down fairly early, because as this event is becoming better known, places are very much in demand.

For further info. And tickets contact Dave and Lorna Dewar
Tel/fax: 012920313205/ dave@cultural-connections.co.uk

New Scorpion Band Christmas Tour

Here are the final dates for the New Scorpion Band Christmas tour. The programme is entitled "The Carnal and the Crane", and it features traditional British folk carols with some seasonal instrumental music, pays a visit to the fifteenth century, to Restoration London and the Victorian Music Hall, and offers a surprise or two along the way. If some of you can come, that will be splendid. Please introduce yourselves afterwards, if we only know you from the Internet. Our new Christmas record, "The Carnal and the Crane", will be on sale at all these performances, along with our other CDs.

November 29th Chetnole (Dorset Artsreach promotion)
November 30th Langton Matravers "
December 1st Martinstown "
December 2nd Tarrant Keyston "
December 4th Turner Sims Hall, University of Southampton
December 6th The Old Chapel, Northfield, Birmingham
December 13th Lewes Folk Club, The Royal Oak, Lewes
December 18th The Norwegian Church, Cardiff
December 20th The David Hall, South Petherton, Somerset
December 23rd The Purcell Room, South Bank, London

Storytelling Magazine

I've just done a deal which will enable people to buy my CDs and/or **subscribe to Facts and Fiction**, the storytelling magazine I edit, by credit card via the web. It is mainly intended for people living outside the UK who have had great difficulty in doing either up to now because of the ridiculous cost of paying small sums in foreign currency. (I hope you UK residents will continue to shower me with cash and cheques!)

So, to buy CDs and pay your subscription to F&F by credit card via the internet. Just go to: www.firstwriter.com and follow the instructions. Basic price of the quarterly mag. is £2.50 per edition. P&P varies depending on where you are. All the details are on the site. At the moment we have a few subscribers overseas - mainly those who have UK bank accounts or who subscribed whilst over here. I'm hoping to vastly increase that and to get more international content - we already have some.

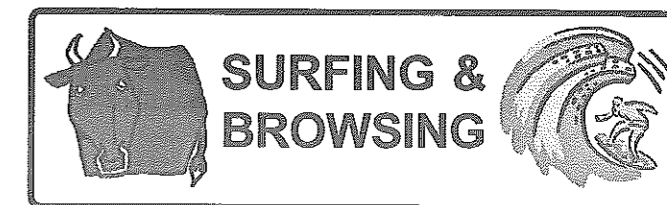
F&F is quarterly and covers all aspects of storytelling. A typical edition has a news and what's on section; reviews; a main centrefold story and several short ones; and a variety of articles about all aspects of storytelling whether it be the adventures of one particular teller; views on a particular aspect of telling; background to a story; related traditions; in fact anything which people like to submit and which I think is relevant.

CDs will all be at a basic price of £12 to keep the website and forms simple. That includes p&p.

Please forward this on to anyone and everyone who may be

interested especially 'abroad'.

Pete Castle Steel Carpet Music and Facts & Fiction
e-mail: steelcarpet@lineone.net
web-site: www.folkmusic.net/petecastle



His Webmaster's Voice - Folk North West Site
Makeover

Since revamping the website a few months ago, I'd like to take the opportunity to thank the people who have left encouraging messages on the guest book (The cheques are in the post) and I'd also like to publicly thank Martin Holden (Kath's lad) for taking time out to show Kath and I how easy it is to put a website together.

Anyone who has looked at the website recently will have seen the ongoing changes and tweaks that have been made as I attempt to keep the thing dynamic - not only by changing the club listings every couple of days but by adding extra articles and pages.

I'm always open to suggestions as to what to include but please remember - it's YOUR website. If you've got something to tell everybody, email me the details and I'll cut and paste what you send onto the site for you.

One thing I'm trying to encourage is for Club organisers to send in a history of their club - how it started, how it's grown, residents - past and present, ups and downs etc. Also if you have any photographs of your regulars, send me those either as a scanned image or send me the photo and I'll scan it and return it to you.

If you are an artist with your own website, please check if it's got a link on the links page. If not - send it in and I'll include it for you.

One of the other things I'm going to include is a 'Spotlight' page for guests. If you are a performer who is going to appear at a federation club, please send me a photo and some information from your publicity material and I'll post it on the site for you. All publicity is valuable when it comes to putting bums on seats.

Keep pushing the counter round!

Mark Dowding. E-mail: webmaster@folknorthwest.co.uk

Lancashire Folk For Lancashire Folk

Vivienne Hayes has recently set up a website for Lancashire Folk which gives details of folk activities in Lancashire. It can be found at www.funforall.co.uk/lancashirefolk

Broken Token Folk Club

The Broken Token Folk Club website has recently been uploaded and is available for perusal by using the address <http://freespace.virgin.net/four.fools/btindex.htm> or from the Four Fools Folk Festival website at www.four-fools.co.uk

Coope Boyes & Simpson

If you haven't had chance to see it yet, there's a very good feature

on Coope Boyes & Simpson and Peace Concerts Passendale on the BBC website, www.bbc.co.uk/radio2/folk

Free Online Database

You can be part of the most comprehensive and definitive free on-line folk database and events diary for www.folkiing.com. Database includes web site listings for Albums, Artists/ Groups, Ceilidh, Dance, Festivals, Folk Clubs, Magazines, Organizations, Promoters, Radio Shows, Recording Studios, and Venues. The diary will list all events in the database by the actual date they occur on or by the month they occur in. Alternatively it can list by the type of event i.e. Ceilidh, Concert & Gigs, Festivals, Sessions and Story Telling or search the database and list by name of event - artist or location.

To add your web site details to the folk database on-line simply visit www.folking.com/data click on "Add Your Site" and fill in your details. To add your details to the events diary on-line simply visit www.folking.com/events, register (which is free), give yourself a name and password, click "add event" and fill in your details.

Folking.com is an Interactive Folk/ Roots and Acoustic music development organization created for artists and fans alike.

Southfolk Music – Change In Website Link

The website has changed to: www.southfolkmusicnetwork.co.uk. Please send any updates you may have to Lisa; email: folkdiarydates@aol.com

Morris Dancing in Horwich

Interested in Morris Dancing? The next issue of Folk Northwest will contain an article on the Horwich Prize Medal Morris Men. In the meantime contact secretary Bob Bradley on 01204 840949 or email Brian Leach at leachbrian@btinternet.com. Visit their website at www.geocities.com/hpmmm/index.

OBITUARY – MIKE HAND

It was a perfect late July evening. An evening for promenading on the sea front, not perhaps for being squashed into an already hot and rapidly filling public house. It augured a good night at the Parade, home to Llandudno Folk Club. Arthur Bowman, organizer is however looking at his watch. It is time to open up and his banjo player is missing from the resident band, 'The Rambling Boys'. 'Where's Mike? is the word on the bands lips. Suddenly, a movement at the door. In sweeps a large man in a characteristic flat cloth cap. 'Sorry I'm late, start I'll catch you up' his words to the band. This was my first introduction to Mike Hand who sadly passed away after a long fight with cancer on August 11th 2001.

That night was in July 1984. Over the years that followed Mike and I became friends, never close, except in music terms. We would normally meet each week at the folk club, and would often sing as a duo. Indeed many others also wanted Mike to accompany them, amongst these Wizz Jones, Tom McConville, Jim Cousa, Bram Taylor to name a few. It spoke volumes of Mike's musical ability that professional musicians would often ask 'Is that chap in the cap going to play tonight?'

Mike was a consummate frailing banjo player. His talent though

stretched to harmonica, mandolin, guitar, fiddle, and dulcimer. He was a writer of songs, notably The Pilot Whale, Blind Scouse, and no one who heard him will forget his rendition of the Dalesmans Litany.



He was a devoted Rugby player in his younger life. Later he described himself as a 'pub athlete' and went on to write a song called 'The Pub Athlete', which was really aimed at him. Darts, pool champion, snooker player, dominoes and later golf, Mike was a keen sportsman. However, he was really a man on a musical journey. Most else except family was second place, his work an unwelcome distraction. All styles of music appealed to Mike, his interest and appetite vast. In his last years he became interested in Cajun fiddle, and set about mastering this style of playing, which was to be his last musical journey. He also learnt Cajun dance, which typically he became very good at.

Mike was larger than life, large not only in stature, but in mind and spirit. His ability was always to be encouraging to the beginner or seasoned performer alike. With no 'side' to him, what you saw was what you got. He was a charismatic figure on the North Wales Folk scene, with the voice that silenced a noisy room when he sang.

His death on August 11th left the world a poorer place, and he leaves behind his wife Angie, three daughters Beverly and Kimberly and Amy. The final words come from his funeral Order of Service.

Laugh as we always laughed at the little jokes we enjoyed together.
Play, smile, think of me, pray for me.
I am I, you are you.
Whatever we were to each other,

that we still are.

MIKE HAND (June 7th 1945 - August 11th 2001)

FOLK THOUGHTS

Circle of Friends

Many people will walk in and out of your life.
But only true friends will leave footprints in your heart.
To handle yourself, use your head;
To handle others, use your heart.

Anger is only one letter short of danger.
If someone betrays you once, it is his fault;
If he betrays you twice, it is your fault.

Great minds discuss ideas;
Average minds discuss events;
Small minds discuss people.

He, who loses money, loses much;
He, who loses a friend, loses much more;
He, who loses faith, loses all.

Beautiful young people are accidents of nature.

Learn from the mistakes of others.
You can't live long enough to make them all yourself.

Friends, you and me....
You brought another friend....
And then there were 3....
We started our group....
Our circle of friends....
There is no beginning or end....

Yesterday is history.
Tomorrow is a mystery.
Today is a gift.

Recently it was National Friendship Week. Show your friends how much you care.... Send this to everyone you consider a friend. If it comes back to you, then you'll know you have a circle of friends.

CD REVIEWS



ARCHIPELAGO - Zeek (APL 007)

I remember, many years ago visiting a seemingly God forsaken place in South Wales on a cold, wet and windy day and buying a sandwich that purported to be cheese and tomato. Upon the consumption of same I discovered that the tomato was no more than a sliver that had strategically been placed at the edge of

the so-called sandwich and that it did not extend any further across the rather sad apology for cheese that made up the remainder of this culinary disaster. I have never been back since, though it became forever etched upon our minds as the birthplace of the "Penarth" sandwich, a phrase that is now synonymous with receiving short measures!

It was therefore with trepidation that I learned the place of residence of the duo Archipelago was none other than Penarth. However, I need not have worried about the quality of this particular Penarth product or the lack of filling in this, their debut CD. That having been said it may not be to everyone's taste despite its undoubted brilliance and, at only 31 minutes, is certainly one of the shortest CD's I have reviewed though it could be argued that a short burst of good music is better than the old adage "never mind the quality, look at the length (or something like that!).



The duo of Tim Nikolai and Namaste Lochrie have a truly international outlook and are two of the most talented musicians on the acoustic scene today. Tim has been playing for over 30 years and has lived and performed in many countries across the globe in his long career, whilst his partner has lived in France, Brittany and Wales, though, like Tim, is of Eastern European heritage. Her former credits include albums with South Wales' bands The Bucket band and The Blue Horses. The album is a mixture of original compositions, traditional tunes and music by contemporary composers, all played with inventiveness and the immaculate precision one would expect from two such experienced musicians. That said it is very difficult to categorise and the Joplin tune "Silver Swan" and the O'Carolan favourite, beloved of Irish band's, quirkily titled "She Begs For More" (?) on the album, take some getting used to in the style of their interpretation.

There are many acoustic venues springing up throughout the UK and their more eclectic approach to the music they provide will, I believe, benefit duos like Archipelago whose main outlet so far has been in Europe. I enjoyed the CD for its musicianship and adventure and, as a pleasant backdrop to a candlelit dinner and a romantic evening, it is spot on though, at a quoted fee of £500.00, I think Archipelago might prove a bit rich for most folk club purses. One minor grouse is the lack of detailed sleeve notes but that is not to deny the overall content. By the way, "Zeek" comes from Parisian slang being a shortened form of "Musique" and perhaps that is the best definition of all.

Ian Chesterman

DAVE CARTER AND TRACY GRAMMER - Drum Hat Buddha (Signature Sounds SIG1266)

When you read that they had the most played album on American Folk radio, you figure that it is time to pay some attention. Dave

Carter and Tracy Grammer play 'award winning post-modern American music' but don't let that frighten you. It is just an example of two nations divided by the same language. To me and you, they just write great songs with what we would think of as a country flavour but would be seen as Folk in America.

'Drum Hat Buddha' is their third record and opens with the wonderful 'Ordinary Town' before going on to tell various tales of small town America. The vocals are split between Dave and Tracey and I'll own up to a preference for her vocals though his are growing on me. Fiddle, accordion and acoustic guitar lend a familiar feel though the 'goats toenails' on 'The Power And The Glory' did have me fooled. '236-6132' has a decent chance of becoming one of those songs containing a phone number which encourages thousands to call to say if they can find their love, too. Then, you'll find that the harmonies work well on tracks like 'Gentle Arms Of Eden' before the tempo heats up with 'I Go Like The Raven' and 'Highway 80'. Then, it cools off with the rather twee sounding 'Merlin's Lament' though the sublime closing track, 'Gentle Soldier Of My Soul', rescues this. Still only available through import specialists such as Fish Records, this CD is worth chasing up. Finally, before I start to sound like Mr Cutting Edge, I should say thanks to Pete Rudd who manages Roam for pointing me in the direction of this act. If they don't head our way soon, I'll be rather surprised.

Steve Henderson

ELIZA GILKYSON, IAIN MATHEWS, and AD VANDERVEEN - More Than A Song (Perfect Pitch PP008)

There's been something of a trend for singer-songwriters to come together in trios. Cry Cry Cry with Lucy Kaplansky, Dar Williams and Richard Shindell comes to mind. Perhaps surprisingly, it is not uncommon even for artists of Suzanne Vega's stature to meet with fellow musicians to discuss the quality of a new song. It may be something of an American phenomenon but it can provide for some interesting musical collaborations with More Than A Song being a prime example.

MORE THAN A SONG



This is collaboration between Californian Eliza Gilkyson, Englishman Iain Matthews and Dutchman Ad Vanderveen. All of these individuals have strong careers in their own right albeit not as well known as Iain Matthews in the UK. Like many of his previous incarnations (Plainsong, Matthews Southern Comfort, etc.), the emphasis is on the gentle approach. Eliza brings in some blues with 'Bottom Crawl' and Iain himself gets out the electric slide guitar and 'rocks' on 'Lamb In Armour'. Elsewhere, it is business as usual with ballads and what used to be called 'soft rock'.

As you'd expect, there are some good songs with 'Heart Of A Man', 'Anchor' and 'All The Way' decent enough to attract those looking for something to try out on their battered acoustic guitar. For the rest of us, it is really a question of whether you're at home with this middle of the road approach. I'll take the left field, thanks. There again, you may not.

Steve Henderson

RAY HEARNE - Broad Street Ballads (No Masters NMCD17)

Ray Hearne is the Chair and a moving force in the No Masters organisation. Neither name may be that familiar to you. So, let's just say that No Masters is a co-operative that includes Coope, Boyes and Simpson as well as John Tams. So, not too surprising to find his colleagues coming to support him on 'Broad Street Ballads'.

It would be all too easy to dismiss this as an old pals act. However, Ray's forte of adding his own words to established tunes has provided some excellent material. His narrow South Yorkshire horizon might also be seen as restrictive but, again, the evidence is to the contrary. The opening tracks, 'The Merry Music of the Minstrel Man' and 'Calling Joe Hill' have the simplicity that induces a good old singalong. For my ears, it gets carried too far with a song like 'Rother Sing A Don Song', which sets a tale of two Yorkshire rivers to a carol. On the other hand, his 'subversion' of 'To Be A Pilgrim' describing the demise of the coal mining industry on 'Yorkshire Colliery' does work nicely.

There are some nice gentle songs here with some serious messages and it doesn't surprise me in the least to find that he's been able to attract the musical assistance of Maartin Allcock, Steafan Hannigan, Luke Daniels and Saskia Tomkins. The skills of these musicians enhance the simple nature of the songs. Add this to the support from all his mates at No Masters and you'll recognise that this is an album of quality played by some classy musicians.

Steve Henderson

TOM PAXTON AND ANNE HILLS - Under American Skies (Appleseed Recordings APR CD 1052)

Many of you will be familiar with Tom Paxton but, perhaps, you don't know about the trio, The Best Of Friends. This consisted of Tom, Anne Hills and Bob Gibson and, though their name tells all, they never got around to making formal recordings. Somewhat late in the day, two of them have put together 'Under American Skies' taking inspiration from their past friendship. We may have had to wait for 'Under American Skies' but what has now appeared shows how they have both matured as artists.

As you'd expect, the song writing standards are high with contributions from Tom and Anne as well as some choice covers by names from the present (Tom Russell) and past (Richard Farina). The title track, a Paxton/Hills composition, is a particular highlight taking on the topic of American attitudes to the death penalty. Tagged on at the end of the CD is a long lost recording by The Best Of Friends which features a Paxton/Gibson competition, 'And Lovin' You' which gives us a flavour of what we missed.

Despite the presence of Anne Hills, the style remains very Paxton-esque with gentle music hiding some hard hitting social commentary. Essentially, you get added compositional skills and some excellent harmonies from his re-found partner. Certainly, we can safely say that Paxton fans will not be

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Northern Wind, Cuts Too Deep
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Cuts Too Deep funded by West Midlands Arts.

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7.30pm

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TOM PAXTON & ANNE HILLS

"Long Journey Home" and "Happy Birthday" are different again being of a reflective nature. Annie takes lead vocal on the former which is in a more traditional ballad style with haunting use of echo, though its lyrical and melodic format reminds me of one, Leonard Cohen, at his mysterious best. Chris takes the lead on the latter of these two songs taking another slant on a pretty commonplace event.

My own personal favourite comes next, "Is Nothing Sacred", being one of those songs that everyone (including me) wishes they had written. It is a song of homecoming, after many years, to the town of your youth, only to find that it has changed beyond all recognition and, in this case, very much for the worse. With Power Plants, Supermarkets and landfill sites, Chris asks the question, "Is nothing sacred, is nothing safe from time?" and I think we all know what the answer is. "Make Far Away" is another traditional ballad sung by Annie, and "Cuts Too Deep" is Paul Simon's The Boxer revisited in a totally different way. "One in Three" is another powerful plea for the often forgotten children caught in the poverty trap through no fault of their own. As we chase around the world offering peace and aid to all perhaps we would do well to remember the last two lines of the song, "How can we mend other lands, when we fail to mend our own".



disappointed with this and should enjoy the added dimension provided by his old friend.

Steve Henderson

RED 10 - Cuts Too Deep (RED 0263)

It seems amazing that these two lovely people, Chris & Annie Rogers-Hughes (alias Red 10), have been playing together for only 4 years and have only been seriously involved in the folk scene for the last 2 of those. Their debut album, "Trial & Error" (1999), reviewed in this magazine, promised much and I therefore looked forward with pleasure to the follow up, due for release in late summer. In the event their 2nd CD, "Cuts Too Deep" arrived a bit late but proved well worth the wait. They have matured rapidly into exceptional songwriters and have simplicity of approach in their performance that is a refreshing change from those albums that throw in everything but the kitchen sink.

The powerful opener "Arthur Jones" tells of the tragic events of 1915 from the perspective of the hellhole of the trenches and the unbearable mental strain that saw the flower of British youth die, if not by the enemy's hands, then by those of their own officer-led firing squads. Chris, a farmer's son is well qualified to comment on the plight of our once strong agricultural industry now decimated by government policy and the cruel hand of fate and he pulls no punches in the poignant and sad song "Northern Wind" bemoaning the passing of traditional rural culture. The song is all the more effective for the close harmony sung throughout by Annie behind Chris's lead vocal.

Some may find "Tomorrow Will Bring Me Strength", another Annie solo, a trifle uncomfortable but it shows that Chris and Annie are not afraid to write about any subject and this one of the abused wife married to a drunken, brutal husband really hits home. Finally a return to innocence, "Voices of the Reverent", concludes the album with a fantasy feel about it and the telling lines, "I know if I believe in him then he'll believe in me". I have the feeling that Chris and Annie are beginning to believe in themselves, and with good cause.

The production is clear and crisp, and the instrumentation, although understated, allows the songs to stand out, with the vocals and harmonies adding to this whole very listenable album. The CD is also attractively packaged with all the words of the songs in the accompanying booklet and, at 50 minutes, is good value for money. By now you may have gathered that I am impressed but I would go further and say that it is, without doubt one of the best releases of 2001. It can be ordered from their web site at www.red10.net or by phoning 01691 650498.

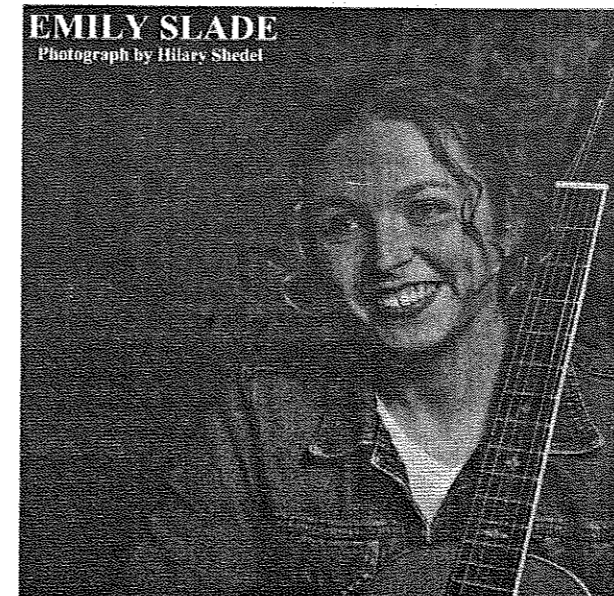
Ian Chesterman

EMILY SLADE - Shire Boy (Rustic Thorn Records RUSTCD004)

Emily Slade herself has recently remarked on the relative glut of excellent young female folk talent compared to the lack of male counterparts. Cara Dillon, Karine Polwart, Kellie White, Bill Jones...the music press has frothed over them all as the

'new' Kate Rusby or Eliza Carthy.

So, there are many points of comparison from which to view Emily's own 'Shire Boy' CD. Yet, pleasingly, she has a number of characteristics that set her apart from those other talents. The first one to hit you is that she has one of those voices that might not be seen as a pure voice but will appeal to those who like some character. 'Ladders To Grass', the lilting opening track amply demonstrates this whilst also revealing that she can write a decent song, too. Emily writes roughly half of the tracks on the CD, and you can detect that her parents may have been Folk Club organisers but her listening has been quite broad.



Indeed, she closes the record with 'A Song For The Life' by Rodney Crowell whose music centres more on the country/folk of Austin in Texas rather than the English folk scene. Familiar folk names like Maartin Allcock, Gareth Turner and P.J. Wright have provided their musical services and Pete Morton provides backing vocals and an influence on the style of 'The Collector's Lot'. With this sort of talent around, you might anticipate that musical standards are going to be high but you won't guess that Emily's guitar work is good enough to stand on its own two feet with the instrumental 'Carolans Concerto'.

My only serious reservation is the inclusion of 'Dream A Little Dream Of Me' which would have made a nice hidden track but which only begs an unfavourable comparison to Mama Cass when sat in the middle of the track listing. Despite this, the race is certainly on with the UK's female folk talent and I reckon the bookies odds on Emily Slade will be reducing as word of this CD gets around. If you'd like to investigate, the CD is available via her website www.emilyslade.co.uk

Steve Henderson

JOE STEAD - Valparaiso Round the Horn (APL5)

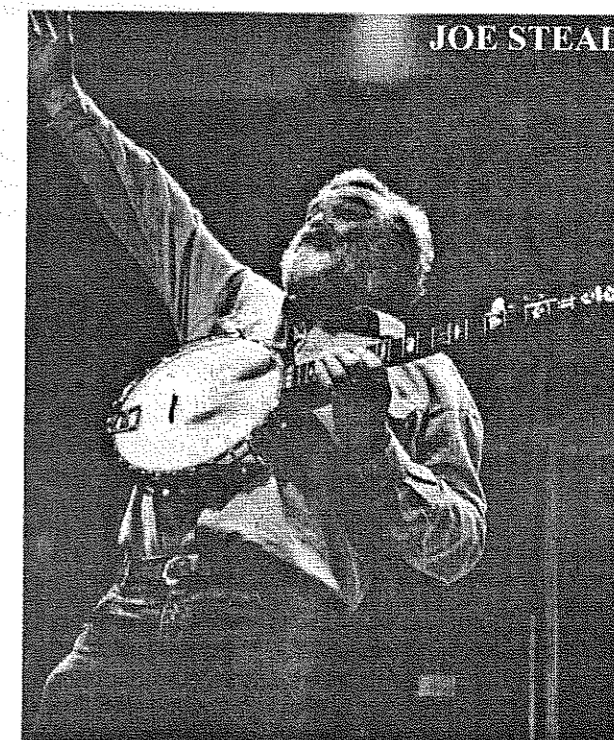
It may be late but, in this case, it is very much better late than never for this CD originally released in summer 2000. I was always a sucker for all things nautical and, I suppose in a way, I could relate to this theme album through my own family history. My grandfather was a steward with The Pacific Steam Navigation Company (The PSN Line) from 1895 to 1905 and I often heard, in my youth, of his three month voyages on the Royal Mail ships, "Orellana" and "Victoria", from Liverpool to Valparaiso and back. This was almost a carbon copy of the journey undertaken on the album, apart from the fact that it was some 40 years later

and the PSN ships sailed through the Straits of Magellan rather than taking the much rougher passage "Round the Horn".

The recording starts with narrative by Joe that continues to link the various shanties charting the trip, and very informative it is too. Starting, inevitably, in Liverpool they weigh anchor with "Valparaiso Round The Horn", "Rio Grande" and "Shenandoah" and head out to sea. Once out in the Atlantic there is time to ease off, if the winds are blowing fair, and some of the insight Joe imparts into the daily life of the sailor's is truly fascinating, like "flogging a dead horse", a phrase that many of us have used without ever realising that it came from our seagoing ancestors

The crew sing with gusto and, on the CD anyway, being 19 strong helps considerably to recreate the atmosphere of those hard times when the songs were used for a purpose, that of keeping the rhythm to which the men did their daily tasks of hauling sails up and down, turning the capstan, scrubbing the decks, or any of the many duties they were required to perform under the watchful eye of the Captain, the bosun and the mates. Mind you, one gets the impression that they also enjoyed playing music and singing for its own sake in what little leisure time they had. At these times the fiddle would often be used as accompaniment to more sentimental "songs of home".

The passage "Round The Horn" was very often the most perilous part of the voyage and many ships foundered in the mountainous seas of the region never to be seen again. As an aside, the fiercer than ever gales of 1905 sent a record number of ships and seamen down to Davy Jones' Locker and it was no coincidence that my grandfather gave up the sea that same year to settle back in Birkenhead with his wife and new-born son. Maybe he thought he had tempted fate once too often but, for whatever reason, I am glad he gave up the unforgiving sea because, otherwise, I would not be writing this review at all!



However, for the majority and especially for the salty crew assembled by Joe on the album, they made it to their destination, relaxing for an all too brief moment before the long journey homewards. There are many peoples favourites on the CD including, "South Australia", "Old Maui", "Lowlands", "Drunken

Sailor" and "Leave Her, Johnny, Leave Her" but there are also others not so well known like, "Lindy Low", "A Hundred Years", and "The Captains Apprentice". Joe took on a very difficult project here and might well have fallen between two stools with either too much narrative or not enough but I think he has got the balance just right and I, for one, enjoyed my trip "Round The Horn" though it was from the comfort of my armchair! Copies of the CD can be obtained from Joe at www.joestead.com or by phoning 01422 833659.

Ian Chesterman

VARIOUS ARTISTS – "Grassroots" own label (KR701)

Like other Folk Club organisers, I receive many 'unsolicited' CDs, usually quickly followed up by a telephone request for a booking at the club. So it made a welcome change when "GRASSROOTS" came through the letterbox earlier this week asking nothing more than to be listened to and enjoyed.

Grassroots is a CD that contains 22 fine tracks all performed by the multi-talented residents and regulars of The Hale and Hearty Folk Club at Milnthorpe. A club where I have been made most welcome each time I have visited.

Frank Lewis recorded the album in his studio up in Over Kellet. Frank and his good lady Sheila are two of the residents at The Hale & Hearty and both perform on the CD - Sheila sings an unaccompanied version of 'Teddy O'Neill' which I really appreciated - having heard her sing it 'live' a couple of times - with not a 'dry eye' in the house. Frank takes stage on the last track with 'The Parting Glass'.

Another resident - Steve Black - performs on the opening track with his arrangement of 'The Drunkard' and again later on with a guitar instrumental version of pipe tune 'Farewell to the Creeks'. Adopted Lancastrian Dave Summers (another resident at the club) also contributes with one of his own compositions 'Laura wants a pet' as well as helping Frank out with guitar on 'The Loch Tay Boat Song'.

The unique thing about The Hale and Hearty which meets on the first and third Friday of each month (at The Kings Arms - Hale - on the A6 - 2miles South of Milnthorpe) is that they have 12 residents taking it in turns to host the evening. This is a most enviable position to be in, introducing - a freshness - into the feel each evening which is not repeated for almost 6months.

The other people appearing on the album (some residents - some regulars) are Ken Lawson (The Saucy Sailor) Tom Brennan (Murphy's Slide/O'Keefe's Slide & Slow Air) John Hodgson (Drowsy Sleeper) John Cowell (The Lampton Worm) Roy Wilcock (Gilliver) Angela Cowell (Farewell tae Tarawathie) Bob Hellon (Paddy's Lamentation) Roy Adams (Turpin Hero) David Littlewood (Posted as Missing) Jan Ramsey (John Reilly) Ted Gabb (Easter 1916) John Hodgson (Blind Mary) Richard Escolme (Daddy Fox) Gill Turner (The Marvellous Toy) Dave Hall (Catch a Falling Star)

This CD has got everything: - Accompanied - Unaccompanied - Whistle Tunes -Guitar Tunes - Poetry - Humour - Drama - Songs to make you laugh & Songs to make you cry - but above all, what Frank has managed to do here is trap and present us with an 'Audio Snapshot' of a particular era in the life of Milnthorpe Folk Club and like with everything else Frank does musically he has done very well indeed. I think the CD could soon become a collectors item - a great concept and I hope other clubs follow suit.

Sailing Charity For The Disabled' which is a fine reason for producing a CD but I also suspect that Frank will have had an 'ulterior motive' when the idea was conceived and that would have been to continue with his love of performing & promoting folk music and doing his bit to ensure that there are places for local people to go and perform in front of, and along with, others of like mind. Grassroots is available for £8:00 from Frank Lewis on 01524 734440 but better still go along to the club & meet some of the performers.

Graham Dixon



Grace Notes new CD, **Anchored To The Time [Fellside Recordings FECD163]** was officially launched on Tuesday 21st August at 11.30am in the Hopkinson Suite at The Coliseum during the course of Whitby Folk Week. Free tea or coffee and a Quality Street chocolate was provided for those arriving on time and extra chairs were required to accommodate us all. Grace Notes were in the Late Night Concert in the Metropole Hotel Ballroom until 1.30am - not ideal preparation for an 80 minute set this early in the day.



After an opening number by **Mouse** to set the mood, Grace Notes began with the first track from the CD 'Blue Jay/Migrating Bird, the latter being a splendid song with words by Lal Waterson. The piano was a trifle loud and the vocals did not carry over to the back of the room.

When 'The Oak and The Laurel' was announced it became obvious that they were going to do a complete live performance of the CD and thus launch a completed vessel before having to sail off round the coast to Robin Hoods Bay to co-host a three hour singaround. This song, written by Laurie Lewis from the States is a song of lost innocence and the ladies had by now settled down to the task ahead and began to reproduce the form that is clearly demonstrated on the CD within the limitations of the acoustics of the room.

Next came on of my favourite songs 'Long Way From Home' which is excellent on the CD but was merely very good and was well received. The next track was definitely up tempo being a high speed version of 'Two Sisters' which I wasn't keen on as it distracts the listener from the sentiments of the song. However playing the CD a few times I am getting used to it as it is sung with great relish and enthusiasm. Flute and piano combined for

'Siobhan's Lament' by way of contrast before merging into a song called 'Reaching Out' written by Steve Tilston.

In tribute to the priest who was one of the leaders of the Peasant's Revolt in the 14th Century, Sidney Carter wrote the excellent 'John Ball' given a rousing treatment and stimulating good audience participation in the rather hot atmosphere - definitely one of my favourite tracks. 'King Sun' written by Bill Caddick followed and by now we were halfway down the slipway.

The choice of songs for this CD had already impressed me when along came 'Cockleshells' and then 'Stockinger/Bone Lace Weaver' from Helen's days in Muckram Wakes. More favourite songs sung with great polish and reverence from three ladies whose voices blend together so well to enhance each song that they perform. 'Dying of Thirst' is a song about standing knee deep in the river dying of thirst as a metaphor for being lonely in a world full of strangers as a result of not keeping in touch with friends. No such problem here as Grace Notes were amongst friends and making new friends with each new song.

Humour was provided by Kirsty MacColl's song entitled 'Don't Come The Cowboy With Me, Sonny Jim' which was announced as the first song that they sang together for a Cowboy Night at The Bacca Pipes Folk Club in Keighley.

The ladies sailed successfully off with the haunting 'Lullaby' from the pen of Sean Keane and finished precisely on time. Nobody jumped ship, no leaks were sprung and the ship sailed serenely off towards Robin Hood's Bay.

Singing the CD demonstrated just how good Grace Notes are, how good the songs are, how well chosen the order of the songs was and why you should rush out and buy the CD. They must be like gold dust as they were rationed at the launch so collect your coupons and form an orderly cue to secure your copy.

Ken Bladen

Joe Stead - The Ramblings of an Old Codger

Issue number 12 huh? That's a whole year of Ramblings some of you poor folk have had to endure. So does that make me another year older and another year wiser, or simply another year older and slightly more pedantic?

The evolution of song has been worrying me quite a bit recently. I see more and more of it and invariably it has been giving me concern. Songs are bound to evolve. They are in their own form living things and all living things evolve, at least until they become the ultimate killing machine like a crocodile or a shark - creatures that have remained the same since times before mankind. But as usual I digress.

So before I start slinging mud at others perhaps I ought to own up to one of my own gigantic gaff's. I've been singing the song 'Joe Hill' for over 30 years. But twenty years ago I was singing it without due care and attention. After a concert in New York State in 1981 a member of the audience pointed out to me that the line "From Salt Lake City up to Maine" was wrong. I should be singing "From San Diego up to Maine". I told my inquisitor "That it didn't matter!" Oh how wrong! The good man looked at me incredulously, then simply shrugged his shoulders and walked away. That was kind of him, because of course it matters and it matters deeply. San Diego is in the furthest south west and Maine in the furthest north east. So the author was actually saying "Right across the country". By moving the town to Salt Lake City I was reducing the area and the significance of that

line by a half. There may be other hidden reasons too why Alfred Hayes wrote San Diego and if there are they escape me, but 'San Diego' he wrote and 'San Diego' I should have sung. I later chastised myself for my ignorance and wished dearly that I could have called the man back to apologise for my rudeness. Perhaps by some miracle he will read this! Believe me, I sing the right words today!

So what do you think about the 'Band of Two'? Friends of mine - or at least they were until they read this! On a recent CD they sing 'Dirty Old Town'. I'm concerned as to the very presentation of the song in this instance. It's performed at almost a breath taking galloping speed. The beauty of lines such as "I saw a train set the night on fire" is lost in the hurry to reach the next line. Kids of today would be unable to imagine the beauty of a 4-6-2 (wheel type) huffing it's way along the line, smoke reaching 30 or 40 feet into the air with the glow of the fire box lighting up the night because they've never seen it. It's a beautiful image. Ewan always sang the song very slowly. To rush the line and the song with it is a terrible shame. Ewan recorded this song in 1956 with Peggy Seeger and Alan Lomax among others and he would never have written two lines in the first verse that each end with the word 'wall'. So why sing "I met my love by the gasworks wall" when the correct line is "I met my girl by the gasworks croft?" OK I'm being very picky I know. But it is a simple example of a song changing character and somewhat demeaning to a writer of great verse. When MacColl wrote songs he painted pictures. If we are going to mass produce these pictures we should at least try to keep the details correct. However having said that I've changed a line in the song myself. Believing the song was written about Ewan's home town of Salford I have always sung "Smelt the spring on the Salford wind" but listening again to the 1956 version with Peggy Seeger it would appear that the original words were "Smelt the spring on the smoky wind"

In August, at the Maryport Festival (and I'll tell you about that later), I had the pleasure of meeting and singing with a group from Doncaster called Landlocked. They sing mainly shanties and other sea songs and By Jove they enjoy themselves. They convey this enjoyment to the audience, they are a super fun group and I would urge any booking secretary to employ them. But whilst on stage with them singing the shanty Valparaiso round the Horn I began to hear strange words. One singer was singing 'Heave and Bawl' another was singing 'Heave and Haul'. They should have been singing 'Heave a pawl' and it transpired that none of them were singing the correct word and afterwards none of them cared much that they were doing it incorrectly. (Visions of me in New York 20 years ago). So is it a big sin? Well frankly I think it is and certainly a lot worse than the previous example. Pawls were/are the pieces of wood that the sailors would fit into the stem of the Capstan in order to turn it. Now in my opinion if you are going to sing a sea shanty (or even worse record it) then it's absolutely imperative that you use the correct terminology. People are going to hear your version of the song and as a result believe it to be correct. (Incidentally I now realise that I dropped a gaff on my own CD 'Valparaiso Round the Horn'. I talk about the 'nipper rope' being the rope that joined two capstans together. When in actual fact the name of the rope was the Messenger Rope - the 'nipper' was a rope attached to the Messenger Rope - a small mistake but a mistake nonetheless). Back to the plot. To my knowledge there is only one shanty that includes heaving and hauling. Shanties are work songs and in his job a sailor either heaved or he hauled. He seldom did both unless pumping on the Downton Pump. Then he would be both heaving on the wheel and hauling on the bell rope. (Thus in South Australia we sing Heave away, haul away). Landlocked's excuse for singing the shanty incorrectly was even worse than the mistake itself. I was told they only sang shanties for fun, they weren't professional, so it didn't matter. Well I'm

sorry boys it does matter and it matters a lot. But having said all that I would still urge you to book them. They've put a smile onto the face of shanties, that counts for a hell of a lot and eventually they will appreciate the importance of getting things right. Getting the important words right won't stop them and their audiences having fun I'm sure of that.

But the biggest, boldest and brassiest mistake of them all came within my ear range a couple of years ago at Chippenham Folk Festival. Have you ever heard of the traditional song Belfast Mill which is sung to the same tune and words as the song written by Si Khan called Aragon Mill? Well I have! Both Judy Cook and myself approached the singer afterwards to advise him of the dreadful gaff his group were making. But he would have none of it. Belfast Mill it was and Belfast Mill it was staying. Now that is unforgivable. Taking a modern song written by an established author of songs and changing the name of the town is in my book not acceptable. Of course the singer we heard might not have been the guilty party - but he was unprepared to take the advice of those who knew better. (Oh God I'm back in America again circa 1981 - how my mistakes come back to haunt me!) In this instance of course it would be possible to record the song with the wrong name and thus escape paying the writer royalties. I'm sorry it's not on. It's simply not acceptable. Artists must research their material.

When the 'Irish' pub scene flourished here in Britain a few years ago I was hopeful that the music would rub off onto those who had never been to a folk club and some of the audience and singers too might want to investigate the medium a little deeper. I hoped (sometimes I am an optimist) that the folk clubs and festivals would benefit. Somehow I think it has had a reversal affect. I wouldn't mind betting that some bright spark changed the name of Aragon Mill to Belfast Mill simply to sing in an 'Irish' pub. It doesn't take too much imagination to do that. I also think it possible that the Band of Two have speeded up slow ballads (Dirty Old Town etc) to keep the punters in Irish pubs happy. "Let's get to the chorus line as quickly as possible, no point painting beautiful pictures to this lot!"

And what of Wild Mountain Thyme? Do you really believe that the original song said: "If my true love she would leave me, I would surely find another"? What a load of male chauvinistic clap trap! I can't and don't believe it. The verse describes how the lover walks all over the mountain picking all the flowers to build a bower by a clear crystal fountain. That's really romantic. Not just some of the flowers but all of the flowers. The song is a love song and nobody in their right mind writes a love song telling their lover all those wonderful things only to say in the next verse that it's ok if they go off somewhere because they'll soon find somebody else round the corner. I firmly believe that the original words were: "If my true love she would leave me, I would surely find no other", and that (despite being the only person in the Universe doing so) is what I always sing. It makes more sense too. No, no, I'm sorry I won't have it. Some incoherent bum somewhere heard the song, didn't concentrate, didn't think about the meaning and as a consequence the world has followed along like lambs to the slaughter. Why don't people think about what they are singing?

So am I being pedantic? Please tell me. Where do we draw the line? Tell me of gaffs you've either made yourself or heard others make. It should make interesting reading.

The birthday party CD will be available by mid September. Apart from myself it features, Karl Dallas, Rahel Guzelian, Jon Harvison, Sum'v'us, Pete Coe, Danny and Joyce Macleod, Matt Armour, Mary Humphreys and Anahata, Kimbers Men, The Amazing Mr Smith, The Mollyhawks, Chris Manners, Gina le Faux, The Wilson Family, Archipelago and Paul Downes. Should

you wish to purchase it then simply send a cheque for £10 to Joe Stead, Providence Place, Sowerby Bridge, Yorkshire. HX6 1BA. This price includes post and packaging and is therefore a wonderful bargain. (Honest Guv!)

MICK TEMS BENEFIT. Nora and myself travelled down to Cardiff in August to join a whole bunch of singers, dancers and musicians performing for the Mick Tems benefit concert weekend. It was good to see Mick again. He came to the concert on Saturday afternoon and obviously really enjoyed himself. I had a chance to sit and talk to him for a while and he seems optimistic about the future. It will be a slow long haul however, he has after all suffered the most severe stroke that a human is able to have and survive. I doubt if I would be able to have the strength of character he has in this situation. There were a multitude of performers so I won't bother to list all their names, but I would like to complement Sian Phillips for organising the event so well.

MARYPORT FESTIVAL! The weather was lousy but the camaraderie, the audience participation and the organisation was top notch. Shep Woolley has organised the festival for the last three years and every year it just gets better and better. Full marks again Shep, in fact eleven out of ten is under scoring your management and enthusiasm. The man works his socks off to make it work and keep people happy. My only criticism of Shep is that he does too much. He always takes a couple of friends along for the ride, but it's Shep who runs around moving the PA's, it's Shep who dashes around finding chairs when inconsiderate workshop performers like myself demand seating for the audience and it's Shep who does this that and everything else. I know the feeling though Shep. You think to yourself shall I get old Bert to this? Then you think "Oh what's the point? By the time I've found him, prised him away from the conversation and pint he is presently enjoying, explained to him what I need him to do, point him in the right direction and then possibly have to lead him by the hand and explain it to him anyway well I might as well do it myself". But perhaps more importantly the town is now looking forward to us coming. I frequently got stopped in the street by complete strangers and welcomed back. Without Shep's organisational skills this would never have happened.

Nora and I arrived in Maryport at lunchtime on Friday and together with George Wilson and Geoff Higginbottom, (again thanks to the organisational skills of Shep), we were filmed by Border Television for the local news programme that same evening. We also recorded a shanty for BBC Radio Carlisle. The sun was shining, it was a lovely day but the weather forecast for the rest of the weekend was as bad as the weather proved to be. Nora enjoyed watching herself on television that evening - and of course so did I.

Whilst on the subject of television Both Nora and myself have been busy filming as supporting artistes again in August for a programme called Twenty Four Seven. Some observant friends also saw my amazing 2 second appearance in Mersey Beat crossing the footbridge which was filmed in March. I must have been pretty outstanding, even my mother saw it!

Keep smiling and keep singing.

Joe Stead

(Ed:- I too find it inexcusable if people change words in songs. I suppose it was traditional with the old songs that were passed on by itinerant musicians and regionalised by the substitution of local place names. Songs passed on by word of mouth were bound to lose something in the translation. We have no such excuses for making changes other than blaming the poor diction of the person or poor recording of the 'source' we collected the songs from. A bit of research and respect for the song and its author, who deserves a mention, would soon cure that)

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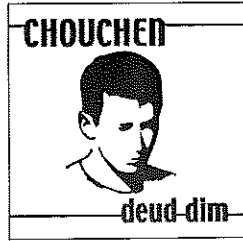
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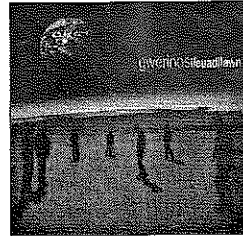
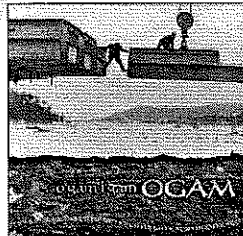
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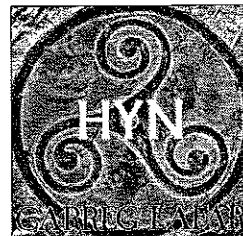
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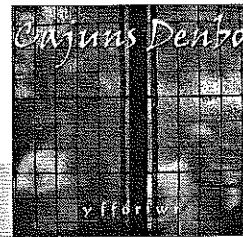
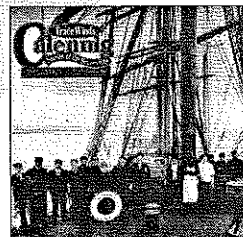
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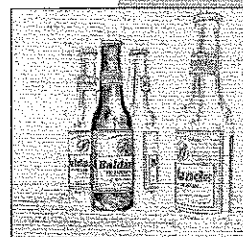
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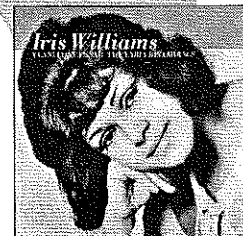
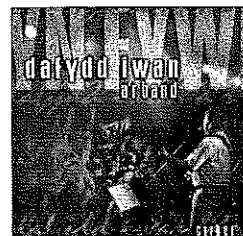
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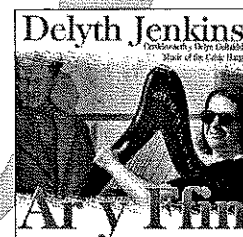
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