

FOLK NORTHWEST

AUTUMN 2002 (SEPT, OCT & NOV) £1.50



ROSE KEMP, MADDY PRIOR AND ABBIE LATHE

IN THIS ISSUE

**RADIO LISTINGS, LIVE, CD & FESTIVAL REVIEWS
LETTERS, CLUB DATES, DIARY CHAT
PRESS RELEASES, NEWSREEL
ARTICLES**

www.folknorthwest.co.uk

Ingleton Folk Weekend

(North Yorkshire)

www.ingletonfolk.co.uk

Hosted by Mike Harding

4th – 6th October 2002

Friday 4th October

6.30pm A Family Ceilidh in the Village Square

Free for everyone – just come and go as you please

8.30pm MARTIN SIMPSON

BBC Folk Awards 2002 *Best Album & *Instrumentalist of the year
in concert at the Community Centre Tickets £10

Saturday 5th October

2.00pm – 5.00pm

Street Artists – Face Painting – Morris Dancing
in and around the village square

8.00pm CARA DILLON

BBC Folk Awards 2002 *Best Newcomer & *Best Traditional Track
in concert at the Community Centre Tickets £10

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From 12 noon

Folk Sessions in all the pubs with a host of
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1/2 page	135 x 185 or 275 x 92
1 page	275 x 185

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e.mail:- kath.holden@btinternet.com

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N.B. All subscribers automatically become
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Folk North West Contact Information



Who do I send information to ?

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e.mail: kath.holden@btinternet.com

CD's or tapes for review (or reviews of) and live reviews to

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



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EDITORIAL

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e.mail: four.fools@virgin.net

Well I am pleased to say that we sold out of the last issue of the magazine and that it has coloured our judgement. Our judgement is that colour must remain despite the increased cost and in particular the availability of good quality colour pictures for the front page.

My first task is to apologise to Graham Holland (see letter on Page 35) both for not reviewing his CD and not replying to him. I have searched high and low and can find no trace of his "lowly, umble and ever so local CD" though I do recollect having seen it, listened to it, liked it and apparently lost it unintentionally. I will purchase a replacement and not lose purchase on it until I have reviewed it personally.

Secondly, many congratulations to Hobgoblin (see article on Page 20 and advert on Page 34) on their Silver Anniversary. From a market stall to a chain of musical instrument shops in 25 years is a remarkable achievement.

Just as I was completing the magazine I heard the very sad news that Fred Jordan passed away on Tuesday 30th July at 4.30pm. Our thoughts are with his family and our memories of him are treasured.

I had a long telephone conversation with Eric Cox in response to the review in the last issue of Christine Collister at Biddulph Folk Club. He was anxious to point out that the temporary landlord responsible for the loud downstairs music has moved on and peace and quiet is restored to a very successful venue which normally generates a fabulous atmosphere.

and finally....

SOUTHPORT ARTS CENTRE COMPETITION

As this our first ad with you (at least, in living memory!) and our first substantial folk season for some years, we'd like to celebrate these historic events by offering your readers a chance to win a bumper prize of a pair of tickets for three events in our season...

Thursday 17 October, 8pm
COLIN REID TRIO £8 (£6 concessions)

Friday 22 November, 8pm
KATE RUSBY TRIO £12 (£10 concessions)

Saturday 7 December, 8pm
ENGLISH ROOTS, featuring Waterson:Carthy, Chris Wood, Robert Harbron and Dog Rose £10 (£8 concessions)

... that's an amazing £60 worth of tickets to be won by some lucky person!

To enter the competition, readers must send their full name, address and phone number either by email to marketing@seftonarts.co.uk or on a postcard to John Sprackland, Marketing Manager, Southport Arts Centre, Lord Street, PR8 1DB. ... with the answer to this simple question

Complete the titles of these three Kate Rusby albums;,glass,,less, and Little.....

Entries must be received by Friday 4 October.

CHAIRMAN'S JOTTINGS



Our 25th Anniversary issue certainly made an impact with our many regular readers, the main topic of conversation being the use of colour on the cover for the first time. From those people I spoke to it was a welcome, if long overdue, step forward. It set me to seriously look at other publications that vie alongside FNW for your support in the market place.

At the top end of the market is 'fRoots', now I've been a long time reader of Britain's premier magazine, but I feel in recent years that the emphasis has switched towards world and roots music more and more to the detriment of folk music, a view shared by many people I've spoken to.

'Living Tradition' is a Scottish based magazine and therein lies the problem for many readers south of the border, recently they opened up an office in the North East which hopefully will address the editorial imbalance and give what is a very fine product an even wider outreach.

Wales has a nationally funded magazine titled, 'Taplas', but given the aforementioned fact I find it very disappointing, if not a little light on the number of pages per issue.

'Folk On Tap' serves the south of England and has long been an informative read and well put together magazine. If you add in other titles like, 'Folk Roundabout', in the North East, 'Buzz', serving Cheshire, Greater Manchester, Staffordshire and as far down as the West Midlands and 'Tykes News', that covers the Yorkshire folk scene, you can see that folk fans are well catered for.

Quality may vary and I sometimes wonder if enough care is taken by the people who publish magazines to produce the best product possible, because complacency in the past has forced other such magazines to go to the wall.

Here at FNW we will continue to strive for excellence, we may at times fall short, but it won't be for the want of trying.

Cheers for now.

David Jones

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'

BROKEN TOKEN FOLK CLUB

on Wednesday Nights
at The Globe Inn,
94 High Street, Standish



A warm welcome awaits singers,
musicians and listeners
in the Upstairs Clubroom from 8.15pm.
Wed 4 Sept TOM McCONVILLE

Geordie Fiddle maestro with a glorious voice
and a wicked sense of humour.
A rare solo appearance to celebrate
30 years on the road.
Tickets available now £5.00

Wed 11th Sept NORMA WATERSON,
MARTIN CARTHY & MIKE WATERSON.

Extremely rare chance to see together in
an intimate club setting the first lady of
folksong, Norma Waterson, together with
her brother, the legendary Mike Waterson and
her husband, the one and only Martin Carthy.
Don't miss this unique event.
Tickets available now £9.00

The club then closes at the Globe and reopens
as a monthly club (see below for details)

BROKEN TOKEN FOLK CLUB

First Wednesday of each month
at The Eagle & Child, Bispham Green,
Nr Mawdsley.

Wednesday 2nd Oct
BERNARD WRIGLEY

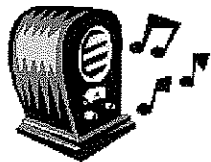
Wednesday 6th Nov
CUCKOO OAK

Wednesday 4th Dec
STRAWHEAD

For further information or 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

**FOLK MUSIC
PROGRAMMES
ON LOCAL RADIO**

compiled by Rob Dunford



SUNDAY

BBC Radio Merseyside FM 95.8 MW 1485
FOLKSCENE presented by STAN AMBROSE & GEOFF
SPEED Sunday 7.00-8.00pm
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 7.00-8.00pm 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

**FOLK MUSIC
PROGRAMMES
ON INTERNATIONAL RADIO**

compiled by Rob Dunford



BBC RADIO SCOTLAND FM 92.4-94.7 MW 810

Tuesday to Friday 9.00-10.00pm
IAIN ANDERSON (variable folk content)

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 10.00am-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
colm.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.

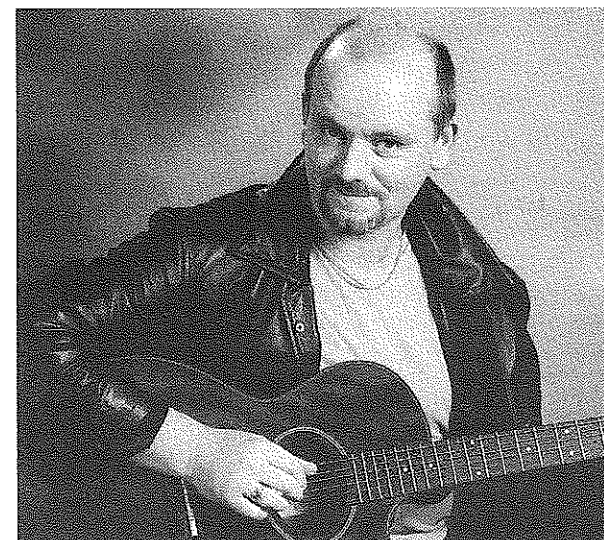
**LIVE
REVIEWS**



**ANTHONY JOHN CLARKE at the Railway, Lymm, 18th April
2002.**

Anthony John Clarke started his set with a couple of solo items
using his new nylon stringed guitar; 'Seven in Ireland', followed
by 'Broken Years', being much about the human condition and
not just the situation in the Emerald Isle.

He then invited Elizabeth Van De Waal (thereinafter known as
'Little Mo') to join him on keyboards and vocals. Elizabeth's
harmonies complemented Anthony John beautifully without being
intrusive. Not surprising since she has figured on some of his
albums, although it must have been difficult for her when you
consider that Anthony John is already something of an
'establishment' figure.



Anthony John was in a more philosophical mood than usual
and everyone clearly enjoyed every minute! 'Maybe Only the
Good Die Young', certainly made us think about the many
injustices in the world before 'The Marching Season' reminded
us how people are ruled by ritual and habit.

His version of 'Storm Around Tumbledown', written by Dave
Wilson, reminded us of the tragedy of other wars and conflicts,
whilst 'Between Midnight and Blue' reached an uncommon level
of introspection, before the tangible sense of relief brought on
by 'Tuesday Night is Always Karaoke'.

We know that this man does see the funny side, but it is usually
so subtly woven in his work that it is nice to have an opportunity
for a good guffaw because, as Vin Garbutt says, there are times
when they are worth a fortune. Every publican in the land, not
just Carmel's husband in Co. Sligo, should be made to listen
and learn from this song and return to live music.

Since we obviously had not come to the Railway for karaoke -
after all it is a folk club - Anthony John soon saw to it that we
again began to see the serious side of life, put to us in his own
inimitable style and with such wonderful insight. 'Broken Things',
'That's Life', 'Gloria' and 'Old Lovers' took us headlong into 'Irish

Eyes', an all time favourite amongst his fans, particularly in
Ireland. John & Eileen from Armagh were stopped in their tracks
when they first heard it and it had the same effect here.

We winged our way home with, 'An Acquaintance of Mine' and
'But Then I'm Irish', which Anthony John undoubtedly is, and
that means he is sensitive, astutely observant, tremendously
funny, and has a wonderful way with words. When he is next in
your vicinity go and see him and take at least one album home.

Don Davies

**CELTISH at Northwich Folk Club, Harlequin Theatre, 26th
April 2002**

Once again, Northwich folk club hosted a talented and brilliant
young band and the Harlequin theatre, a very pleasant venue,
was almost full. Celtish - what would you expect from a band
with a name like that? Certainly, a Celtic influence - but instead
of one you get four! The members hail from the four countries
of these islands, so as Gwyneth Keen (no prizes for guessing
which one she represents) told us in her Welsh "Irish" accent -
you're getting good value for money here!

As well as vocals, Gwyneth fronts the band and plays mandolin.
The other members are Paddy Barcoe, from Gort in County
Galway on melodeon, Heather McFarlane, Scotland, on fiddle
and Englishman Gordon Taylor on guitar. The four met about
two years ago through playing at sessions. They are all fine
musicians in their own right and they play extremely well together
blending rhythmically and harmoniously whilst still each retaining
their own influence. The band plays with drama, fierceness, and
verve. It was pleasing to hear a band of such young musicians
producing a traditional sound whilst at the same time being so
dynamic and lively.

Gwyneth's voice is powerful and emotive as well as having a
good range. She treated us to several Welsh songs such as,
'The Bells of Rhymney' and 'Yddau Fach', and her vocals were
crystal clear. The choice of songs presented at the concert were
remarkable and stimulating.



The first half began with the Welsh ballad 'Bethel', followed by
'McNeill's' and then 'Summerfly and Stensons'. On the fifth set,
Heather led on fiddle into the plaintive air, 'Hector the Hero', one
of my favourite Scottish tunes, played with great depth and
feeling. This was followed by a lively set including 'Paddy's
Candlelight jig'. Next came the Welsh 'Ar lan y mor', 'Worcester
City', an Irish air, and 'Yellow Tinker'. The first half finished with
'Cruel Mother', a beautifully simple Scottish song about childbirth,
wonderfully executed with fine accompaniment.

The band then returned for a superb second half encouraged

by an appreciative audience. They played, amongst others, the aforementioned 'Bells of Rhymney'. This song reminds us of the coalmining tradition in the Welsh valleys and was performed with feeling and maturity. Why don't we hear more Welsh songs? 'Wrigley Jigs', and 'Bag O Spuds', traditional Irish, were interspersed with wonderful Welsh, English and Scottish jigs, reels and airs. Overall, an inspired choice of tunes including heart rending ballads together with more contemporary interpretations, some less well known than others.

Heather, on fiddle, was very impressive and accomplished whilst Paddy's melodeon playing was incredible – highly ornamented with very nimble fingering producing fine triplets and bubbly trills. The balance between fiddle and melodeon was particularly impressive. The tunes were perfectly underpinned by Gordon's powerful driving guitar. A very promising new group, excellent arrangements, tight and crisp. They displayed a warmth and rapport but played very well individually.

They performed with an energy and enthusiasm and their sense of fun shone through to make an enjoyable and stimulating evening. If you get the chance you must catch this band or failing that buy their CD - *Up For It* - where additional musicians join them. I did and would recommend it

John McIlwaine

TOM RUSSELL & ANDREW HARDIN at St. Bede's Social Club, Clayton-le-Woods, 3rd May 2002.

Tom Russell & Andrew Hardin continue to be two of the most popular performers from across the Atlantic. The one thing that always impresses me when I watch them is that their level of performance is always of the highest calibre and never wavers. So many of Tom's songs are now popular in this country and trying to please an audience on a given night must always prove difficult.

'Snowing on Ratone', was inspired by a mountain pass in New Mexico, whilst 'Angel of Lyon', which Tom co-wrote with Steve Young of Alabama, provided Andrew with a vehicle for one of his many dazzling guitar solo's. Tom Russell has a real talent for wrapping an eminently singable tune around powerful words; 'Spanish Burgundy', which praises the girls of Barcelona, is one such song.

Tom recorded an album, 'The Man From God Knows Where', which germinated from his quest to find his roots. He found a photo of Sitting Bull & Buffalo Bill Cody together in Venice during the hunt, which in turn brought the number 'Sitting Bull in Venice'. Written with one of his long time collaborators, Dave Alvin, 'Down the Rio Grande' was written in 110% heat while irrigating Tom's property in the Rio Grande. In complete contrast, 'Next Thing Smokin' tells of Highway 9 in the U.S.A. the largest open drug corridor in the world; incidentally co-written with another favourite visitor to these shores, Katy Moffat.

'What Work Is' and 'When Sinatra Played Juarez' brought the first half to an end with rapturous applause. Another of Tom's songwriting pals, the celebrated Ian Tyson, helped out on one of his most requested numbers, 'The Rose Of San Joaquin'. 'Navajo Rug', from the same stable, followed. You might be more familiar with the songs 'Four Strong Winds' & 'You Were On My Mind', written by Ian Tyson and his wife Sylvia.

Tom excels when performing ballads, like the great rhythmic 'California Snow'. Tom has had more than one twist and turn in his personal relationships, 'The Dogs Bark and the Caravan Moves On', is about the fall out from a love split. A few weeks later, he fell in love again in Austin, Texas, and wrote, 'If God Made The Grapes, How Can The Wine Be Bad'. Andrew took

over with 'The Last Train From Port Valley', a Norman Blake song, from Andrew's new album, *Just Like This Train*. As I said earlier, Andrew's guitar gymnastics have to be seen to be believed.

From here on request followed request. 'Veterans Day', which has been performed by Johnny Cash, highlights the unrest around the world; it was neatly followed by my favourite Tom Russell number, 'Blue Wing', inspired by a gig Tom did in a prison that required him to go through 23 different security checks.

A real treat followed in the form of Susan Hedges from the Wirral (whose first album is reviewed in the CD section). She joined Tom on 'Walking On The Moon', before - to great audience approval - taking the Iris Di Ment part on 'Love Abides'.

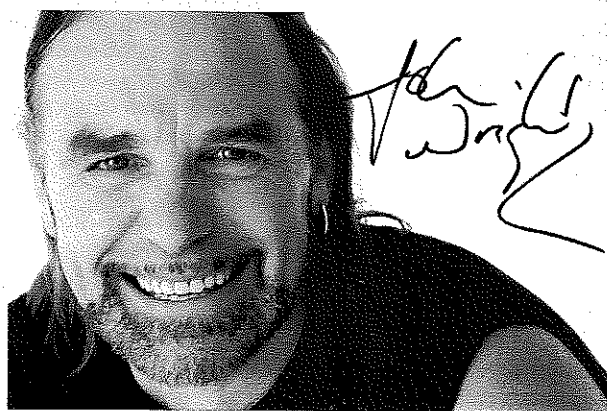
Andrew really enjoys performing the Ernest Tubb classic, 'Driving Nails In My Coffin', which again features outstanding guitar dexterity. Another song, 'El Gallo Del Cielo', taken from Tom's Mexican roots, brought the curtain down on a brilliant night. The first of two encores was 'The Dutchman', a ballad about growing old, followed by two guitars in harmony on 'The Road It Gives, The Road It Takes Away'.

If you've never seen these two artists in action I would suggest you do it without further delay; such is their grasp on life and the things they've experienced that there is something for everyone in their performance.

David Jones

THE JOHN WRIGHT BAND at Standish Folk Club, 30 May 2002

This was the eagerly awaited appearance of the new John Wright Band line up. For six years, the previous John Wright Band experienced widespread success in the UK and mainland Europe. The news of the trio's break up was greeted with great sadness by their avid band of followers. However, it's only taken John a few months to put together a new, and arguably improved, line up featuring none other than the guitar virtuoso, Maartin Allcock, two outstanding members of the recently disbanded Liverpool Irish band, Garva (Tony Gibbons, cittern and mandocello, and Terry McManus, whistles), and former JWB soundman, Tommy Roseburgh, on electric piano.



Getting the evening off to a flying - or given his nautical leanings, a sailing - start was the ever-popular Derek Gifford. Derek performed a combination of songs with sea faring themes, shanties, and those with a distinctive Lancashire and North West connection. Thoroughly entertaining and humorous as ever.

The seventh appearance of the new John Wright Band coincided with the recent release of John's 'Dangerous Times' album, on which some of the new band feature, and a live double CD

retrospective covering the six years with Stewart and Kenny.

John is one of the finest interpreters of modern contemporary folk. Many of the songs he chooses are written by talented artists who emanate from North America. Nevertheless, it was with a song written by South Yorkshire's Ray Heame that they started their first set. 'Calling Joe Hill' was recorded by Roy Bailey in 1997, the same year that the song featured as part of the first *Raise Your Banners* event, the theme of which was a tribute to the great American trade union organiser and songwriter featured in the song title.

Dave Mallet is one of the great American folk writers and performers and John performed Dave's composition, 'When the battle is over' with great passion and commitment. The song, written over 20 years ago, won plaudits and awards for Dave from the environmental movement and was subsequently recorded by the late John Denver. Continuing with the environmental theme, John came across Steve Knightley's 'Come by' on a trip to Holland. It recounts the widespread damage caused to the farming and animal communities in the wake of Chernobyl.

Two days before this performance, Stephen Byers had resigned as Transport Minister and Maartin aptly dedicated to him John Gorka's 'I don't feel like a train anymore'. Tony and Terry then took centre stage for a set of tunes called 'Eagles Feather' that included a skip jig and Irish reel. 'Something in between' followed, written by Kieran Halpin, one of the finest songwriters and performers to emerge from the island of Ireland. It featured some fine mandocello playing from Tony, complemented superbly by Terry on the whistle. They were to be joined later in the evening for a exhilarating impromptu virtuoso fiddle performance by Terry's brother, Eamon.

To end the first set we had a couple of favourites. Brian Bedford's 'Wings' has been covered by a number of people and John does it complete justice. Its sentiment is that we must allow our children the freedom to live rather than cage their lives and restrict their instincts. A difficult, if not impossible, balance for all parents. A rousing performance of one of Mary Chapin Carpenter's many classics, 'Naked to the Eye', brought the first half to a breathtaking conclusion.

There had been one or two teething problems in the first half due to a troublesome fan – the air conditioning variety rather than someone in the audience, but that did not spoil the enjoyment. One thing did distract a number of people in the audience, throughout the evening, was one or two people moving around to take photographs. It's annoying when you get someone bobbing up and down during the performance and while it's OK to take one or two snaps, it's extremely annoying when it persists all night. Bee in bonnet swatted.

The band opened up the second set with further songs by two of John's favourite songwriters, both of which appear on the new album. The Dave Mallet song, 'Closer to truth', encompasses the title of John's new CD; ('We are closer to truth in dangerous times'), while the underrated John Gorka wrote 'All that Hammering', filled with Noah's Ark references and imagery. Sandwiched in between was a wonderfully delicate delivery of 'The Lock Keeper', written by Canada's greatest folk legend, the late and lamented, Stan Rogers. At this juncture Maartin also announced his award winning Eisteddfod achievements as one of the Welsh learners of the year. Da iawn, bach!

Iris Di Ment wrote 'When my morning comes around'. It's about hope and resolution in times of trouble when there appears to be no way out – but there usually is. The song was typical passion

and commitment, delivered in the best John Wright fashion – clenched right fist and left hand firmly grasping a glass of whiskey. John remembers hearing 'Chisel Hill' during the 1970s in a barbershop in Berwick on Tweed. It was written by Middlesborough's Chris Rea and, on this rendition, Maartin provided some subtly accentuated acoustic guitar accompaniment.

In contrast, it was succeeded by the up-tempo Kieran Halpin composition, 'All the answers', one of the best songs he's written and a favourite of the old JWB. The version by the new band certainly exceeded expectations and demonstrated the positive difference a full rounded band sound can make to a song. This was followed by Dougie MacLean's contemplative ballad, 'Down too Deep', with great counter posed harmony vocals from Tony. Utah Phillips is one of the great American folk enigmas, and 'All used up' is another song that John interprets with distinction.

Down to the wire for the encore. Kate Wolf reinterpreted the 1970s Jackson Browne country rock standard, 'Take it easy', in the 1980s and the band delivered their own version, which is also on the new CD. They finished off with mesmerising acapella harmonies on 'I just dream' to end a great evening. Although this was only their seventh performance, it seemed they had been together for an eternity and sent audience home in seventh heaven.

Lewis Jones

MADDY PRIOR & THE GIRLS at the Ramada Jarvis Hotel, Blackrod, 31st May 2002

A career that has known only success has taken another turn, that again looks to be a winner. For Maddy Prior has now been joined by two young women whose voices not only complement one of the best-known voices on the folk circuit, but also help create a whole new vibrancy. Rose Kemp and Abbie Lathe despite their youthful appearance are both performers in their own right, Rose also benefiting from having a mother with an outstanding musical pedigree - one Maddy Prior.

On this, their first tour, they performed songs from their debut album, 'Bib & Tuck'. The first half of the concert brought a mixture of self-penned songs, as well as some that have become favourites over the years.

Rick Kemp wrote, 'A-cappella Stella', a song written almost thirty years ago, recorded by Maddy on her album, 'Changing Winds', and now performed in perfect three-part harmony. Rose, despite still being a teenager has written some deep and moving songs, 'I am the World', has a powerful message, despite being a romanticised view of how the world would be if it could speak. It was Abbie's turn to shine as she led on guitar her own composition, 'Rain', have we really lost touch with nature? Another unaccompanied song 'Hush, Hush', arranged by the trio again, displayed their faultless harmonies.

One of Ewan MacColl's great romantic songs followed in the shape of, 'Sweet Thames Flow Softly', he allied the names of places all along the Thames embankment to his feelings of love, which were soundly rebuffed. The American songwriting duo of Kelly & Steinberg wrote, 'True Colours', which was a hit in the pop charts for Cyndi Lauper. How long can we really hide them?

When Rose initially heard, 'My Love is Gone', she thought it was an English traditional song, but then found out it came from pop diva, Dido. Abbie and Maddy provide great harmonies to Rose's lead vocals. Andy Irvine and Jane Cassidy were the inspiration for, 'Blood and Gold', an anti-war song with the trio sounding as one. 'A Stitch in Time', ended the half, from the pen of Mike Waterson with the tune by Martin Carthy, it's a tale of

poetic justice, as a wife gets revenge on her brutal husband in a most unusual way.

The second half of the night saw the trio perform a concept piece, 'The Cotton Triangle' - travelling to West Africa to pick up slaves, transporting them to the southern states of America to work in the cotton fields, then bringing the raw cotton back to the Lancashire cotton mills to be made into cloth. On the face of it very romantic, but the reality was brutal.

This song cycle tells of that way of life 250 years ago. On the fifteen month long round trip voyages, slave ships were hated and they stank so much you could smell them twenty miles away. 'Blow Boys Blow', is a song that explains the phenomenon.

Translated from a French poem, 'Chants d'homme Suivis de Hosties Noires', 'The Dead Are Not Dead', explains that the spirits of the dead still remain amongst us. The Africans voodoo really was frightening to the whites in America.

English and African dialect mingled in 'Homeless'. African's from every tribe and creed were herded onto boats, they couldn't communicate with each other and as a consequence suffered a total loss of identity. Electronic accordion provided the backing for, 'Haul Her Away'; a good shantyman was worth his weight in gold to get a good rhythm going to work by. One of the most recognisable of all folk songs was written by Huddy Leadbetter and performed by the Beach Boys, 'Cotton Fields'.

The final song in this particular trilogy was, 'Blow the Man Down', as the cotton winged its way back to Britain on new, faster clipper ships of the Black Ball Line, but maintaining discipline on board ship was twice as hard. When the cotton arrived in the north-west, all was not well, technology however primitive, was putting people out of work. 'The Cropper Lads', tells the tale of the unhappy workforce. Rose and Abbie again provided great harmonies for Maddy.

Maddy played the spoons on 'Doffin' Mistress', the story of the girls who put the spoons on and off the spinning machines.

After the full fifteen months at sea on the round trip, the sailors craved rest and relaxation. The final song in the cycle had full-recorded backing, it was a slow deliberate version of 'Liverpool Judies', which gave full effect of the situation, although the pull of the sailors 'friends' always proved decisive. An Elton John & Bernie Taupin song followed, 'I Need You To Turn To', which was beautifully performed. From the soundtrack of the film, 'O Brother Where Art Thou', came the popular, 'Down In The Valley'.

Finally it was back to three part a-cappella harmony with, 'Agincourt', a song from Maddy's days singing with June Tabor, about a battle with the French, which we won!!!! The girls were deservedly given two encores, the first accompanied by Abbie on piano was 'Longshadows', followed by another Rick Kemp composition, 'Deep In The Darkest Night', which brought a fitting end to an outstanding night.

I predict that this talented trio will be in great demand, the level of performance is unquestionable and the material a considered blend of old and new sung with a freshness and real belief. The night mirrored almost exactly the new album, 'Bib & Tuck [PRKCD61].

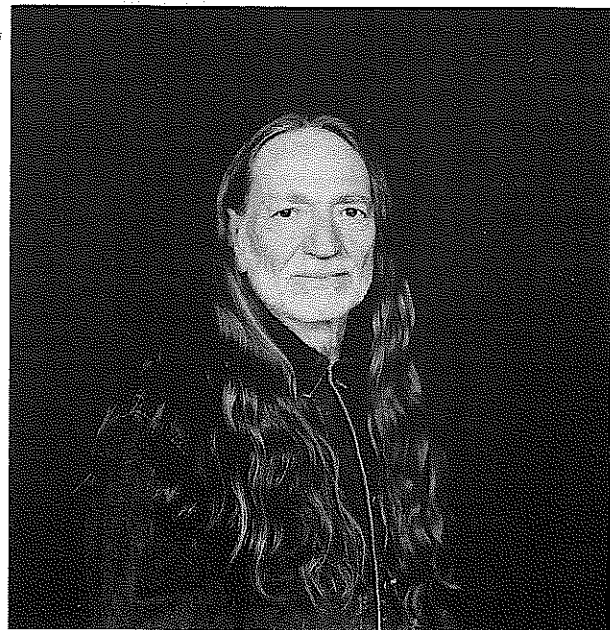
David Jones

WILLIE NELSON at The Philharmonic Hall, Liverpool, 12th June 2002

It's rather amazing that the 68 year old leader of the band, Willie Nelson, is still comfortable playing a 20 date tour with only 3

nights off and you can bet that every night will be a two and a half hour show similar to this one.

In such a long set, we effectively see a bunch of mini-sets that reflect both Willie's ability to play in a number of styles as well as his impeccable choice of material. As the Texas lone star flag unfurls at the start of the set, it's into 'Whisky River' backed with by his seven-piece band of friends. Quickly following are 'Good Hearted Woman', 'Crazy' and a number of his hits. They don't always get played in full as they can get despatched as part of a medley - but as one of my friends says, 'it saves everyone shouting out for them'. So, going this way are 'Help Me Make It Through The Night', 'Me And Bobby McGee', 'Blue Eyes Crying In The Rain' before he slips into lesser known tracks such as 'Me And Paul', then, returning with 'Georgia On My Mind' and 'Angel Flying Too Close To The Ground'. After these 'greatest hits', he's happy to take on songs from Merle Haggard, Townes Van Zandt and three from Hank Williams. Tribute time disappears to find Willie playing his more recent material from the *Teatro* record, as well as a couple from 'The Great Divide', his latest release.



Throughout the set, mid song even, crew wander on and off supplying hot drinks to keep the musicians well watered - you can imagine some other artists having a fit at this. Here, it works like a well-oiled machine. As I wander out after the show, surrounded by numerous Willie look-a-likes, it's hard not to speculate that Willie knows a classic song or two including a number of his own. Yet, these are not just classics but standards. In fact, it's the only damn thing standard about this guy!

Steve Henderson

OLA at the Wooden Horse, Rainford, 16th June 2002

If you have never seen or heard Ola, they are Michael Jary, playing concertina, Helen Bell - unusually for a folk band - on viola, and Sarah Wright who takes the lead vocals, and plays flute and bodhran. But if that leads you to think they do not sound all that special, you would be wrong, for it does not begin to describe what Ola does, or the depth of their musical potential.

Michael is probably one of the best young concertina players on the scene, having been very ably taught by Alistair Anderson. Helen and Sarah are both classically trained musicians, but with that training overlaid by the musical tastes and instincts of folk

musicians. Helen, when she wants to, plays viola with the verve and energy of a good fiddle-player; but can also use it (with Michael aiding and abetting) to create a kind of fluid foundation that a voice can float on like a river. She is also a talented composer of lively and interesting tunes. Sarah sings like an angel, but also blows a mean flute, and plays - yes, plays! - the bodhran.

They gave us "The Wee Weaver" to begin the evening, and followed it up with what they described as "a couple of French tunes". But then they admitted they were actually Breton, and that one of them had a name they weren't at all sure how to pronounce. Try it out for yourself: "Toniou Deus Kreiz Breizh" - coupled with another, listed simply as "Breton #6". Very ably played, with Helen playing what is described on their CD as "plinky-plonky viola" - obviously an esoteric musical technicality known only to classical music students. This was followed by a fairly rollicking version of "The Bold Fisherman", followed by another set of tunes, and then "Rosebud in June", and Ola began to show what makes them special.

For me, it is their arrangements. Michael is not merely a technically accomplished concertina player, he is a sophisticated musician, unafraid to experiment with chords and harmonies that flirt with, and sometimes step boldly into, discord. Helen and Sarah are more than equal to him in this respect, with the viola sometimes soothing, sometimes emphasising the more adventurous harmonies. There was plenty of opportunity in the programme to hear this - I believe - fresh and exciting approach to folk music and song accompaniment; the programme went on to include "Bold Riley", "The Cruel Mother" and "Live Not Where I Love". Were they singing "Bold Riley" in this quiet and reflective version before Kate Rusby? I have a suspicion they were, and anyway they do it better. Helen's viola weaves over, under and around Sarah's voice in a way that could break your heart.

Their first set finished with "Reynard the Fox" coupled with a tune called "The Clumsy Lover". "Reynard" owes a lot to the dearly remembered Young Tradition, and is none the worse for that, while the tune gives Sarah a chance to show her paces on the bodhran. Before they started, Michael asked her if it was in tune, and she replied, as she concentrated on the tension-screws, "Not yet." What is unusual about this exchange is that she meant it.

At some point in the evening - I forget exactly when - they played a pair of tunes called "Kissing is Better" and "The Animals are in the West", composed by Helen. The latter somewhat quirky title is also the name of their CD, and it is interesting to see from their sleeve-notes how many of their tunes she is responsible for, and how comfortably they sit with their traditional material.

They finished with Alistair Hulett's "Blue Murder", an angry song about the criminal exploitation of workers in an Australian blue asbestos mine. This was coupled with "Reel Beatrice", which they say is just to lift the spirits after such a serious song. I have to say I disagree with them in this - if anything, the drive and energy of the tune accentuates the anger in the song, especially interspersed as it is between verses. We finally let them go home after two encores, "Ratcliffe Highway" and "Tanteeka", a tune written by Jo Freya.

Criticisms? Well, yes, a few. There style with an audience includes a kind of good-natured bickering among themselves, which is quite effective and adds to the fun. But is it good-natured? Yes, I think it is, actually; but they should take care not to leave too much doubt, as it is unsettling to an audience. Then, there are times when Sarah's voice does not quite manage to compete with the instruments. They are obviously aware of

this, as they equip her for an acoustic set with her own private p.a. in the shape of a small combo amp and microphone.

Not everyone will like their arrangements. Someone commented that it was "a bit like a cross between folk and chamber music" - folk club audiences are not used to counterpoint, and don't always know what to make of a concertina, flute and viola all apparently playing different tunes at the same time, as they do, for example, on Alistair Anderson's hornpipes, "Yeavinger Hornpipe" and "Dog Leap Stairs". Nor is everyone comfortable with chord structures that stray too far away from the majors and minors that we all know and love. But if you want to hear what the future could, and probably should, sound like, listen to Ola. Me - I love them!

Mike Bartram

TANGLEFOOT at Maghull Folk Club, 18th June 2002

Tanglefoot are back in town! Well they were when I wrote this piece. This particular evening at Maghull had been anticipated with pleasure for some time, and Tanglefoot do not disappoint. I spotted several familiar "Footheads" in the audience who had travelled to see and hear the band; so, it was not just Maghull members who had been looking out for them.

Tanglefoot, unlike some artistes, do not keep themselves to themselves or talk to a small exclusive coterie, but on arrival at a venue, they immediately become part of the whole company. This is an endearing characteristic, which is genuine and sincere and makes for a remarkable rapport between them and the audience.

Since we last saw them here their keyboards man Rob has sadly left the band to stay at home with his growing family. He has been replaced by Brian Weirmeyer (I hope that is the correct spelling); a very capable musician who appears to fit in well.

They started the evening with favourites "Paddy's Finger", followed by "Awkward Donald" and right from the beginning had us all on board with that familiar rush of energy which identifies them. Their well-established songs are performed with as much enthusiasm as ever, and the audience still love them; but this band does not rest on its laurels. They are not lazy and they always have something new each time they cross the water to England. I was particularly taken with a song from their latest album. According to bass player Al, the story goes that on one of their regular car trips in Canada they would see a sailboat being constructed in a backyard as they passed by on several occasions, but it didn't seem to reach completion. After a while, they realised that the point of the project was the enjoyment of the process of building the boat, not the end product. Appropriately, the song is called "Backyard Sailor".

Steve claims half jokingly that they define their Canadianess by making it clear that they are not American. This identity is established with songs about certain events in their history; notably "Laura Secord" with which we all sang along like children of the Maple leaf, and also "The Commodore's Complements" relating to an action which took place on Lake Ontario in 1812 during the war between Canada and the USA.

I don't know if "Radio Man" is a new song but it is one that I don't recall hearing before. The story is of a dairy farmer whose cows give higher milk yields when the radio is played in the cow shed. The radio develops a fault and only American stations are received. The yields get even better. Despite this Canadian loyalty kicks in and the farmer pleads for "radio man" to fix his radio so that he can receive C.B.C. again. Great fun!

Although I have mentioned a few songs in particular, one is left

with the recollection of a complete evening's folk music experience. The exuberance of Al in "The Silver Dart" about McCurdy's Boy; the passion of Steve in "Vimy"; the lyricism of Joe in "Emmerline" and just about everything from Terry in a wonderful song by the absent Rob about a man recalling his boyhood in Malta (my favourite of the evening), go to make up this remarkable band called Tanglefoot. I have not yet seen enough of Brian on keyboards to attribute a particular quality to him but I am sure that he will carve out a niche for himself in there somewhere.

We have had many memorable nights of music at Maghull and this one ranks amongst the best. Tanglefoot are around at clubs and festivals this summer. I hope you get to see them.

Norman Wilson.

BEN AND JOE BROUGHTON at The Raven Club, Chester, 30th June 2002

What is it you want or expect when you go out to a Folk Club? Me, I want to be entertained. I can sit and listen to a virtuoso who dazzle the audience with skill and expertise in their chosen instrument or the excellent vocals and wordsmanship of a singer song writer. Equally, I like to have a good laugh and most importantly at the end of the night go home thinking that my money was well spent and I had a good time.

After my visit to the Raven Club at the Cross Keys pub in Chester, I left very much entertained and the value for money was excellent. The residents a slightly smaller Full House than usual, more a gable end of Nick Mitchell and Chris Lee started the night off. These two bastions of the folk world have been in the business for longer than they would let me say and have played in more bands than many of us can name. Their short set was just what was needed before they stepped aside for an act which they mentioned first played at The Raven some fifteen or sixteen years earlier as a pair of very young kids who were out way past their bed-time. They have moved on somewhat since those early days.

I sat amazed at the way Joe makes his fiddle talk and the dexterity of both Ben and Joe in their multi-instrumentalism and vocal ability. What is more they gave us lashings of laughs. I could go on in detail but would find it difficult to describe. I was jealous, so much talent in the one family it is not fair.

I left with tender hands and sore sides and the feeling that my money was well spent. What more could I ask for only to see them again. They are on at the Fylde Festival. Do not miss them.

Noddy

FESTIVAL & EVENT REVIEWS



CHESTER FOLK FESTIVAL - 31st May to 3rd June 2002

This extended Bank Holiday festival coincided with the Queen's Jubilee weekend and much of the national focus was directed towards the World Cup and the musical activity of ageing pop stars at Buckingham Palace. France had just fallen to Senegal in the first soccer match of the World Cup (oh dear how sad never mind - heh, heh).

We were suitably positioned in an elevated position on the bowl shaped festival site, immediately adjacent to the aptly named "Morris Dancer" pub/restaurant in the heart of the quiet and picturesque village of Kelsall, twenty minutes drive from Chester.

Festival events were held in a large marquee situated a stone's throw from the pub and craft fair. Other official event locations were the pub Function Room, (first floor), the nearby Community Centre (the ceilidh venue) and the Social Club, (music/song sessions/workshops). The "Royal Oak" pub, a five-minute walk away from the site, hosted music sessions and scheduled workshops. The licensee of this pub made land at the rear available for overspill camping - most convenient for an 'early morning pint'.

A full and varied programme over the four days was commenced with a Friday folk club hosted by the excellent Chester based trio 'Full House', a ceilidh and a music/song session hosted by Roy Clinging, (Cheshire's own singer/songwriter).

On Saturday 'Little Johnny England', 'The Wilsons', 'Robin Laing' and 'Janet Russell' were the principal guests. LJE are a loud English folk rock band who play mainly English and Cajun music. By their own admission, because of their name they 'don't get many gigs in Celtic countries'. Extremely skilled musicians, they are a highly dynamic group described as "A band for and of today". The Wilsons, (strong a cappella voices from the north east) were only four strong on this occasion. They are unique in their own way and provide good sets, which can at times be a little predictable because of a lack of new material.

In the afternoon I attended at Scotsman Robin Laing's - 'Songs of the Supernatural' concert. Robin is a definite favourite of mine and there is no doubt that he is one of Scotland's finest singer/songwriters. I had not seen this style of presentation before. His detailed preparation and delivery highlighted tales and stories of 'ghosts, ghouls, witches and vampires'. His atmospheric tales were interspersed with songs such as - 'Fine flowers in the Valley', 'Ballad of the speaking Heart', 'The Black Lady', 'The Dundee Ghost', 'The Kirk-Douglas Ghoul', (Robin says - "it brings tears to your eyes if you are ever grabbed by the ghoulies!!"), 'The Wife of Usher's Well', 'The Witches Reel' and 'The Vampire Song' among others. I strongly recommend a visit to see Robin at anytime but this was an extremely interesting diversification from his normal concert performances.

Another Scot, Janet Russell is also a wonderful singer/songwriter but when I spotted her 'Voice Production' workshop, I just knew that I would come away having learned something useful for future performances. My singing colleagues, Buddy and Mike felt similarly so we headed for the Function Room. Janet demonstrated excellent tuition skills and soon had everyone up on their feet and involved from the outset. The benefits of pre-performance physical exercise (including head and face), correct breathing (we have four types of breathing you know), relaxation and stance, were explained and practised. We concluded with the group singing four-part harmony to an Afro-type song during which we attempted to apply what we had just learned. Marvellous.

That evening I again attended at the Function Room folk club, (compere - our very own Derek Gifford) to see Janet Russell in concert. Her set was almost completely made up of Scottish songs. I would have liked to have heard her sing some of her early stuff e.g. 'Curtain Call', but it was enjoyable nevertheless. Later I popped into the marquee to get another 'dose' of Robin Laing where he sang one of my favourite comedy numbers - 'The Punters Song'. Try singing this song when you are the worse for drink and you could get turfed off stage for foul language. Robin's diction was perfect however. He had no

such problems.

Sunday saw a mass influx of new artists including, 'Flook', 'It's the Girl' (Marilyn Middleton-Pollock, Steve Mellor and Grant Baynham, (ex- That's Life), Anthony John Clarke and Phil Hare, but as we needed an injection of personal singing we attended at the Social Club during the early afternoon and missed them all.

'Full House', (Dave Russell, Nick Mitchell and Chris Lee) did a great job of hosting both a two-hour Singaround and the Music and Song session that followed. As one cannot be everywhere, we missed a Phil Hare guitar workshop and a song-writing forum that featured Robin L, Phil H and Anthony JC.

The organisers had arranged the festival programme in such a way that one could begin the evening watching a concert in the Function Room and after a short break continue in that mode by moving over to the marquee for the rest of the night. Prior to our evening BBQ I decided to once again visit the Function Room where Mary Clinging was hosting five acts in two hours. The 'Waite Collective', (Mal, Rebecca and Katrina) got the event off to a fine start with their close harmony singing of the songs - 'Honey Comb' (Jimmy Rogers), 'Three Drunken Maidens' (Ewan McColl), 'Sail Away Johnny' (Mary Benson), 'Gaudete' (which of course is pronounced Gow-day-tay) (traditional) and 'Drift Away' which has appeared on over 140 recordings with the most prominent recording artistes being The Stones and Barbara Dickson. You know the one - 'Give me the beat boys and free my soul, I wanna get lost in your rock and roll - and drift away'. OK, it's not strictly folk, but what the he..? The harmonies were great and the audience loved them. Next were 'Root Chords', the residents at Alexander's Bar in Chester who were six strong on this occasion. An opening Jelly Roll Morton number featured - a guitar, two mandolins, melodeon, harmonica and bass. Graham Bellinger, the lead vocalist, excelled with 'the blues', and as he was singing I reflected that it was a great pity I had missed his 'Picking the Blues' workshop earlier in the day at the Royal Oak. I must keep that in my memory bank for next year. The 1960 Ry Cooder song - 'Why don't you try me?' gave the band the opportunity to display harmonies with four of the band singing and on 'The goodnight train is going to carry me home' Phil Bradley took over lead vocals whilst still chipping in with stunning harmonica. When Graham took up the bouzouki I was enthralled by their rendition of 'We make love to the rumba beat' - a Cajun style toe tapper. A great set - this band is worth going some distance to see.

Kathryn Roberts and Sean Lakeman were next. They are in my opinion a brilliant duo. Kathryn has a unique style to the folk scene of singing with mic in hand which allows more personal movement and expression. This allows Sean to 'perform' closely with his partner with the guitar becoming not just an instrument that makes a pleasant noise - magic. Kathryn is much more versatile in her singing than her former partner Kate Rusby and her development with Sean in the band "Equation" was clearly evident. Their repertoire contained the traditional song 'Once I had a sweet heart', a Lol George composition about suicide '20 million things', an unaccompanied song about the theory of relativity and Albert Einstein, a song about 300 men trapped and killed in a mill, 'The Granite Mill', plus the rather risqué and sexily performed 'Cuckoo's Nest'. Kathryn in her introduction tells the tale that she first learned this song from her parents when she was aged two. If this was so, the mind boggles in view of the lyrics of the song.

My evening was spent - yes again in the Function Room - and even though it was billed as an open Mic night, it was wonderful. Quality-wise we all know that such events can be rather patchy but not this one. "Root Chords" hosted and managed the night

in fine style using the 'Sign in and Sing' process. James, one half of the Bazley Brothers (childrens' entertainers), was the star. His dexterity on the guitar was dazzling and this for someone who had formerly shelved his learning with this instrument. He was advised to take it up again by friends. Excellent advice.

My final day was spent chilling out and in sessions in the "Morris Dancer" before attending at the final concert in the marquee which featured "The Restless Bentleys", "Phil Hare", "Regal Slip" "Roberts and Lakeman", "Bernard Wrigley" and finally "Last Night's Fun". Lancashire's favourite son, comedian and actor Bernard, was superb telling tales e.g. of flatulence and singing songs like "Does me bum look big in this?" This taste of his style means that one must not be prudish in outlook when Bernard is in full flow. He is also a superb guitarist as demonstrated when he performed a guitar medley for his encore which included 'Tea for Two'. I remember Bernard doubling up with Yorkshire's Dave Burland some years ago at the now defunct Amber festival in Alfreton when they held a 60's pop session performing impromptu song requests shouted out by the audience. They were fantastic together. Anyway, I digress. The festival was brought to a dynamic celtic finale by LNF with Denny Bartley - guitar, Chris Sherburn - concertina and Nick Scott on Uilleann pipes. Nick is the little elf-like figure (with massive hands by the way) in the middle who bears the brunt of Chris and Denny's humour. With Denny's driving open tuned guitar rhythms and Chris's jaw-dropping squeezebox played at speed they are simply superb. What a pity therefore that from my position half a dozen rows in I was unable to clearly discern Denny's lyrics. The amplification being too loud and not set quite correctly. Denny's Irish accent and diction may not have helped as well.

With a wide variety of workshops, childrens' entertainment and Morris Teams galore, (including the Bradshaw Mummers), complementing everything I have described above, it was little wonder that Chester 2002 was for 'my gang and myself' - just fantastic.

In conclusion, I do not apologise for the length of this critique. This event deserves it. The efforts of Cheryl and the gang, a very well managed festival committee, assisted by very pleasant and willing stewards, makes Chester FF one of the best of its kind in the country. I strongly recommend, to those of you who have not yet visited it, to diary it now for 23rd to 26th May 2003. I can assure you - you will not be disappointed.

John Owen

THE FOUR FOOLS FOLK FESTIVAL - Fri 28th - Sun 30th June 2002

Four Fools is a small festival that takes place in and around St. Michael's C of E. High School in Chorley. There is no time lost travelling between venues, just a question of stepping out of the school hall, the main concert venue, with superb acoustics, to an adjacent classroom for a concertina workshop or a 'Chance to Meet'. It is the matter of a moment to slip into a clean loo on the way - no queues - but hot water and real soap. It is all so convenient!

The camping accommodation is excellent. Caravans are accommodated on the 'hard-standing' of a playground area, while still leaving space for the catering van and Morris dancing. Campers set up on the school field where they have a glorious view across the expanse of the school's playing fields to the Lancashire hills. It is windy but very pleasant nonetheless. The camping area is such that it is possible for groups to cluster together to enjoy a communal B.B.Q. or for people to find a secluded spot away from it all.

This is a singers' festival and the quality of the singing is wonderful, whether you want to take a turn in a 'sing-around', join in choruses at a folk club or listen to excellent artistes in a concert, your only difficulty is one of choice. Every event is so much worth attending you will wish that you could use more than one time dimension. The list of singers appearing at the Friday evening concert hosted by Dave Webber and Anni Fentiman speaks for itself: Tim Laycock, John Prentice, Dave Fletcher and Bill Whaley, Graham O'Callaghan, Pete Watkinson, Dick Miles, Clive Pounceby, Joyce and Danny McLeod, Quartz, Hannah Hutton, Nick Hennessey, Back in Business and John Morris. This was a lovely event, it was almost as informal and inclusive as the Singaround that Wally and Lorna and Mark Dowding were running in Room 1.



ALISTAIR ANDERSON

It is a singers festival but there is a great deal of instrumental music to be enjoyed – how could it be otherwise when the sublime Alistair Anderson led music sessions in such a way that the shyest novice was made to feel valued and included. You couldn't miss the measure of the dance at the Saturday night Ceilidh in the sports hall. With Alistair Anderson as the caller you could whirl around and around the floor until midnight, and then be up betimes on the Sunday to give displays of your dancing skills on the school car park and in the town.

Chances to Meet and the mixing and matching of artistes for particular events such as Birds Eye View or Lazy Sunday meant that by the end of the weekend just about everyone knew just about everyone. The convivial atmosphere may have had something to do with the well-flavoured real ale on sale at the centrally placed bar. There was room to browse through the pretty skirts and tops that Andy and Sue of Earth Spirit had on sale or be tempted to buy a new instrument as many were or just another CD from Little Pot Stove Records or simply sit and chat. The Chance to Meet that I attended with Graham and Eileen Pratt, Alistair Anderson and Back in Business was delightful. Talking with other festival-goers, I heard that other 'Meets' had been equally good. Their success had something to do with balance, the choice as to who met who seemed to bring out the best in everyone.

I loved learning more about Cicely Fox Smith from an excellent presentation by Joyce and Danny McLeod. Maybe next year I'll be able to catch The Lancashire Garland, a story telling workshop or one of the many other interesting events that I missed this

year. Artisan, Niamh Parsons and Janet Russell featured in the Saturday night concert along with other artistes that I have already listed. Forgive me for doing no more than list them, I lack the skill to describe the wonderful qualities of their work – I just love listening to them. Tanglefoot, flamboyant and charming, bursting with energy, musical talent and charisma, whose songs celebrate quiet heroes, unassuming courage in unexpected places, are full of quirky humour or tremendous conviction, brought the festival to a fitting close at the Sunday night concert.

There was profound knowledge and experience of folk implicit in the way in which the elements in each event had been put together and then the way in which the events had been ordered. What was the outcome of all the hard work, all the careful attention to detail, undertaken by the festival organisers, A memorable, successful festival. Thank you.

Mary Wilson

MIDDLEWICH FOLK AND BOAT FESTIVAL – 14th to 16th June 2002

Well I missed Fairport Convention and was as they say sick as a parrot. You only get chances once in a while and I blew mine. Not my fault it was the torrential rainstorm on the Friday night that put paid to it. I had a flood at work I was up to my knees in it and spent hours cleaning it up. What was it like for those on the campsite? I imagined the marquee floating in the canal and the festival site a quagmire. But no, everyone survived.

Saturday cleaned up and smelling fresh I was looking forward to the Young Musicians Showcase in the British Legion but as luck would have it I arrived late only catch the last two numbers by Jon Bowden and John Spiers, enough to know I wanted to hear more. It was almost half way through the Festival and I had managed to miss most of it. I had opted to watch the England match.

Things started to look up when I managed to hear Quartz at The Big Lock. They went through their set like the troopers they are as every now and then they partly disappeared behind the queue of boats coming up the lock throughout their set. Next were Taggart and Wright a superb duo with brilliant harmonies. They certainly got the attention of the very large audience across the canal. Their opening chant of "three nil three nil" and aptly dressed in red and white including ear rings and bracelets with the cross of St George easily won over the football supporters, ending their set with "A Song for Ireland", as support for the game the next day won even more friends.

Trevor and Vicki Williams were next. I have seen them many times and decide to move on to seek out more of the young musicians. At the Kinderton, I tried to hear Jen Butterworth. Sarah Hayes, and Elle Osborne but due to very poor acoustics and a very noisy crowd I heard very little. The best place to listen turned out to be the toilet where the clamour of the crowd was filtered out. Not however the sort of place you can hang around in. Don't blame the soundman it was not his fault. He was valiantly working the desk as best he could in the very difficult circumstances.

I popped next door to the Boars Head for the singaround and found a session very much in command with Alison of Fickle Finger the ringleader. The pub was packed with drunken football supporters whose attempts to sing along were at first comical then irritating. Only the beautiful voices of Angie Wright and Anne Taggart silenced them. There were however enough musicians jammed in to drown out most of the noisy supporters. I was thinking what about the singaround, when a host of singers Quartz, Trevor and Vicki and many others appeared as if from nowhere and filed out the door. There was another room in the depths of the pub and they it seems had a great time with no

football crowd to contend with.

It was nearing 11.00pm and I headed back to the Kinderton for the late night extra with Kathryn Roberts and Sean Lakeman only to be turned away at the door by two burly bouncers. The venue was full and they politely told me that unless someone left I would not get in. I doubted that would happen and returned to the Boars Head for the session. The bar had closed while I was out but I was happily entertained for some time by the music and song. We were eventually asked to leave way past time and filed out to find the Kinderton emptying.

Sunday, bright warm and sunny the ground drying well after Fridays rain and no muddy paths to contend with. The festival staff must have worked hard. Having missed them in the Kinderton I started with Kathryn Roberts and Sean Lakeman in the Marquee a really nice set and much preferred the venue, I could hear them. The marquee was packed almost to capacity and it stayed like that all day. Not surprising when you consider the line up, Chris Wood and Andy Cutting and then little Kate Rusby. However, my luck was beginning to turn again. I had gone to refuel at the beer tent and my seat had been taken and I found myself behind one of those pillars. I could not see. I sat beer in hand and listened and was not disappointed with my lack of view.

Concert over it was time for lunch break, beer break and a doze in the car. I did not want to wander far. I wanted to see all of the evening concert. As time neared a queue developed and it grew and grew, I jumped out the car and joined it.

Middlewich Paddies were first with a jolly set to a Marquee that had standing room only. The brilliant Lindisfarne were next. Well what can I say. Lots of new stuff from their new album, the bluesy numbers going down best. Their set ended only too quickly. What would they do for the encore. Everyone has their favourites and no one was disappointed with their choice, who would be. Their popularity and approval was evidenced by the size of the queue which immediately formed to purchase the CD.

Now who could follow Lindisfarne? If Dave Thompson could chose one band then Goosehorns was the one. They play music but not folk music as we know it. In fact, nothing like folk music and the crowd loved it. The dance floor was packed. There was no stripping the willow here it was pure DISCO. Festival staff were frantically moving out more and more seats to make room for dancing. Those that could not fit on the floor were encouraged to stand by their seats and dance. The tiered seating was bouncing. The antics of the horn section were beyond description. The final number was "YMCA" and everyone joined in. A great end to a great day.

I read this over before submitting it and thought it might first appear as though M FAB 2002 was not a good festival. That is not what I want people to think. The message is much more that to get the best out of any festival you need to plan in advance who and what you want to see or you will miss most of it. I was scuppered by outside influences on Friday and on Saturday and missed a lot of good acts to watch the football. I have been to Middlewich many times and will return again. My only grouse was the Kinderton. It has very bad acoustics and its open plan arrangement means that any act has to fight against the noise of those who are just not interested in folk music.

Noddy

GRADELY LANCASHIRE CONCERT – Sat 29th June 2002.

Of all the counties of England, Lancashire is the one most betrayed by artistic neglect. Here it is – heartland of the industrial revolution, spiritual home of visionaries such as Miles Standish,

who joined the Puritans and became the hero of New England, or James Fox, founder of the Quakers. It is a place of enormous historical interest through Henry V1 and the Wars of the Roses; a county of great entertainers (George Formby, Frank Randle, Gracie Fields, Stan Laurel in the past and by a whole army of comedians, largely from Liverpool, later), and a place of enormous sacrifice in war (the Accrington Pals).

And yet, long ago, the writer Sylvia Corbridge, on a wet day in London's Euston Road, sat next to a stranger on top of a bus and he read the label on her suitcase before asking: "What is Lancashire like? I've never fancied it."

On Saturday night, in Chorley, a group of singers and dancers gathered, bound together in the single purpose of presenting Lancashire as it was, and is, through a commentary from radio presenter Judy Merry, Here, surprisingly, was the sort of celebration that Lancashire consistently neglects. And it was conceived by Derek Stanton, who created the Lancashire Drift programme for BBC Radio Blackburn (as it was), and who went on to re-form Lancashire Dialect Society.

Assembled at the large, new and spacious concert hall of St Joseph's in Chorley was an impressive array of performers: the three members of The Antique Roadshow, singers Alan Bell Band, Roger Barnes (up from Oxford for the purpose), Sheila Hartey, Lavinia Coulclough, musician Ron White, Lostock Hall Silver Prize Band, and the Mary Baker Irish Dance Group along with Stone The Crows Morris Border Morris. Anyone who could get in did, and everyone sang.

It was all loud and brash, much of it sad as it recalled in song and music the Luddites, the ones who starved (during the American Civil War, when there was a cotton famine, Lancashire lived largely on charity soup and many cotton operatives sold their clothing and other possessions to buy food). But the thump of young dancing feet and the sound of brass were there to lift the spirits, too.

Anyone there was presented with a red rose to wear - as Derek Stanton put it - "with pride." They did. They might well do so again.

In May, 1652, George Fox climbed to the top of Pendle Hill, near Clitheroe, and afterwards he had a vision, an insight, of "a great people to be gathered." The Society of Friends was born and the world duly took note.

In its own way, here, too, was a vision, a great people to be gathered; a reminder of a heritage that has been too long neglected and which could be repeated each Lancashire Day in perpetuity. As a vision, it is a great deal more modest than Fox's. But it is no less real and purposeful for that. The event was filmed and video copies can be ordered from Lancashire Dialect Society, 30 Thirlmere Drive Withnell, Chorley, Lancashire. PR6 8AY. Cost £10.00 each. Telephone 01254 830776; www.lidsociety.fsnet.co.uk

Geoffrey Mather

THE TAYBANK HOTEL, DUNKELD, PERTHSHIRE.

We first came upon the Taybank Hotel one Saturday afternoon when a holiday had been cut short a day early due to the bad weather and we started the long drive back home. Having heard about the Taybank on an earlier trip to Edinburgh, we made the slight deviation, off the A9, to Dunkeld, Scotland's smallest City to seek it out and break our journey with a lunch stop. That break lasted quiet a bit longer than we intended. We booked a room and stayed for the night. When we arrived, about 12.30 the bar was quiet. The walls of the bar were littered with violins

guitars and a piano sat in the corner but no one was playing, singing, or looked as though they would. We sat happily eating our Stovies, the Taybank's speciality and discussing whether or not to have another pint of their fine beer when in came four people all carrying instruments. Things looked more interesting.

I urged, "Go on sing something" to my wife, she being the one who can perform. "No, was the reply "let them start and then I might join in." They may have heard our quiet conversation for they were soon singing and playing. I nipped out to the car, grabbed the guitar and was back in before they had finished their first song. The bar had started to fill and it was not long before it was crowded. Some sort of bush telegraph must be in operation.

The group Tarneybackle as they called themselves had like us just popped in for a pint and a spot of lunch having just finished giving an interview to Radio Scotland about the release of their CD and up and coming tour. They thought they might as well do a few tunes while they sat and rested. They were a very friendly bunch and between us, we sang and played almost till closing.

While we entertained, the crowded bar Dougie MacLean came over, joined in on a few tunes on fiddle, and sang us a song. We sat and chatted for a while. Dougie owns and runs the Taybank Hotel with his wife Jenny and their son and they encourage music, live music to be played every day and night. Friday night there is a singaround in a smoke free room upstairs and Sunday evening it is a concert. Guests so far have included Martin Carthy. Every night it is a session in the bar and you never know you may get a few song from the man himself or another legend just passing through for a pint and a Stovie. Needless to say, we have returned and as yet have not been disappointed. Anyone interested in music must visit the Taybank. It is easy to find just two minutes off the A9 in Dunkeld.

Noddy

ARTICLES



DAMIEN BARBER IN CONVERSATION WITH NIGEL SCHOFIELD

You could draw up an impressive list of outstanding folksingers from Norfolk – Walter Pardon, Sam Lerner, Peter Bellamy.... With three critically acclaimed albums behind him, Damien Barber is squarely in that tradition. Firmly established as a solo performer, he has now branched out into something new. His group The Demon Barbers (named after the nickname first coined by the late Peter Bellamy – a major influence) is the starting point. The group combines Damien's vocals, guitar and concertina with the exceptional fiddle of Bryony Griffiths, the melodeon of the multi-talented Will Hampson and the bass and drums of Lee Sykes and Rich Ashby.

Its repertoire reflects Damien's impeccable musical taste and includes songs he has collected, songs from other revival singers and some unusual material from contemporary songwriters. "It's a new repertoire, although it includes arrangements of a couple of things I've done before. However it is the same material as I would normally learn for myself, though it tends towards the more up tempo."

with the spirit of traditional sources of the material, it merely takes advantage of available instruments. Clearly great consideration has gone into the appropriateness of these arrangements. So, while Nic Jones' Ruins on the shore is given a stark and spacious treatment, Peter Bellamy's Sir Richard's Song has acquired a driving Bo Diddley beat (a touch of Keef that Pete would surely have appreciated.)

"Three of the musicians, including myself, are folkies, but I knew I didn't want a folk drummer. Rich Ashby was playing drums with a jazz group and also involved with drum 'n' bass; so we went round to see him. At first, he didn't have a clue what he was supposed to do with folk music and kept asking if he could listen to other folk drummers; I kept saying 'No' and asking him to listen to what the rest of us were doing. Folk time-signatures, mine in particular, tend to be irregular and eventually he realised that it was about the pulse rather than trying to work it out.

"Lee Sykes, our bass player, is musically very intelligent and it is a bonus to have someone who can discuss what's going on with the rest of the band at that level. So I have these four people around me. I know what I want to hear and how I want it to come out. How we achieve it has become more and more of collaboration. It may have begun with them saying 'What do you want us to do?' and me replying 'I don't know: whatever you like', but now it is very much a band and I consciously take a back seat and let arrangements become a group decision."

For someone used to playing solo, this isn't always easy. "On a solo gig you can gauge the audience much more – whether it should be song after song after song or song/chat/stick a few tunes in. With a band, it's far more important to work out a set that will flow beforehand. At one early gig, I forgot the band were with me, and went straight for what seemed the obvious thing to do next. It was Walter Pardon's Van Dieman's Land. Unfortunately I also forgot the band hadn't rehearsed it."

However, anyone seeing the Demon Barbers in the coming months will see something much more than just a concert by a band. The Demon Barber Roadshow is a total package about to make its first tour of the UK and certain to become one of 2002's major folk talking points. "The show is quite fast, the whole idea is to make it continuous and keep the energy level high." The idea of the roadshow grew out of an all-star Damien Barber and friends concert at Whitby Festival. "It went down really well. So I thought we could do something with it, tighten it up a bit. I was in the process of trying to get a band together at the time. The main problem was, with eleven or twelve people involved, how the hell are you going to pay for it? Originally, we had thought of offering the Roadshow at Festivals if we were all booked individually. Then we hit on the idea of applying for the National Touring Programme, which we have just received. I have to say a big thank you to the Arts Council."

One song in their set very much sums up what the Roadshow is all about. Alfred Noyes' Companion of a Mile tells the story of Will Kemp's journey, Morris dancing from London to Norwich. Chris Sugden originally set the poem to music, although Damien, having lost the original recording, rewrote the tune. The combination of song and dance on the road is very much what the Roadshow is all about.

In the course of the evening's entertainment three different styles of traditional dance are introduced. The Northern Clog dancing of Fiona and Tiny Taylor is very much an integrated element of the band. On Widdicombe Fair, for example (not the widely known song but a word-heavy Norfolk narrative that Damien collected), the vocals are driven by the clatter of clogs as much as the band's rhythm section. "One important idea early on was the clog dancing accompanying the songs, so that the dancers are

very much part of the band"

David Hall and The Demon's melodeon player, Will Hampson, are members of Dogrose Morris. Accompanied by Bryony's fiddle, they perform traditional Cotswold Morris. Bryony is also the live musician playing when the amazing Black Swan Rapper make their appearance.

Given Damien's Norfolk background his involvement in a Rapper team – a north-eastern tradition - is a little surprising. "My girlfriend's involved in dance and a couple of years ago I went to DERT – The Dancing England Rapper Tournament – and hung out and watched Rapper Dancing all day. Several of my friends, people I'd known for eight or nine years, were involved without me ever really realising it. One of them, Dan Offord, wanted to start a new young team. At first it was just a release for me to go out and dance and just have a good time instead of performing."

Since then, Black Swan have themselves proved a massive and award winning success at DERT and are one of the most spectacular elements of the Demon Barber Roadshow. Able to operate in a startlingly confined space, they dance in smoke under U/V lights with glowing swords. If that sounds like Darth Vader meets Cecil Sharp, their choice of music is equally radical: Bryony's fiddle weaves away across a pre-recorded drum and bass track, created by Lee Sykes – no mean feat as Damien explains, "The way music normally works in Rapper Dancing is that the dancers don't work to the music; the musician plays to the dance. Whereas with a pre-recorded track you have to dance to the pace of the music, which was a bit odd to start with., because the rhythm's there and it's not moveable." The effect is stunning and unforgettable.

What is obviously complex and demanding can become more even more nerve-wracking. "The most challenging gig we had to do was at Windy Bottom Festival where we were on a seven foot by seven foot stage, some three feet off the ground. It was in virtual darkness and when we did the tumble back, the lads holding the swords had to literally pull us in to stop us falling off the edge."

All these elements combine in a show, which is literally breathtaking for both performers and audience. In a world where the word unique is casually and excessively overused, the Demon Barber Roadshow offers a unique entertainment experience and just the kind of shot in the arm that folk music needs from time to time.

The Demon Barber Roadshow is on tour between July and October. The band's debut album Uncut DJC019 will be available at the start of the tour.

PUBLIC ENTERTAINMENT LICENCES (PELs)

Mike Harding Interviews Dr Kim Howells MP and Hamish Birchall, Adviser to the Musicians' Union, Originally broadcast 17.07.02 on BBC Radio Two

The folk session - "the life blood of our traditional music", as Mike Harding put it - may well be an endangered species. Musicians getting together in pubs and bars to play the night away have always been an essential part of our heritage. However, there's a law commonly called the 'Two in a bar' rule which makes it illegal for more than two musicians to play in public together unless the premises has a licence. Recently, certain local councils have been enforcing the letter of this law and we've heard stories of folk clubs that have been running for twenty years or more being shut down under this rule. The issue has become of subject of much debate in the folk and wider

communities and around 150 MPs have now signed an Early Day Motion in the House of Commons to legislate for change. Even the minister responsible for licensing, Kim Howells, has called the rule 'outdated and pointless'. Mike Harding speaks to Dr Howells about plans for the new legislation.

INTERVIEW WITH KIM HOWELLS, MP

MH: I'm joined in the London studio by Kim Howells, who's a minister in the Department of Culture, Media and Sport, and he's particularly responsible for licensing. Kim, I have to do this because we've had loads of emails in and letters from people ... let's clear the air first of all and set the record straight - Somerset folk singers are your idea of hell, did you actually say that?

KH: (laughs) It was what they call a throwaway statement at the despatch box! It was because one of the Somerset MPs stood up and asked me if I didn't agree with him that it was a disgrace that he couldn't listen to three folk singers as opposed to two, and it was a kind of ... it was a throwaway remark, and afterwards I had a letter from some Dorset folk singers who said, "You're quite right, they are rubbish!" (laughter from Mike and Kim)

Let's turn back to the matter in hand. You've actually described the UK's licensing laws as archaic and at times wholly stupid. In one case there was a folk club that was shut down under the 'Two in a bar' rule and apparently six musicians were just tuning up at the same time before the session started and a council official who'd sneaked in to check up on the place thought that they were violating the law and closed the session down. Well, I've got to say whether it was jazz or whether it was folk music, it wouldn't matter, because that's hardly protecting our traditions and our culture is it? That's more like Stalinist Russia.

No, it's madness and it worries me a lot, actually. I think the number of venues are shrinking, not growing. You know, it's a very curious thing because music is such a very important part, not only of cultural expression but it's economically very, very important. It earns us a lot of money in terms of foreign currency, foreign earnings and so on and the very idea that you start to shrink the number of venues, well, it doesn't make any sense at all, besides the fact that we ought to be making sure that young musicians have got places to play anyway.

One of the places I want to move from is one that's very important to me and to a lot of people up here ... I'll give you an example: in the Sheffield area, the South Yorkshire area each Christmas, groups of people, all the villagers in some of the pit villages and what have you, would meet in their local pub and sing carols. They sing these traditional carols to slightly different tunes. Now, they are, to all intents and purposes, those are illegal gatherings of people. Surely, we can do something about that whereby people are not illegal in their own pubs, just singing for their own pleasure?

Well, I don't think it is illegal, actually, Mike, I'm not absolutely sure about this but I was very worried that inadvertently we would be indicting people who simply sang along or whatever and as you know, in Wales it happens all the time.

They have, they've shut down various sessions, they've been actually closed down by the local authority, they've sent people round and said, "You cannot sing in this bar, you've got to get out". What I want to ask you is, why should the government have such powers over the private individuals in a little boozier having a bit of a singsong?

I think, first of all, Mike, obviously we're not arriving at a kind of

MAGHULL DAY OF MUSIC

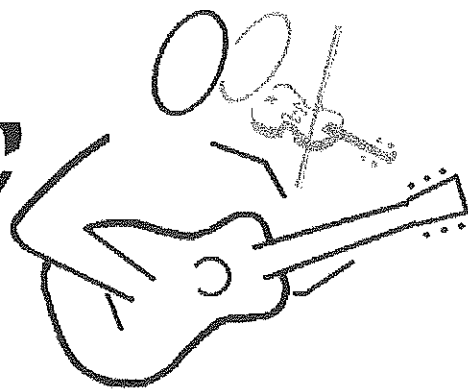
9th November 2002

Saturday 1pm to 11.30pm

Maghull Town Hall

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Merseyside



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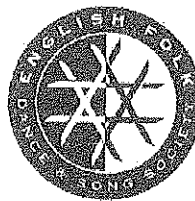
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fresh moment in history. What we've got at the moment is a crazy rule where you cannot have more than two musicians singing in a bar, playing in a bar, without an entertainment licence. And what we want to do is to have all of this covered by one new licence and it'll be for music or dancing or entertainment of any like kind, which is presented publicly for commercial purposes or for gain. So, in other words, you'd be felt to be a proper person to have a licence to sell alcohol and at the same time, you'd have a public entertainment licence. In a sense, we can't have it both ways. Either we're going to loosen up on this and allow more than two musicians or singers or whatever to perform in a pub or we're not and if we're going to do it we've then got to decide, are we going to have this as a kind of licensed activity? - which we think we should have because that's where you take the public along with you because you can reassure them that there will be a degree of control, that they're not going to be blasted out of their front rooms every evening - or else you have a kind of ad-hoc situation where maybe the situation could get out of control and you know, I've recently been in pubs where there's just been one guy and a bank of amplifiers and it's been pure misery for the boozers, let alone for the people who live nearby.

Kim, if I can just go on to some questions we've had sent in from listeners, very quickly, because I do realise you've got to get off to the house and various other things ... Roger Gall has emailed us to say, and I quote, "When you introduce this new licensing system, if pubs don't have an entertainment licence, will sessions and singarounds be banned?"

Yes, I suppose they would be. The landlord would need to get an entertainments licence to cover himself or herself ...

But this is not for gain, is it, you were talking about ...

Oh, I see, I am sorry, I'm sorry, I thought that you meant it would be professional musicians being paid ...

No, just sessions and singarounds, people just playing for their own fun.

No, they certainly wouldn't and I'm very keen that we should make sure that that facility is there. There shouldn't be a problem. As long as money isn't changing hands, then there's no reason why they should have to have a licence.

Right. Well, Keith Acheson writes in from Hertford to say how much he enjoys his singaround, singing songs of soldiering and seafaring, parting and ploughing, love and drink - he writes here - "No money changes hands, we enjoy some wonderful evenings. Why does English law criminalize this very English and harmless pastime?" I think you've already answered that - it does at the moment but you hopefully will make sure that it doesn't in future, is that right, the way I read it?

Yes, absolutely, and can I also say that if a licensee, a landlord or landlady, can get an alcohol licence, they will get a Public Entertainment Licence for free, so it's not going to cost them any more, so it's not going to put off people making venues available.

Great. And this is on the White Paper and this is going to be in the Queen's Speech, is it, in the next session of Parliament?

Yes, very much hoping that it will be. You can never tell and no minister can ever say that it's going to be in the Queen's Speech (laughs) ... I'm keeping my fingers crossed.

INTERVIEW WITH HAMISH BIRCHALL

MH: Hamish Birchall advises The Musicians' Union on public licensing and he joins me now from a studio in Broadcasting House. Hamish, could you just explain very briefly the problem behind this 'Two in a bar' rule?

HB: Well, as you said in your introduction, if you have more than two musicians in a bar, you have to get a special licence, which is called a Public Entertainment Licence.

And how much does that cost?

It varies enormously. If you were in Central London it might be £2000 or more pounds per year, if you were in a rural area it might be as low as £150 a year but that's only part of the cost because when you apply for the licence it triggers a whole new set of safety inspections and the discretionary conditions which the local authority can apply have quite significant cost implications of their own, like for example the requirement to install new toilets if you have more than two musicians. There are other examples ... the implications can be so severe that the venue decides not to apply.

So how do you feel this is affecting folk music, in your experience as an adviser to the Musicians' Union?

Because folk sessions traditionally take place in pubs, and local authorities over the last few years - I would say perhaps five to ten years - have been increasing their surveillance of non-licensed sessions, a lot of local authorities probably turned a blind eye but the squeeze on local authority finances has meant that if they think they can increase a bit of revenue from the licence fee, they'll take enforcement action.

But why should they have a right to license us, this is what gets me, is this a sort of Stalinist state we're talking about - Big Brother - do we need looking after so much?

I couldn't agree with you more and the Musicians' Union position on reform has been for many years that we think there should be an inbuilt permission in licensing for this type of premises for live music because separate legislation which already deals with safety and noise, we believe, is adequate to address the issue. I think there is a mindset actually, in licensing departments, that looks at the letter of the law and not the spirit of the law, enforces the letter of the law without regard for the implications culturally and socially.

Hamish, the minister Kim Howell says he doesn't need persuading that this law is, as he says, stupid and archaic. What would you personally like to see it replaced with?

We would like to see an automatic permission for live music in bars and pubs in England and Wales, subject to certain parameters, in other words a presumption in favour of live music built into the law. Unfortunately, I think what is being proposed by the government is rather the opposite, a presumption against the live music unless it is specifically asked for by the applicant.

So in other words, it should be more proactive, the very act of having licensed premises should license it automatically for live music, for the kind of things we're talking about.

Yes, that is a built-in recognition that a tradition exists and it needs to be cherished.

How much notice do you feel the government has been taking of the Musicians' Union?

I think, in recent months, much greater notice. Of course, the success of the Public Entertainment Licence Early Day Motion in the House of Commons put down by David Heath which I believe has over 150 MPs in support which puts it in the top fifty of over 1700 Early Day Motions, has perhaps led the government to realise that there may be more support out there for sensible reform than they had previously thought.

So if I understand rightly, what you're saying is if the government doesn't become proactive and give automatic rights for people to make music in a pub, if they say, "We expect you to apply for it", that automatically, in a way, makes illegal any kind of session in any pub of any size from the very small corner pub that I play in to the larger pub where the folk club is, they're automatically made illegal overnight?

Well, that's right, under the proposals as they stand, unless you had set out in your licence application - it's called an Operating Plan - concise details of the music you intend to provide, in the lifetime of the business, it'll be illegal unless the local authority has approved that first.

Thanks very much, Hamish Birchall, for talking to us tonight. That's Hamish Birchall, adviser to the Musicians' Union, especially on Licensing Law.

CONTACT DETAILS

Dr Kim Howells MP

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Hamish Birchall

Musicians' Union adviser on Public Entertainment Licensing reform; Tel: 0207 267 7700

P.S Don't forget Graham Dixon's excellent site on Starting a folk club and running one off events which includes information on Public Entertainment Licences; <http://members.fortunecity.com/soyouwanttorunafolknight/> and also look at www.troubleatmill.btinternet.co.uk

25 YEARS OF HOBGOBLIN

Pete and Mannie McClelland founded Hobgoblin Music in 1976 while they were searching for a concertina to play. Many other interesting instruments came to light, and the search grew into a business as they discovered they were not the only people who wanted to buy folk instruments, but couldn't find any. The early market stall in Crawley, and the barn were quickly outgrown. Hobgoblin has been based at its present address in Crawley since 1977.

In 1992, Hobgoblin opened a second branch in London. Since then, they have opened up branches in Bristol, Leeds, Manchester, Nottingham and Wadebridge. They hope to open more branches in the future in the pursuit of their aim to make real acoustic instruments as widely available as possible. The Crawley shop attempts to stock everything available mail order, as well as hundreds of second hand and one off items. I remember reviewing the Hobgoblin mail order catalogue quite a few years ago, and added to this they now have a thriving Internet business.

Hobgoblin has a strong presence round the Folk Festivals. There is always someone to help and advise and to talk to customers and so keep up to date with changing demands. To celebrate their silver jubilee they have issued a 20 track CD recorded by

past and present employees - a veritable who's who and what are they doing now.

Watch this space for a CD review (it was not available in time for our editorial deadline). If you would like a copy, log on www.hobgoblin.com or visit one of their shops. It costs £9.95. Alternatively you can log on to <http://www.hobgoblin.co.uk> to find details of a competition to celebrate the launch of the CD, to win a beautiful Gremlin Cutaway Electro Acoustic Guitar, or write to Hobgoblin Competition, PO Box 2522, Henfield, West Sussex BN5 9SN.

I would like to congratulate them on their success over the past 25 years. They have been regular advertisers in Folk North West for many years so please continue to give them your support. May the next 25 be even better.

Kath Holden

RESURRECTION AND MAINTENANCE OF OUR VALUABLE ASSETS

The extremely therapeutic and leisurely solitude of our beautiful canals

Due to the tireless endeavours of many enthusiasts, the once declining network of our country's canals has slowly but surely been thankfully resurrected. The onetime sight of smelly, overgrown watery thoroughfares allowed to deteriorate into a sadly neglected condition, is now a thing of the past - certainly in Cheshire. The amount of 'loving, tender care' administered by canal enthusiasts and the owners British Waterways, assisted by various other organisations such as the Inland Waterways Association, has brought about a thriving amenity for us all to enjoy.

I personally had never before experienced such beauty and splendour as afforded by this serene type of transport. However, the depletion of my life experience in this regard, was recently well and truly rectified.

On a bright, sunny September day I enjoyed a trip meandering along the tranquil waterways of the Bridgewater Canal, through the enchanting countryside of Cheshire.

Our 'voyage' commenced at Preston Brook basin, (you can see it from the M56 near Runcom) to the picturesque village of Lymm. I had been invited to join 'mine hosts', the crew of the "Rainbow's End", a colourful and well-maintained narrowboat owned by the - "Wirral Community Narrowboat Trust" (WCNT).

The Trust, (initially known as "The Wirral Narrowboat Association"), was formed in 1984 by the then Mayor of Wirral - Harry Deverill. A committee was formed and an appeal initiated, following which an order was placed for a narrowboat to be built at Monk's Ferry yard in Birkenhead. "Rainbow's End" - was launched in June 1987 and with excellent facilities its popularity soon began to grow. Due to the number of enthusiastic 'converts' created by "Rainbow's" luxurious trips, a second vessel came into being in 1993. Originally named the "Kaleidoscope" and recently renamed "Michael Hayes" after a benefactor, this vessel also owned by WCNT, joined her sister boat in providing 'addictive meandering pleasure' to various groups throughout the region. The Trust is a self-financing group of 50 or so fully trained volunteers who (by appointment only) ply the Shropshire Union and Bridgewater canals on a daily basis throughout the summer months.

On this day, my access to the vessel was not a problem as there was a ramp from the canal side and an electrically powered

lift to the cabin quarters. With a crew of three and eleven passengers, there was ample room for everyone, including this wheelchair bound 'scribe'. Throughout the day our caring hosts continually supplied us with copious amounts of tea and coffee, as the quiet thumping of the reliable diesel engine propelled the lengthy craft through the calm waters of the canal.

The enticingly snug confines of the 'lower deck' enabled those wishing to sit comfortably at tables in the spacious cabin to do so in luxury. Some preferred to lounge out on the foredeck at the bow and admire the wonders of Mother Nature as her beautiful, colourful scenery slid slowly past. I considered this blissful scenario to be nothing short of Utopia. It was certainly a paradise for an ardent ornithologist or a budding 'David Bailey', or just someone like myself who appreciates such wonderful peace and quiet. I was aghast at the sight of reclusive kingfishers diving for their aquatic feasts. Their display of unlimited colour was a truly fascinating scene. I could almost reach out and touch them. Beautifully gracious but cheeky swans with their cygnets and equally inquisitive ducks and drakes tried to 'blockade' our aquatic progress as they vied with each other for our breaded handouts. Although this was only a day trip I was totally under the anaesthetic of such waterborne enchantment.

I was also amazed to see that occupants of other vessels acknowledged us with a deal of enthusiasm. Even devoted anglers lifted their rods and lines to enable us to pass and offered warm greetings. Other anglers sitting at their 'pegs' during a keen angling contest did not seem at all perturbed at the interruption. I couldn't help but be impressed by the camaraderie and respect that prevails among canal users. Oh what a different life exists in this scenario, for all to enjoy.

Our outbound journey, interesting and engrossing as it was, eventually came to an end at lunchtime as we entered the centre of Lymm. This village is undoubtedly a 'jewel' in the crown of Cheshire. I disembarked and pushed my 'castored chariot' around town. A couple of us decided to sample the cuisine of the nearby "Spread Eagle" pub. This perfect little 'watering hole' is strongly recommended for its warm hospitality and excellent food. Eventually, with our hunger and thirst satisfied, we returned canal side to find that our vessel had, in our absence, been turned around by the crew. We were now about to 'set sail' for our homeport - Preston Brook.

Once again, but from a different perspective this time, I was to witness fascinating beauty and wildlife during our return trip. I spotted a large heron standing motionless in the shallow water near to the bank. This majestic, blue-feathered 'statue', remained 'rock still' as its beady eye monitored its prey beneath the surface. Then, with a movement quicker than the eye could take in, the bird selected, speared and devoured a luckless fish that had ventured too near the surface. The heron remained 'on station' as we glided past and turned its head to give us a cursory glance. I levelled my camera at this graceful creature, but as I did so its patience must have evaporated at my audacity. The bird spread its great wings and lifted itself 'up, up and away'. Thankfully however, I had managed to 'steal its image' in full flight.

But more about the boat itself - Such are the on-board facilities of "Rainbow's End" that residential trips of longer duration are also available. The facilities include overnight accommodation for twelve, wheelchair access, toilets, central heating, a fully fitted galley for hot meals, fridge, first aid kit, mobile phone for emergencies and even two cassette radios for entertainment. There is even a shower and toilet that can be used by disabled persons.

Crewing of both vessels is only carried out by mature,

experienced and fully trained volunteers, who willingly give up many thousands of hours of their own time each year in fulfilling the aims of this community facility. The crew on this day were Alf Cadwalader (skipper), Robert Jones and John Owen (an ex-police colleague of mine).

You would think such an excursion would cost a 'king's ransom'. This is not so. The whole trip cost us all just over £5 per head, plus the cost of our dinner at Lymm of course. User groups include Senior Citizen organisations, Nursing Home residents, Youth and Learning Needs groups and the disabled. My group were a mix of retired and serving colleagues. All were more than adequately catered for.

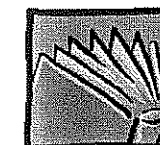
As a disabled and wheelchair bound person I can truly highly recommend such a beautiful and breathtaking excursion on the 'good ship - Rainbow's End'. I thank profusely the crew and my 'shipmates' and all those who made the day so memorable and enjoyable. We must do it again.

Should any organisation or group wish to avail themselves of the above facilities, merely contact Wirral Community Narrowboat Trust Ltd on 0151-357-1783 or John on 0151-678-9902.

John Owen

(Ed:- In the same theme, Rochdale Wildlife needs your help now, says the Waterways Trust. Endangered species that make their home in and around the Rochdale Canal will be put at risk unless the Waterways Trust can find the money to build a new canal-side reserve. The water vole, the great crested newt and the white clawed crayfish need urgent help if they are to survive. The Waterways Trust has plans to create a reserve for these creatures, which will draw more species, especially birds to the site. The new canal-side reserve will include special boardwalks and hides from which the wild life can be viewed. The Waterways Trust's donation hotline is 0845 0700 710.)

JOHN'S DIARY CHAT



Hello again. At the time of writing it is nearing the end of July and I am just recovering from a sequence of festivals at Chester, Middlewich and Brampton. They were all superb. Well done to the organisers.

First of all my apologies. What for I hear you cry? Well those of you who read my review of the Dunoon Folk in the Castle Festival in the last edition may have spotted my faux pas. 'Dunoon on the Firth of Forth'? 'I don't think so' - says you. OK so geography was not my favourite subject at school. It is of course on the Firth of Clyde. So with that out of the way lets get on to more interesting topics.

New Members

It is a great pleasure to announce that *Southport Arts Centre* has joined the Federation and with a goodly number of quality artistes appearing in the autumn period they are a very welcome acquisition to our listings. John Sprackland (Arts Marketing Manager) and Jake Roney (Programme Manager - ex Citadel) are the management.

Welcome to you both.

SOUTHPORT ARTS CENTRE

BOX OFFICE (01704) 540011

Friday 27 September

8pm Tickets: £8 (£6 concessions)

ELIZA CARTHY BAND

Southport Arts Centre's Folk Season kicks off with a totally unmissable all-acoustic performance from the young star of New British Folk and her sensational band. In recent years Eliza has toured extensively with her parents as Waterson:Carthy, as a duo with Nancy Kerr, with her own acoustic trio, and with her pop band to promote her album, *Angels & Cigarettes*, on the Warner Bros label. She now returns to her roots and her love of traditional music, by touring with a traditional band comprising Ben Ivitsky (fiddle & guitar), Martin Green (accordion & keyboards), Barnaby Stradling (acoustic bass) and Eliza (fiddle, mandolin, Lincolnshire bagpipes, vocals).



Friday 22

November

8pm

Tickets: £12 (£10 concs)

KATE RUSBY TRIO

Kate Rusby - guitar, vocals, John McCusker - fiddle, Andy Cutting - accordion

She's still only 20-something, but Kate Rusby can't be described as a 'rising star' anymore. Not when she's had three albums - *Hourglass*, *Sleepless* and *Little Lights* - selling like Yorkshire puddings. Not when she's been played on mainstream radio and established an ardent following, even among people who'd previously sworn blind they hated folk music. Not when she's had everyone from Bonnie Raitt and Richard Thompson to Andy Kershaw and Jo Whalley singing her praises. Not when she's topped folk and roots charts all over the place and headlined major festivals all over Europe...

"The brightest light in English folk music, Rusby is blessed with a delightful voice, and engaging, down-to-earth personality, and refreshing musical integrity"
Daily Telegraph

Saturday 28 September 8pm Tickets: £8 (£6 concessions)

'BOB DYLAN & THE HISTORY OF ROCK'N'ROLL': An Evening with author Michael Gray

A video-and-audio-illustrated talk by the acknowledged world authority on Bob Dylan - unquestionably one of the most significant artists of the twentieth century. *Song & Dance Man III: The Art of Bob Dylan*. Gray's massive, definitive work has earned exceptional reviews - 'magnificent' (Record Collector), 'overwhelming' (The Times), 'endlessly illuminating' (Rolling Stone) and 'essential' (Folk Roots). Michael Gray's talks are always lively, witty and acute, mixing surprising slices of music and rare video footage with a thoroughly entertaining, fresh account of music history and Dylan's part in it.



Thursday 17 October

8pm Tickets: £8 (£6 concessions)

COLIN REID TRIO

"A new acoustic guitar hero" Robin Denselow, The Guardian

"Colin reminds me of myself and John Renbourn fused together"
Bert Jansch

Belfast-born Colin Reid draws on a wide range of influences - blues, jazz, folk, country and classical - to create a powerful, sensitive and universally involving sound on his acoustic guitar.

The Colin Reid Trio features Colin on guitar, Becky Joslin on cello and Oleg Ponomarev on violin.

Saturday 7

December

8pm

Tickets: £10 (£8 concs)

Folkworks presents

ENGLISH ROOTS

featuring

Waterson:Carthy, Chris Wood, Robert Harbron and Dog Rose

An astounding line-up, representing three generations of musicians, come together to celebrate the English Tradition...

Waterson:Carthy comprising **Martin Carthy** - for 40 years the most influential folk musician in Britain; the unique voice of **Norma Waterson**; daughter **Eliza Carthy**; multi-instrumentalist and singer **Tim van Eyken**, winner of the first BBC Radio 2 Young Folk award in 1998...

Chris Wood, fiddle player and singer who has long championed the cause of English music...

Robert Harbron, perhaps the foremost concertina player of his generation... **Dog Rose**, the young Colswold Morris dance team, once described as 'sex on legs', who will dispel all stereotypes about this much maligned, but actually highly athletic, dance form.

NORTH WEST FEDERATION OF FOLK CLUBS

Club Name	Time	Venue	Organiser	Tel.No.
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington	Box Office	01254 380293
Alison Arms	8:30 PM	The Alison Arms, Preston Rd, Coppull Moor, Nr Chorley	Hilda Foy	01257 792246
Biddulph	8:30 PM	The Biddulph Arms, Congleton Road, Biddulph, Stoke-on-Trent	Eric Cox	01782 514896
Blackburn	8:30 PM	Fleece Inn, Penny Street, Blackburn	Brian Kirkham	01254 720745
Bluecoat Arts Centre	8:00 PM	Bluecoat Chambers, School Lane, Liverpool, L1 3BX	Box Office	0151-707-9393
Bothy	8:00 PM	Blundell Arms, 34 Upper Aughton Road, Birkdale, S'port, PR85ND	Clive Pownceby	0151-924-5078
Brewery Arts Centre	8:30 PM	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539 725133
Broken Token (ends Sept 11)	8:15 PM	The Globe Inn, High Street, Standish	Ken & Angie Bladen	01257 263678
Broken Token (starts Oct 2)	8:00 PM	The Eagle & Child, Bispham Green, Nr Mawdsley	Ken & Angie Bladen	01257 263678
Buffet Bar	9:00 PM	Platform 1, Stalybridge Rail Station, Stalybridge	Jim Schofield	01457 833897
Burnley	8:30 PM	Waggon & Horses Inn, Colne Rd, Brierfield	Phyl Watson	01282 774077
Carlisle Folk & Blues	8:00 PM	The Coach House, Heads Nook, Carlisle	Ken & Sue Bradburn	01228 670580
Citadel Arts Centre	8:00 PM	Waterloo Street, St Helens, WA10 1PX	Box Office	01744 735 436
Clarence	8:30 PM	The Clarence, Preston New Road, Blackpool	Ann Green	01772 683027
Conwy	8:30 PM	The Malt Loaf, Rosehill Street, Conwy	Denis Bennett	01492 877324
Cross Keys	9:00 PM	Running Hill Gate, Uppermill, Near Oldham	Jim Schofield	01457 833897
Falcon	9:00 PM	The Falcon Hotel, Hardhorn Way, Poulton-le-Fylde	Pete Skinner	01253 301483
Farmers Arms	8:30 PM	Hillbark Road, Frankby, Wirral	Alison Parker	0151-648-4444
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Dave Ryan	01253 876351
Folk at the Flying Picket	8:30 PM	The Flying Picket, Hardman Street, Liverpool	Christine Jones	0151-709-3336
Folk at the Manor	8:30 PM	The Manor Club, Withens Lane, Wallasey	Roger Parker	0151-638-1987
Folk at the Prospect	8:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Roger Hanslip	01928 731567
Furness	8:30 PM	The Cavendish Arms, Market Place, Dalton-in-Furness, Cumbria	George Birkby	01229 463284
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Houghton	Graham Dixon	01254 853929
Hale & Hearty	8:30 PM	The Kings Arms, Hale, nr. Minethorpe, Cumbria	Frank Lewis	01524 734440
Howcroft Inn	8:30 PM	The Howcroft Inn, 36 Pool Street, (off Vernon St), Bolton, BL12JU	Ron Callow	01606 863283
Jonkers	7:45 PM	Jonkers Restaurant, 9 Chapel Street, Liangollen, LL20 8NN	John Spicer	01978 861158
Kings Arms	8:30 PM	The Kings Arms, Delph Lane, Haskayne	Sue Howard	0151-526-9927
Leigh	8:00 PM	Conservative Club, Railway Road, Leigh	Pauline Dowsett	01942 604603
Liverpool	8:45 PM	The Ship & Mire, Dale St, Liverpool	Helen Hebden	0151-727-0088
Maghull	8:30 PM	Maghull Community Ass'n, Green Lane, L'pool Rd North, Maghull	Joe Ryan	0151-531-9273
Mr Kite Benefits	8:00 PM	c/o 24 Acorn Close, Leyland, Lancashire, PR25 3AF	Steve Henderson	01772 621411
Northwich	8:30 PM	Harlequin Theatre, Queen St, Northwich	John Booth	01606 79356
Open Door	8:45 PM	The Bull's Head, Oldham Road, Failsworth, Manchester	Pauline Westall	0161-681-3618
Oswaldtwistle	8:30 PM	St Mary's Parish Centre, Lock Street, Oswaldtwistle	Dylan Owen	01254 390391
Parkgate	8:15 PM	The Boathouse, 1 The Parade, Parkgate, Wirral	Eddie Morris	0151-677-1840
Platform	8:00 PM	The Platform, Station Buildings, Central Promenade, Morecambe	Box Office	01524 582803
Playhouse 2	8:30 PM	Newtown Street, Shaw, Oldham OL2 8NX	Barrie Cottam	01706 663117
Porkies	8:30 PM	Royal British Legion, Georges Road West, Poynton, Cheshire	Dave Hughes	01625 430149
Preston	8:30 PM	Moorbrook Inn, North Road, Preston	Rob Malaney	01257 231463
Railway	8:30 PM	Railway Hotel, Mill Lane, Heatley, Lymm, Cheshire	Don Davies	0161-432-4317
Red Bull	8:30 PM	The Red Bull, Hilgate, Stockport	Peter Hood	0161-432-4142
Rhyl	8:30 PM	Costigan's Pub, Bodfor Street, Rhyl	Darryl Moorley	01745 353859
Ring 'O' Bells	8:30 PM	Ring 'O' Bells, Farnworth Street, Pit Lane, Widnes, Cheshire	Jean Finney	0151-424-3672
Room at the Back	8:45 PM	The Railway Inn, Parbold, Wigan WN8 7PG	Seth Holden	01257 463766
Ruthin Acoustic Music	8:30 PM	The White Horse, Llanfair DC, near Ruthin, Denbighshire	Campbell Finnie	01824 750730
SAFRA Night	8:30 PM	The Wagon Inn, High Street, Uppermill, Oldham	Ali O'Brien	01457 870391
Second Friday	8:30 PM	Servite Parish Centre, Cavendish Road, Sedgely Park, Prestwich	Bill Smethurst	0161-796-0698
Southport Arts Centre	8:00 PM	Lord Street, Southport, PR8 1DB	John Sprackland	01704 540011
St Annes Acoustic Roots	8:30 PM	Civil Service Sports & Social Club, Shepherd Road, St Annes	Sue Arrow	01253 721503
Standish	8:15 PM	St Wilfrid's Parish Centre, Standish, Nr Wigan	Dave Jones	01254 54877
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton	Ged Todd	01942 811527
Triton	8:30 PM	Aigburth Peoples Hall, Aigburth Vale, Liverpool	Barry Meyer	0151-733-4159
Urmston Acoustics	8:30 PM	The Fox & Hounds, Woodsend Road, Flixton	Martin Kavanagh	0161-748-5497
Walton (Friday/Sunday)	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151-474-0979
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty	01257 230508
Wigan (Fox & Goose)	9:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn	01942 321223
Wigan (7 Stars)	9:00 PM	Seven Stars Hotel, Seven Stars Bridge, Walgate, Wigan	Joan Blackburn	01942 321223
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coan	01772 452782
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham	Ian Chesterman	01978 357307

SEPTEMBER DATES			
(NB: Always check with club organisers before travelling)			
SUNDAY	1ST SEPTEMBER	8TH SEPTEMBER	15TH SEPTEMBER
Accrington Town Hall			BERNARD WRIGLEY & OLDHAM TINKERS
Bothy -- Birkdale, Southport	closed	GRACE NOTES	Singers Night
Folk at the Manor -- Wallasey	Singers Night		ELBOW JANE
Open Door -- Failsworth	Singaround		GEOFF HIGGINBOTTOM
Walton -- Liverpool	Singers Night		Singers Night
Wooden Horse -- Rainford Junction	Singers Night		Singers Night
MONDAY			
Conwy -- Malt Loaf	Singers Night		16TH SEPTEMBER
Farmers Arms -- Frankby	Singers and Musicians		STEVE & KRISTI NIEBEL
Prospect -- Weston Village	Singers Night	MUNDY & TURNER	Singers and Musicians
Red Bull -- Hillgate, Stockport	Singers Night		Singers Night
Room at the Back -- Parbold	Singers Night		Singers Night
Swinton -- White Lion	Singers Night	NICK DURHAM & HUW CHIDGEY	Singers Night
Triton - Aigburth, Liverpool	Singaround		Singaround
TUESDAY			
Furness -- Dalton in Furness			17TH SEPTEMBER
Howcroft Inn -- Bolton			Singers Night
Jonkers -- Llangollen			Singers Night
Liverpool -- Ship & Mitre			KATE HOWDEN/PAUL JONES
Maghull -- Green Lane			Singers Night
Ring O' Bells -- Widnes			Singers Night
St Anne's Acoustic Roots - St Annes			THE COOLEYS
Urmston Acoustics -- Flixton			Open Session
Wigan -- Fox & Goose			Open Session
WEDNESDAY			
Alison Arms -- Coppull Moor			18TH SEPTEMBER
* & ** Biddulph @ Sandbach School			Singers Night
Blackburn -- Fleece Inn			MADDY PRIOR & the CARNIVAL BAND
Broken Token -- The Globe, Standish			Singers Night
Burnley -- Brierfield			Singers Night
Clarence -- Blackpool (formerly Hole-in-One)			Singers Night
Cross Keys -- Uppermill			MARTIN CARTHY MIKE & NORMA WATERSON
Falcon -- Poulton-le-Fylde			Singers and Musicians
Flying Picket - Liverpool			JEZ LOWE & THE BAD PENNIES
			MUNDY & TURNER
			Singers Night
			Singers Night
			11TH SEPTEMBER
			Singers Night
			Singers Night
			10TH SEPTEMBER
			Singers Night
			Singers Night
			9TH SEPTEMBER
			Singers Night
			Singers and Musicians
			MUNDY & TURNER
			Singers and Musicians
			8TH SEPTEMBER
			GRACE NOTES
			Singers Night
			Singers Night
			22ND SEPTEMBER
			BILL JONES TRIO
			MARTIN CARTHY
			Singers Night
			Singers Night
			Singers Night
			23RD SEPTEMBER
			Singers Night
			Singers and Musicians
			DEBBIE McCLATCHY
			Singers Night
			MAURICE DICKSON
			Singers Night
			Singaround
			24TH SEPTEMBER
			Singers Night
			KIMIN
			Singers Night
			Singers Night
			Singers Night
			25TH SEPTEMBER
			Open Session
			Singers Night
			Singers Night
			Open Session

WEDNESDAY (cont'd)	4TH SEPTEMBER	11TH SEPTEMBER	18TH SEPTEMBER	25TH SEPTEMBER
Kings Arms -- Haskayne	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull -- Hillgate		Music Session - English		
THURSDAY				
Biddulph -- Biddulph Arms	JEZ LOWE		TOMMY SANDS	
Fleetwood -- Steamer Hotel	Folk in the Lounge		Singers Night	Singers Night
Gregson Lane -- Houghton	Singers Night		Singers Night	Singers Night
Parkgate - The Boathouse				ROBIN LAING
Railway -- Heatley, Lymm	Singers Night	REAL TIME (K. Speirs, J. Dinning, J. Wright)	Singers Night	GEORGE BAROWSKI
Ruthin Acoustic -- Llanfair DC	Singers Night	Singers Night	Singers Night	MIKE SILVER
Wigan -- Seven Stars	Singaround	Singaround	Singaround	Singaround
Wrexham -- Nags Head	SOLAN		Singers Night	
FRIDAY				
Carlisle Folk & Blues -- Carlisle	6TH SEPTEMBER	13TH SEPTEMBER	20TH SEPTEMBER	27TH SEPTEMBER
Hale & Hearty -- Hale, Cumbria	JAMES KEELAGHAN	THE PAPERBOYS	Singers Night	NEBULA (Bram Taylor Band)
Leigh -- Conservative Club, Railway Road	Singaround		Singaround	
** Northwich @ Davenham Players Theatre	Singers Night + Iain Bowley			MUNDY & TURNER
Northwich @ Harlequin Theatre				STRAWBS (ACOUSTIC)
Playhouse 2 -- Shaw, Oldham				Singers and Musicians
Porkies -- Poynton	BERNARD WRIGLEY			Singers Night
Preston -- Moorbrook Inn	Singers and Musicians			Singers Night
Rhyl -- Costigan's Pub	Singers Night			HARVEY ANDREWS
SAFRA Night -- Uppermill	GEOFF HIGGINBOTTOM			28TH SEPTEMBER
Second Friday - Prestwich	Singers, Musicians, Poetry, Stories			Singers Night
Southport Arts Centre (new venue to FNW)	CLOSED UNTIL 2003			ELIZA CARTHY BAND
Walton -- Liverpool	Singers Night			Singers Night
Westhoughton -- Golf Club				COL CANNON
SATURDAY				21ST SEPTEMBER
Buffet Bar -- Stalybridge Rail Station - Singers Night	7TH SEPTEMBER	14TH SEPTEMBER	21ST SEPTEMBER	Singers Night
* & ** Carlisle Folk & Blues @ Stanwix Arts Centre	Singers Night	Singers Night	Singers Night	Singers Night
Carlisle -- (NB: on 28/09/02 only)	(CLIVE GREGSON - KRISTINA OLSEN - JEZ LOWE - KIRSTY MCGEE)			SONGWRITERS IN THE ROUND*
Oswaldtwistle -- St Mary's Parish Centre	Singers Night			
Playhouse 2 -- Shaw, Oldham	ANTHONY JOHN CLARKE			
* Porkies -- Poynton				EMAN CARRUTHERS
Southport Arts Centre (new venue to FNW)				BOB DYLAN & HISTORY OF ROCK N ROLL
Standish				

Note: * = Not the usual club night ** = Different venue

OCTOBER (+ end of Sept) DATES					
(NB: Always check with club organisers before travelling)					
	29TH SEPTEMBER	6TH OCTOBER	13TH OCTOBER	20TH OCTOBER	27TH OCTOBER
Accrington Town Hall		CARA DILLON	JOHN WRIGHT BAND		
Bothy	GEORGE & GILL PECKHAM	ROBB JOHNSON	Singers Night	TH ANTIQUE ROADSHOW	Singers Night
Folk at the Manor		Singers Night	Singers Night	BRAM TAYLOR	Singers Night
Mr Kite Benefits (St Michael's)	"SONGWRITERS IN THE ROUND"		SHOW OF HANDS		CHRIS WHILE, JULIE MATTHEWS & EMILY SLADE
Mr Kite Benefits -- St Bede's Club, Clayton-Le-Woods (27th Only)				EXTRAVAGANZA 3 (MARTIN CARTHY, ROAM BUZZ COLLINS)	Singaround
Open Door	Singaround	Singaround	Singaround		Singers Night
Walton	Singers Night	Singers Night	Singers Night	JEZ LOWE	Singers Night
Wooden Horse	HILARY SPENCER				Singers Night
MONDAY	30TH SEPTEMBER	7TH OCTOBER	14TH OCTOBER	21ST OCTOBER	28TH OCTOBER
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Farmers Arms	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Prospect	GEORGE HIGGINBOTTOM				Singers Night
Red Bull	Singers Night	Singers Night	Singers Night		Singers Night
Room at the Back	Singers Night	Singers Night	Singers Night		Singers Night
Swinton	Singers Night	JIM MALCOLM			ANTHONY JOHN CLARKE
Triton	Singaround	Singaround	Singaround		Singaround
TUESDAY	1ST OCTOBER	8TH OCTOBER	15TH OCTOBER	22ND OCTOBER	29TH OCTOBER
Furness	Singers Night	Singers Night		tba	
Howcroft Inn	JON HARVISON			LOCTUPTOGETHER	
Jonkers	KIERAN HALPIN	WILLOUGHBY & CRAIG	CLIVE GREGSON		STEVE TILSTON
Liverpool	Singers Night	Singers Night	Singers Night		Singers Night
Maghull	Singers Night	BRASS TACKS			Singers Night
Ring O'Bells	JOE STEAD	TAGGART & WRIGHT			Singers Night
St Anne's Acoustic Roots	Open Session	HOWDEN JONES / TAFFINDER		Open Session	Open Session
Urmston Acoustics	Singers Night				Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night		Singers Night
WEDNESDAY	2ND OCTOBER	9TH OCTOBER	16TH OCTOBER	23RD OCTOBER	30TH OCTOBER
Alison Arms	Singers Night	Singers Night	Singers Night		Singers Night
Blackburn	Singers Night	Singers Night	Singers Night		Singers Night
Broken Token, Bispham Gn	BERNARD WRIGLEY				Singers Night
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	JAMES FAGAN & NANCY KERR	Visit from MAGHULL FC	CHRIS WOOD & ANDY CUTTING	BY REQUEST	OLDHAM TINKERS
Cross Keys			JIM MALCOLM	CLIVE GREGSON	ROCKY MOUNTAIN FLOUGHBOYS
Falcon	Singers Night	Singers Night	Singers Night		Open Mic. - PA provided
Flying Picket	Singers Night	Singers Night	Singers Night		Singers Night
Kings Arms	Singers Night	Singers Night	Singers Night		Singers Night
Red Bull		Music Session - English			

	3RD OCTOBER	10TH OCTOBER	17TH OCTOBER	24TH OCTOBER	31ST OCTOBER
THURSDAY	3RD OCTOBER	10TH OCTOBER	17TH OCTOBER	24TH OCTOBER	31ST OCTOBER
Biddulph	MUNDY & TURNER	MIAMH PARSONS			
** Biddulph @ Biddulph Town Hall			SHOW OF HANDS		
* Cross Keys			CLIVE GREGSON		
Fleetwood	Folk in the Lounge	Singers Night	Singers Night		Singers Night
Gregson Lane	Singers Night	JON HARVISON	Singers Night		KEN NICOL
Parkgate					JEREMY TAYLOR
Railway	Singers Night	ROBIN LAING	Singers Night	EMILY SLADE	Singers Night
Ruthin Acoustic Music	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Southport Arts Centre (new venue to FNW)			COLIN REID TRIO		
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	WILLOUGHBY & CRAIG				
FRIDAY	4TH OCTOBER	11TH OCTOBER	18TH OCTOBER	25TH OCTOBER	1ST NOVEMBER
Brewery Arts Centre		LENINGRAD COWBOYS			SHOW OF HANDS
Carlisle Folk & Blues	WILLOUGHBY & CRAIG	MIAMH PARSONS			Guest tbc
Citadel Arts Centre	"SONGWRITERS IN THE ROUND"	(CLIVE GREGSON - KRISTINA OLSEN - JEZ LOWE - KIRSTY MCGEE) NB: on 4/10/02 only			
Hale & Hearty	Singaround		Singaround		Singaround
Leigh			LES BARKER		
Mr Kite Benefits @ St Bede's Club, Clayton-Le-Woods		FRED EAGLES SMITH / ROD PICOTT			Singers Night
Northwich	Singers Night	KEN NICOL	Singers Night + Terry Jones	VIN GARBUTT	
** Northwich @ Davenham Theatre			RALPH McTELL		
Platform				SHOW OF HANDS	
Playhouse 2	KEITH DONNELLY				WINTER WILSON
Porkies	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Preston	Singers Night	Singers Night	Singers Night	WILLOUGHBY & CRAIG	Singers Night
Rhyl		Singers, Musicians, Poetry, Stories			
SAFRA Night	Singers Night	Singers Night	Singers Night		Singers Night
Walton		MAXIE & MITCH	COOPER, BOYES & SIMPSON	RISKY BUSINESS	THE DOONAN FAMILY BAND
Westhoughton	LUCY KAPLANSKY	12TH OCTOBER	19TH OCTOBER	26TH OCTOBER	2ND NOVEMBER
Buffer Bar	5TH OCTOBER	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre	BBC RADIO 2 YOUNG FOLK AWARDS				
Citadel Arts Centre		THE DYLAN PROJECT			
* Open Door		EXTRAVAGANZA 3 (WILLOUGHBY & CRAIG, BILL CADDICK, PETE COE)			
Oswaldtwistle					
Platform	Singers Night				Singers Night
Playhouse 2	FERNHILL				COLVIN & GUARMBY STANLEY ACCRINGTON
Standish					
* Westhoughton	LUCY KAPLANSKY				

Note: * = Not the usual club night ** = Different venue

NOVEMBER (into Dec) DATES					
(NB: Always check with club organisers before travelling)					
	3RD NOVEMBER	10TH NOVEMBER	17TH NOVEMBER	24TH NOVEMBER	1ST DECEMBER
SUNDAY					
Accrington Town Hall			DICK GAUGHAN	GRAOBH RUA	
* & ** Biddulph-Daneside Theatre	RALPH Mc TELL				ROY BAILEY
Bothy	STEVE TILSTON	Singers Night	JOHN PEARSON	WOODEN HORSE @ BOTHY	Singers Night
Folk at the Manor	Singers Night	Singers Night	SAD PIG		ST AGNES FOUNTAIN
Mr Kite Benefits @ St Bede's Club, Clayton-Le-Woods	Singers Night	Singers Night		SARA GREY	Singaround
Open Door	Singaround	Singaround	COOPE BOYES & SIMPSON		
Platform		Singers Night	Singers Night		Singers Night
Walton	Singers Night	MIKE NICHOLSON	Singers Night	Cloaked WOODEN HORSE @ BOTHY	Singers Night
Wooden Horse	Singers Night	11TH NOVEMBER	18TH NOVEMBER	25TH NOVEMBER	2ND DECEMBER
MONDAY	4TH NOVEMBER			ST AGNES FOUNTAIN	
* & ** Biddulph @ Sandbach School	Singers Night		PROVIDENCE		Singers Night
Conwy	Singers and Musicians	Singers and Musicians	Singers and Musicians		Singers and Musicians
Farmers Arms	Singers Night	MIKE NICHOLSON	Singers Night		Singers Night
Prospect	Singers Night	Singers Night	Singers Night		Singers Night
Red Bull	Singers Night	Singers Night	Singers Night		Singers Night
Room at the Back	Singers Night	DEREK GIFFORD	Singers Night	KENNY SPEIRS & JOE WRIGHT	Singers Night
Swinton	Singers Night	Singaround	Singaround		Singaround
Triton	Singaround	5TH NOVEMBER	12TH NOVEMBER	19TH NOVEMBER	26TH NOVEMBER
TUESDAY	5TH NOVEMBER				3RD DECEMBER
Furness		Singers Night			
Howcroft Inn		LYNNE & BARRIE HARDMAN		Guest tba	
Jonkers		JOE BROUGHTON & KEVIN DEMPSEY		HELEN WATSON	
Liverpool	Singers Night	Singers Night	ROCKY MOUNTAIN PLOUGHBOYS	Singers Night	Singers Night
Maghull	Singers Night	Singers Night	Singers Night		Singers Night
Ring O' Bells	THOMAS FAIRBAIRN & LEAM ROBINSON	Singers Night	Singers Night	TOM FRANCIS & AILSA BOOTH	Singers Night
St Anne's Acoustic Roots	Open Session	Open Session	DAVE GIBB	Open Session	Open Session
Urmston Acoustics	Singers Night	Singers Night	Singers Night		Singers Night
Wigan (Fox & Goose)	Singers Night	13TH NOVEMBER	20TH NOVEMBER	27TH NOVEMBER	4TH DECEMBER
WEDNESDAY	6TH NOVEMBER				
Alison Arms	Singers Night	Singers Night	Singers Night		Singers Night
Brewery Arts Centre					DAVE SWARBRICK & SIMON NICOL
Blackburn	Singers Night	Singers Night	Singers Night		Singers Night
Broken Token, Bispham Gn	CUCKOO OAK	Singers and Musicians	Singers and Musicians		GUEST tba
Burnley	Singers and Musicians	Singers and Musicians	JOE BROUGHTON & KEVIN DEMPSEY	KATE CAMPBELL	Singers and Musicians
Clarence	WITCHES of ELSWICK	RISKY BUSINESS			HIS WORSHIP & THE PIG

	6TH NOVEMBER	13TH NOVEMBER	20TH NOVEMBER	27TH NOVEMBER	4TH DECEMBER
WEDNESDAY (cont'd)					
Cross Keys	JEREMY TAYLOR		KATHRYN ROBERTS & SEAN LAKEAMAN	ALISTAIR RUSSELL	JEZ LOWE & THE BAD PENNIES
Falcon	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided	Singers Night
Flying Picket	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull		Music Session - English			
THURSDAY	7TH NOVEMBER	14TH NOVEMBER	21ST NOVEMBER	28TH NOVEMBER	5TH DECEMBER
Biddulph	ARTISAN		BOB FOX		REAL TIME (K. Speirs, J. Dinning, J. Wright)
** Biddulph @ Biddulph Labour Club					
Fleetwood	Folk in the Lounge	CHRIS WHILE & JULIE MATTHEWS			
Gregson Lane		Singers Night	GEOFF HIGGINBOTTOM		
Parkgate		Singers Night		Gus tba	
Railway	HUW WILLIAMS & CRASDANT	Singers Night	ALLAN TAYLOR	Singers Night	MARTYN WYNDHAM - READ
Ruthin Acoustic Music	NICK HARPER	Singers Night	Singers Night	JACKIE LEVEN	Singers Night
Wigan (Seven Stars)	Singaround	Singaround	Singers Night	Singaround	Singaround
Wrexham	BRAM TAYLOR				KIERAN HALPIN
FRIDAY	8TH NOVEMBER	15TH NOVEMBER	22ND NOVEMBER	29TH NOVEMBER	6TH DECEMBER
Bluecoat Arts Centre		MARTIN SIMPSON			
Carlisle Folk & Blues		HO OVER THE DOG		CHRISTINE COLLISTER	
Hale & Hearty		Singaround			Singaround
Leigh			VICKIE CLAYTON		
Mr Kite Benefits @ St Bede's Club					
Clayton-Le-Woods	KATY MOFFATT		KATE CAMPBELL		
Northwich	KATHRYN ROBERTS & SEAN LAKEAMAN	TICH FRIER	Singers Night	KIERAN HALPIN	Singers Night
Platform			CHRISTINE COLLISTER	LINDISFARNE	
Porkies	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	CHRISTINE COLLISTER
Preston	Singers Night	Singers Night	Singers Night	WIZZ JONES	Singers and Musicians
Rhyl	Singers, Musicians, Poetry, Stories				Singers Night
SAFRA Night	Singers, Musicians, Poetry, Stories				
Southport Arts Centre (new venue to FNW)	Singers Night	Singers Night	KATE RUSBY TRIO		Singers Night
Walton	ALLAN TAYLOR	CHRIS WHILE & JULIE MATTHEWS	Singers Night		Singers Night
Westhoughton			REAL TIME (K. Speirs, J. Dinning, J. Wright)	THE McALMANS	KEITH HANCOCK
SATURDAY	9TH NOVEMBER	16TH NOVEMBER	23RD NOVEMBER	30TH NOVEMBER	7TH DECEMBER
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Citadel Arts Centre	NICK HARPER				
Oswaldtwistle					
Platform		E2K	TICKLED PINK		
Playhouse 2					
Southport Arts Centre NB: 7/12/02 only:-					
Standish	MAURICE DICKSON		WATERSON-CARTHY, CHRIS WOOD, ROBERT HARBORN & DOG ROSE =		'ENGLISH ROOTS'

Note: * = Not the usual club night ** = Different venue

**ADVANCE DATES FROM
DECEMBER 2002**

Biddulph
Dec 19 Christmas Party

Bothy
Dec 8 Robin Laing Dec 15 3rd Annual BOTHY FOLK Reunion
Dec 22 The Office Party Dec 29 Closed

Carlisle Folk & Blues
Dec 13 Last Night's Fun

Citadel
Dec 14 Family Mahone

Folk at the Manor
Dec 15 Tom Topping Band

Folk at the Prospect
Dec 9 Stanley Accrington Jan 20 Derek Gifford
Feb 10 Graham & Eileen Pratt

Hale & Hearty
Dec 20 Singaround

Howcroft Inn
Dec 10 Staff Fold Christmas Do Jan 21 Eddie McGuirk

Leigh
Oct 26 nb: THIS CONCERT DOES NOT APPEAR IN THE
CENTRE PAGES:- Oldham Tinkers & Calico @ St Joseph's
Hall, Chapel Street Leigh - tel.no. 01942-604603
March 22 "Joe's Night" (proceeds to Cancer Research)
Calico, Bram Taylor Band, Pennygate & Woodend @ St
Joseph's Hall - above

Maghull
Dec 10 John Wright & Maartin Allcock

Northwich
Dec 13 Singers Night @ Davenham Players Theatre
Dec 20 Singers Night Dec 27 Singers Night Jan 10 Red 10

Open Door
Dec 8 Singaround Dec 15 Singaround
Dec 22 Christmas Party with Rocky Mountain Ploughboys
Dec 29 Singaround Jan 5 Singaround

Playhouse 2
Dec 20 St Agnes Fountain Jan 11 Rocky Mountain
Ploughboys, Joe Broughton & Kevin Dempsey
Feb 8 Bopp March 9 Little Johnny England
March 28 Jenny Crook & Henry Sears
April 26 Kiki Dee & Carneio Luggeri May 10 Flook

Rhyl
Dec 13 Kenny Speirs

Ruthin
Jan 30 Joe Broughton & Kevin Dempsey

Southport Arts Centre
Feb 5 Fairport Convention Mar 8 Tommy Emanuel
Mar 21 Juan Martin & Air O Puro April 12 Blue Tapestry

St Anne Acoustic Roots
Dec 10 Open Session Dec 17 Bandersnatch Dec 24 Closed

The Clarence
Dec 11 John Wright & Maartin Allcock Dec 18 Strawhead
Dec 29 Ken Nicol

The Railway
Dec 12 Singers Christmas Party Dec 19 Garva

Westhoughton
Dec 6 Keith Hancock then closed until Jan 10 Jez Lowe &
the Bad Pennies Jan 24 John Wright Band (ticket only)
Jan 31 Anthony John Clarke
Feb 7 John Tams and Barry Coope plus Special guest
Graeme Taylor (ticket only) Feb 14 Vin Garbutt (ticket only)
Feb 28 Brian Willoughby & Cathryn Craig

Wooden Horse
Dec 8 His Worship & the Pig Dec 22 Christmas Party Night
Jan 19 Risky Business Feb 16 Jane & Amanda Threlfall,
Martin Ellison & Roger Edwards March 16 Hughie Jones



BIDDULPH - Liz Holland, Jeff Parton,
His Worship and the Pig

BLACKBURN - Flatbroke

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

BROKEN TOKEN - Gill Coyne, Mark Dowding, Tom & Ann,
Angie Bladen

BURNLEY - Brillig, Korrigan

CLARENCE - Liz Moore & Sue Bousfield, Andrew Green,
Rebecca Green, Ross Campbell

FALCON - John Bond, Clansfolk

FARMERS ARMS - Fickle Finger

FLEETWOOD - Spitting on a Roast

FOLK AT THE FLYING PICKET - Chris & Hughie Jones,
Bernie Davis, Brian Ferguson, Lennie Cruikshank,
Shirley Peden

FOLK AT THE MANOR - Gill & George Peckham,
Roger Parker, Bill & Co, Marje Ferrier

FOLK AT THE PROSPECT - Chris Hanslip,
Carol & John Coxon, Dave & Cheryl

GREGSON LANE - Trouble at Mill, Celtic Fringe

HALE & HEARTY - Frank & Sheila Lewis, Steve Black,
Bob Hellon, Dave Summers, Gill Turner, Ken Lawson,
Roy Wilcock & Bridget Guest, John Hodgson,
David Littlewood, Roy Adams, David Hall

HOWCROFT INN - Ron Callow, Mick Unsworth (Micron)

MAGHULL - Joe Ryan, Tony Gibbons, Loctuptogether,
Bob Tyrer, Clover, Paul Robinson, Joan Gallimore,
Back in Business, Jane Day, Jill Fielding

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 (Dave Hughes & Judy Hancock)

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

RAILWAY - Heather and Don Davies, Trevor Morton,
Rick & Lesley Nelson, Bernard Cromarty

RED BULL - Peter Hood/Linda Edwardes,
Peter Fox/Anne Yates, Ged Derby, Pete Farrow
Pete Roberts, Jim Embleton, John Ashurst (poet)

RING O'BELLS - Jean Finney, Jean Crompton, Chris Roach,
Peter Cheetham, Ian Hare, Jan McNicholl
Stan Hesketh

SAFRA - Geoff Miller, Ali O'Brien, Dave Fieldhouse

SECOND FRIDAY - Redmayne

TRITON - Bob Tyrer, Norbert Hulmes, Frank Jenkinson

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

WESTHOUGHTON - Auld Triangle

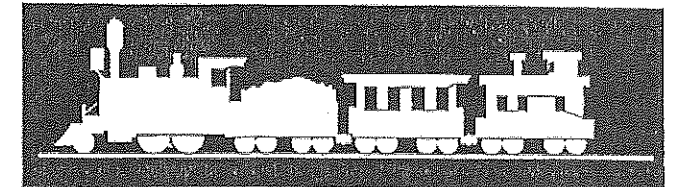
WOODEN HORSE - Quartz, Loctuptogether,
Back in Business, Rob Peacock, Mark Dowding

WREXHAM - Offa

(Updated July 2002) -

Any organisers who presently do not have their residents
listed above should contact John Owen by phone on 0151-
678-9902, or email JOHNOWENBTACKS@aol.com, or
forward the FNW proforma.

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



Tel 0161 432 4317

<http://railwayfolkclub.co.uk>

11 JUN to 5 SEP All Summer Singers Nights

GRAND OPENING TO SEASON 2002 - 2003

12 SEPT	THE "JUDY DINNING, KENNY SPIERS and JOE WRIGHT BAND Singers Night
19 SEPT	GEORGE BAROWSKI Singers Night
26 SEPT 3 OCT	ROBIN LAING Singers Night
10 OCT 17 OCT	EMILY SLADE Singers Night
24 OCT 31 OCT	HUW WILLIAMS & his band CRASDANT Singers Night
7 NOV 14 NOV	ALLAN TAYLOR Singers Night
21 NOV 28 NOV	MARTYN WYNDHAM READ Singers Christmas Party
5 DEC 12 DEC	GARVA
19 DEC	Contact: Don Davies 0161 432 4317

New Venues

Ken Bladen (our esteemed editor) and Angie at the *Broken Token* are on the move. Their last night will be 11th September when Martin Carthy and Mike and Norma Waterson are the guests. The Broken Token Folk Club will reopen at the Eagle and Child, Bispam Green, Mawdsley on Wednesday 2nd October. Contact details are the same and the club will be run on the first Wednesday of every month. Additionally, Angie informs me that the concertina workshops, which are presently held on, the third Saturday at the Alison Arms will, from September onwards move to Eaves Green Community Centre, Lower Burgh Way, Chorley. The timing of the workshop will move to the second Saturday. Admission is free for newcomers on their first visit and £2 a session thereafter. Sessions take place from 2pm to 5pm. On the first Saturday in September a new 'band workshop' will be introduced aimed at developing instrumental skills. Emphasis will be given to playing at a slow and steady pace rather than the sometimes helter skelter speed of sessions. The venue, timings and cost of this new session are the same as that for the concertina workshops.

Special Events

The autumn schedules always make more interesting reading as many clubs reopen after the summer (huh, what summer?).
a).....The first to mention is *Biddulph* where Eric Cox has organised - Maddy Prior on 18th September at Sandbach School, Show of Hands on 24th October at Biddulph Town Hall, and Ralph McTell at Daneside Theatre, Congleton on 3rd November. At the Biddulph Labour Club on 14th November will be Chris While and Julie Matthews and they appear in the guise of St Agnes Fountain together with Dave Hughes and Chris Leslie on 2nd December at Sandbach School.
b).....Ken and Sue Bradburn at *Carlisle* have booked a concept entitled - "Songwriters in the Round" with the guests being Clive Gregson, Kristina Olsen, Jez Lowe and Kirsty McGee, (wow, theirs quality for you). The date by the way is 28th September and the venue Stanwix Arts Centre, Carlisle. Having just seen Clive G. with seven other artistes on stage (at the same time) at 'Brampton Live', I commend a visit to this gig if you are able. If you are not that close to Carlisle why not visit *The Citadel* at St Helens where the above quartet are also booked to appear on 4th October. At Carlisle on 15th November, when Hoover the Dog are featured, it is also a Singers Showcase evening.
c)...Steve Henderson's, *Mr Kite Benefits* gigs are back on line with two venues to look out for i.e. St Bedes Club, Clayton-Le-Woods, Chorley where the guests will be Fred Eaglesmith supported by Rod Picott on 18th October, Chris While and Julie Matthews supported by Emily Slade on 27th October, Katy Moffatt - 8th November, Kate Campbell - 22nd November and St Agnes Fountain on 1st December. The second venue is - St Michaels School, Chorley. On 29th September the second 'Songwriters in the Round' concert will take place there, (see *Carlisle* previous paragraph). Show of Hands feature at St Michaels on 13th October.
d).....With Colin Reid, Eliza Carthy and Kate Rusby billed, the previously mentioned *Southport Arts Centre* also has two other interesting evenings. On 28th September author Michael Gray presents a video and audio illustrated talk entitled 'BOB DYLAN and THE HISTORY OF ROCK 'N' ROLL'. On the 7th December 'ENGLISH ROOTS' features Carthy/Waterson, Chris Wood, Robert Harbron and Dog Rose.
e).....Judy and Dave at *Porkies*, have arranged something special with an extra night at the usual venue on Saturday 21st September when their special guest will be singer/songwriter Ewan Carruthers. Ewan is a favourite of Allan Taylor's.
f).....*Open Door* are hosting their 'EXTRAVAGANZA 3' event over the weekend of 19th and 20th October, (see centre pages for details).
g).....Be careful when looking at *Northwich*'s schedules as John Booth has booked two nights away from the normal venue. The

'away venue' is Davenham Players Theatre where on 6th September, Iain Bowley fronts a singers night and on 18th October Terry Jones does similarly. It is also worth mentioning here that on 13th September John Tams pays a rare visit to the region by teaming up with Barry Coope at *Northwich*'s normal venue the Harlequin Theatre.

h).....My first listing of a guest for another new Federation member, the *Bluecoat Arts Centre* is that icon of guitarists Martin Simpson who appears on 15th November.

i).....*Brewery Arts Centre* at Kendal are holding the BBC Radio 2 Young Folk Music Awards semi-finals sponsored by Folkworks on Saturday 5th October. Admission is free but ring the box office in advance to reserve seats.

NB: Always check out start times at this venue and other Art Centre venues as they often vary from concert to concert.

Collaborations

On 10th September there is an opportunity to see an ex-Albion Band member performing, with one of the present, when Ken Nicol pairs up with Joe Broughton at *St Annes Acoustic Roots Club*.

The Bram Taylor Band will play at *Leigh* on 27th September. The band consists of the duo Nebula and Bram.

Since parting company with Eric Bogle, that fine singer John Munro is with the band Colcannon. You may have seen them at the North Euston, Fleetwood on 29th August. Well Pat Batty at *Westhoughton* has them booked for the club opening night on 20th September.

At *The Platform*, the Coope, Boyse and Simpson concert on Sunday 17th November commences at 4pm and is entitled 'CHRISTMAS TRUCE'.

Double Headers

Just in case you thought they were misprints I thought it useful to point out that two clubs have booked guests who will be appearing on two consecutive nights at the usual club venues. They are - *Westhoughton* who have Lucy Kaplansky on 4th and 5th October (all ticket) and *Cross Keys* who host Clive Gregson, (a busy lad isn't he?), on 23rd and 24th October.

Club Swops

The *Wooden Horse* and *Parkgate* started it and the idea is now spreading.

On 9th October *Maghull* visit the *Clarence* and on 24th November the *Wooden Horse* visit *The Bothy*. I like this arrangement where one club entertains the other on a home and away basis. By the way no referee is needed either. Can't be bad.

Club closures

Bill Smethurst at *Second Friday* informs me that the club is now closed until January 2003 and all listings until that time have been cancelled. Regulars will be contacted when a new programme has been arranged and of course the new dates will be outlined in this informative tome.

In the last issue Ali Parker at *Deeside* asked for suggestions for an alternative club venue as the bulldozers are 'at the ready' in respect of the present club venue (Hotel Victoria, Heswall). No suitable venue has been found and on Wednesday 31st July the club closed. Ali and her band Ficklefinger will however continue with song and music sessions at the Farmers Arms, Frankby every Monday night; a venue that is blossoming at the present. Ali says her farewells to Deeside personally later in this edition and asks for a replacement singer/guitarist to join her band. Best of luck Ali.

Finally, I wish to extend my deepest condolences to Shirley Peden, her family and all at the *Flying Picket*, at the unexpected death of her husband Jim. I was fortunate enough to be with Jim and Shirley at New Year when my Wirral friends and Angela and I had such fun at the Snowdon Ranger Youth Hostel together

with the *Wooden Horse* regulars. Jim was a gentle and lovely man who always had time for a chat and I respected him greatly. His passing is a great loss.

Whilst I never knew him closely I feel a sad loss also at hearing of the death of John Evans who was a resident at Wrexham and who sang with Yardarm. I know that both our folkie colleagues will enhance the gathering of folk music lovers who have gone before us.

NB: Please remember - all information regarding club guests, singers nights etc, advanced dates, special events, residents, cancellations and anything at all of interest should be sent to myself at the following location: -

John Owen, 2 Redford Close, Greasby, Wirral, Merseyside, CH49 2QQ tel.no.0151-678-9902. If engaged try mobile no. 077-909-31555

Email: JOHNOWENBTACKS@aol.com

Farewell to Deeside Folk Club (by Ali Parker)

Our last night at Deeside was 31st July and I would like to thank anyone who has played or supported us over the last five years. Sadly, after three changes of venue we now find it impossible to locate to another suitable 'home'.

Most people will remember very fondly any evenings they had at our 'best place', the 'Jug and Bottle' at Heswall - now a Tapas Bar. Great talent in the guests and an anarchic bunch of singers and players who always heckled jovially, plus our good selves - Ficklefinger. We picked up a few by-lines on the way. Arthur Marshall called us the 'The Ol' Jug and Bottle Orchestra' and Tony Howard coined the phrase 'Deeside Rules Apply', meaning that everyone joins in with everything. We are very sad to let the club go. One more thing, me luvly guitarist Jim Gallacher would like to take a bit more of a back seat after eleven years with me. If you haven't heard us we play a mix of folk/jazz, me on vocals/bodhran, Jim - guitar/vocals, Jon Oxley - fiddle, Paul Bonnett - mandolin/fiddle, Liz McIlwain - cello, John Hopkins - flute/saxophone.

WE ARE VERY KEEN TO FIND A GUITARIST/KEYBOARDER WHO WILL COMMIT TO REGULAR PRACTISE/GUESTS SLOTSFRINGE BOOKINGS AT FEZZIES/CEILIDHS.

If you are, or know, a brave dedicated soul with a sense of humour get that person to the Farmer's Arms, Hillbark Road, Frankby, Wirral to our Monday night session or call me on 0151-648-4444.

Cheers Ali.

HIS WEBMASTER'S
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The song request page has been busy since the last issue and although I've managed to sort a few people out with replies to their queries, there have been a number of requests that have defied the search engines and lyric websites. If you can be of assistance to the people below then please get in touch with them via their email addresses and can you also copy your email to me - songs@folknorthwest.co.uk then I can take the queries off the website page.

Name: Judith Heap; Email: judith.heap@btinternet.com
I'm looking for a song about orphans, one I think was a "cripple" (hate that word), who beg the policeman not to lock them up?

Name: Liz Weston; Email: liz@new-media.co.uk
I'm looking for the words and dots for **The White Shepherd**, a Mike O'Connor song. There is also another one by him about the seasons - Green Man sort of theme, but I don't know its name. Thanks if anyone can help.

Name: Chris Court; Email: christyne.court@virgin.net
Sang "**Women of our Glen**" with a large group of women and it was wonderful. Can't for the life of me remember all the words now! Anyone any ideas?

Name: Farewell Manchester; Email: juliodonaldson@hotmail.com
The song starts: **Farewell Manchester**, noble town farewell. What I need is the melody for the line, "Ever dear, Lancashire, my heart shall dwell".

Name: Reg; Email: reg.davies@tiscali.co.uk
I want the words to an old possibly WW1 or Music Hall song "**We're the soldiers of the King, m'lad**". May not be exact words but any help gratefully received.

Name: Howard Llewellyn; Email: glasnacardochhotel@llewellyn2912.fsnet.co.uk
I think that the lyrics I'm looking for are about a pair of soldiers and end with a reference to "**Christmas morning**". Any suggestions?

A word of advice to anybody posting comments in the guest book or other forum - please make sure that your email address is correct - I've been trying to contact a couple of people but I've had emails sent back as "undeliverable" due either to bad typing or maybe they've changed their ISP.

One request in the guest book is as follows:

Name: Steve; Email: HobbyDog@aol.com
New to the site but it looks pretty good. Here's the flavour... I am disabled with "acquired brain injuries" from a motorcycle smash in 1996. It has left me with a few problems, including a lack of feeling and control in my fingers. I am determined to do a few things though and I have just splashed out a load on a second hand mandolin. Is there any particular artists I should try to look out for to get some idea of what to play (try to play!) I am totally new to it and learning the basics is hard but it would be good to get some focus. Thanks. Steve

I've tried replying to Steve but unfortunately, I'm getting messages saying not recognised by AOL. If you're out there Steve, can you email me on webmaster@folknorthwest.co.uk then I can write back to you please. If anybody else has any suggestions for Steve, perhaps they can email me as well - we do want to help!

I've also been trying to get in touch with Frank Platt who wrote in last issue about Lancashire songs on CD etc. If you're reading this Frank, can you get in touch please?

That's all this time - please send any links or other information you want putting on the site to the address below

Happy Surfing

Mark Dowding Email: webmaster@folknorthwest.co.uk

(Ed:- I have received information about NET RHYTHMS which is a website that reviews releases of the very best music under the radar of the music mainstream: Folk, Rock, Alt. country, Americana, Singer-songwriter, Blues, Rock etc. It also lists tour dates and links. Website www.netrhythms.co.uk)

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Mikki Boardman. 0151 526 1082

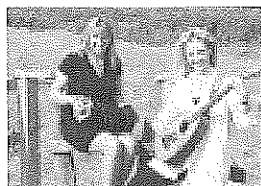
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LETTERS



Dear Ken

We are launching the second year of 'Passing Notes', the national mentoring scheme for young would-be professional folk musicians. The scheme is run by Huntingdon Hall, one of the country's premiere live music venues, in association with Traditional Arts Projects and the Musicians' Union. The scheme is funded by West Midlands Arts via the Regional Arts Lottery Programme.

The first year of the scheme was incredibly successful and will launch 6 young talented folk musicians onto the live roots music scene with the ability to make a living for themselves as professional artists.

Huntingdon Hall is now looking for the next crop of talented musicians to undertake the mentoring scheme as mentees and work towards launching their professional music careers.

This national scheme is the first of its kind in the non-classical music world. I'd be grateful if this scheme could be previewed - if you need any further information, please do not hesitate to contact me.

Best wishes

Esther Blaine

Assistant Director

(See 'Press Release' section of this edition for more information about 'Passing Notes' -Ed)

Dear Ken

In early 2000 I recorded a CD of my own songs. For my first attempt I was fortunate to be recorded by, and have the help and advice of, Jeff Parton (one half of His Worship and the Pig) and his wife Liz Holland (no relation to me). In June 2000 I sent a copy of the CD to Folk North West to be reviewed, with a follow-up letter pointing out that I had won the singer/songwriter competition at that year's Stainsby Folk Festival with one of the songs on the CD.

It is now two years down the line and I am finally resigned to the fact that your magazine has no intention of reviewing the CD. I am writing to say how disappointed I am that I received no initial letter acknowledging the receipt of my CD and covering letters. I am even more disappointed that I have received no official notification that your magazine is unable or unwilling to review the CD. If you didn't want to review it then that would have been fine by me, but I would have at least expected a polite "thanks but no thanks" reply. Maybe I should have got the hint earlier, but my optimistic streak seems to have got the better of me.

OK, I admit it. All complaints about the absence of correspondence to one side, I am also disappointed that the CD wasn't reviewed. I realise that it's not for me to say which CDs and artists should or should not be reviewed in FNW. However, I did express an opinion in an article last year that the magazine should be focusing on and supporting local artists, both in the policy on reviewing CDs and also in the policy on reviewing gigs, folk clubs and festivals. If there is room left in the magazine after all the North West content then there is nothing wrong with filling the gaps with national and international acts, festivals and

CDs. I personally found it galling to pick up the Summer 2002 issue and see a CD review of Loudon Wainwright III - hardly a local artist - knowing that my lowly, 'umble, and ever-so-local CD is probably sitting at the bottom of an environmentally-unfriendly, and ever-so-local landfill site in rural Lancashire by now.

Sour grapes? Maybe. But I would like to think that I would hold these views even if I didn't have a grudge to bear since I think that it is so important to be encouraging and supporting our local talent here in the North West.

Yours

Graham Holland

Dear Ken

Another very successful Charity Night was held at "The Dove Centre" Formby on June 22nd. "The Britannia Bluegrass Band" and artistes from the former "Formby Folk Club" raised £522 for "The Sefton Children's Trust"; this will cover the costs for three children to participate in an Activity-based holiday in Shropshire.

The next Charity Night will be on Saturday October 19th when the guests will be "Brass Tacks" and "The Windmill Folk". All proceeds from "Caroline's Concert" will go to S.A.M.M. (Merseyside) i.e. "Support After Murder and Manslaughter". The Concert will commence at 8pm; there is no bar so bring your own drinks along.

Regards

Janet Kemp

Dear Ken

I was intrigued to read "artistes of yesteryear -where are they now" by Derek Gifford whom I remember from my Lancashire based days. A few corrections are warranted, I was never a member of Cyder Pie, we were just good friends, but I was a founder member of Therapy.

I have lived in the South Lakeland area since 1976 where I continued playing music and I replaced Dick Gaughan in 5 Hand Reel before retiring from full time touring in the mid eighties.

On 15th June of this year I married Elaine Heron a singer and flute player originally from Merseyside and we have started to play clubs and festivals again. Strange to relate, your magazine featured an ad' for Dent Folk Festival where we supported Michael McGoldrick and Dezi Donnelly.

Your excellent publication keeps us in touch with what's going on, so keep up the good work and regards to Derek Gifford and David Jones. We hope to plan an expedition to deepest Lancashire in the near future, in search of golden gigs.

All the best

Sam and Elaine

Dear Ken

Being a fan of the Four Fools Folk Festival and having been to every Festival since its inception in 1989 (way back in sunny Redditch), I just felt I had to write to the local folk magazine to say what a truly great Festival this year's was. I could not fault it in any way. I have found over the years and having attended many festivals throughout the country that this Festival really is unique. It is such a small intimate Festival but has a line up equal of Festivals ten times the size. The booking policy is such that there are no 'makeweights' here, every guest on the

list whether local or national are really good. I just wish other Festivals would do the same. How often have I been to Festivals where I have paid good money to sit though concerts where half the 'artistes' are really not good enough to be there.

What makes the Chorley Festival for me is the friendliness; everybody mixes in with everybody else, unless they are on stage you cannot tell who are guests and who are ticketholders. The organisation has always been great, events always run to time which is great for someone like me who likes to 'pop' in and out of events to see different people. I love the venue at St Michael's with all events in the school, it is so easy to wander from one event to the next, and with the 'campsite at the backdoor' it couldn't be better.

The schedule of events over the weekend was brilliant, I really was spoilt for choice with such a wide variety. I was helping to steward this year, but we don't work too hard and I was able to see plenty.

The one thing that did sadden me was when reading the local paper and this magazine I noticed that there were a couple of other folk events in the immediate area on the Saturday night of the Festival. In Standish which is just a few miles up the road 'Tanglefoot' were in concert and they were at the Festival on Sunday; and what to me was worse was that there was a folk concert in Chorley headlined by a prominent North West Festival organiser and a well-known local trio who I have seen booked at Four Fools many times over the years. As this is the third year the Festival has been running in Chorley I do think that the local folkies should be working together.

Once again, many thanks for a great Festival (and a great magazine, keep up the good work). I have next year's dates already in my diary. If any of you readers out there, haven't been to Four Fools, make it a date for next year.

Kath West

OBITUARIES

MRS BLODWEN BRUCE

Ian Bruce would like to tell everybody who knew his Mum, affectionately known as Mrs B, that she passed away peacefully on June 5th after a short illness. Blodwen had accompanied Ian to many gigs throughout the UK. She took a great interest in Ian's career and made many friends in the folk clubs. He has asked us to pass on his thanks to everyone on the folkscene for being so kind to her over the years.

Elaine Hawkins

JOHN EVANS (1947 – 2002)

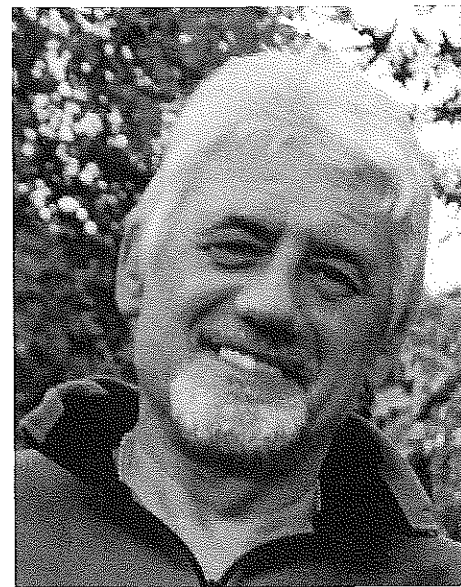
It was the phone call I was dreading as we glided quite happily along the Oxford Canal, during our June holiday, on one of the most peaceful and gentle stretches near Shipton on Cherwell, made famous during the now legendary Inspector Morse series on TV.

Goff Jones called to tell me that one of the best folk singers I had ever known, his stepbrother and our good friend, John

Evans, had finally lost his battle against one of the curses of this or any century, cancer. I may sound bitter but then I am, having lost two very close musical friends in the last two years with other friends also struck down in their middle age by this relentless and seemingly incurable disease. When Bob Dylan wrote "The Times They Are A Changing", he penned a song of hope for a whole generation of us in the 1960's. We followed in his footsteps and tried, alas in vain, to change a World that thousands before had perished in trying to do.

However, we had fun on the way (John included), and, after all, this article is about John Evans, the man, his life and his music. The manner of his going, the waste of his going, the microscopic amount of funds in preventing his going and that of thousands of other cancer sufferers, compared with the funding for developing weapons of mass destruction (Dylan's words, compelling as they were, never reached the ears of those "Masters of War") are an obscenity that countless generations have had to pay for with their lives.

But enough, I'll step down off my soapbox because we should be thankful, though I have never been a religious man, for the joy that John Evans brought into those whose lives he touched, and there were many, from his work colleagues in the Wrexham and Powys Environmental Health Departments over 37 years, to his friends at the Llangollen Operatic Society (his leading role in "Wild West Women" so nearly won him a top annual award).



However, it is in the folk music world that we shall all best remember him and his achievements. A world that will be all the poorer for his passing. John's career in folk music stretched back over 38 years. It was not so much the "swinging sixties" as the singing sixties for him and his step-brother Goff Jones when, inspired by The Spinners, The Ian Campbell Folk Group and Ewan MacColl in the UK and America's Bob Dylan and Tom Paxton on the other side of water, they took the first steps of their fledgling musical careers.

The folk revival was going from strength to strength and folk clubs sprang up all over the UK so it was inevitable that they themselves would follow this route. John teamed up with Goff to form Yardarm, in 1964 and the duo went on to evolve through many different line-ups over the years running successful folk clubs of their own in Chester and Wrexham and recording 2 L.P's in the early 1970's. The two albums were recently released on a compilation CD with the title "Green & Grey".

Yardarm continued to run their various Clubs including, The

Feathers, The Pant yr Ochain & The Gredington in Wrexham and The Bull & Stirrup in Chester, and appeared on Radio programmes before they disbanded. However, their continued popularity soon forced them to play reunion gigs while John also played solo, and in collaboration with Ian Chesterman and Dave Russell in 1985 with the short-lived trio "Pedigree" and later with a female trio from Oswestry called "Tarragon". He also managed (somehow) to fit in long spells as bass player and vocalist with the Wrexham blues bands, Hill Street Blues and Good Time Charlie. Perhaps the best indication of how much he was loved and will be missed, not only by his devoted wife Ann and daughters Nia & Lowri, but also by all who knew him, was the incredible turnout at his funeral. Over 350 people attended Pentre Bychan Crematorium for the poignant service, relayed by outside speakers to those who were not able to go inside.

The music played was, of course, that dearest to his heart and included the track "Writer of Songs", from the Yardarm CD and "If Wishes Were Fishes" played live by John Finnan, life long friend and co-organiser, with John, of Chester Folk Festival from its inception in the 1960's. There was also Tracey Chapman's "The Promise" and that standard of all folk clubs in the 1960's and 70's "Wild Mountain Thyme" a fitting finale.

Having collaborated with John on many memorable musical occasions over the years and, more recently, at Wrexham Folk & Acoustic Music Club, The Nags Head, Mount Street, Wrexham I know what a unique talent he possessed. He was a truly great singer both in his interpretation and vocal power, a fine banjo player, bass player and guitarist but, above all, a genuine performer, who wore his heart on his sleeve. His musical legacy is the two classic Yardarm LPs (now on CD) from 1972 and 1973 and, thankfully, a live album recorded at Wrexham Folk Club last December, shortly due for release on CD.

It was a privilege to know you John and to have had the opportunity to play our favourite music together, thanks for the memories.

Ian Chesterman

JIM PEDEN

THE "SHELLBACKS" TRIBUTE

With the recent loss of Jim one of the brightest and most constant lights for over four decades in the Merseyside folk Community was extinguished. It is a loss keenly felt also by "The Shellback Chorus".

Jim was so modest that few in the chorus knew of earlier days when he led "The Carlton Three" with a distinction which gained them a reputation second only to that of "The Spinners" on Merseyside, playing major venues including "The Troubadour Club".

More knew, because they had benefited, that Jim was a pillar of the Merseyside folk club scene. He made pivotal contributions in the past to the running of clubs in Liverpool and Runcorn and in the present to the founding and running of the high-quality club at "The Baltic Fleet" (now at "The Flying Picket").

In "The Shellback Chorus" it was clear from the outset that Jim was a most enthusiastic performer and from the first gig, that he was talented. Subsequent performances rapidly demonstrated his rock-solid consistency and he frequently took the crucial first song-lead when the chorus performed at major venues and peak times on festivals.

That was the measure of the performer but it was the measure

of Jim the man which was so special because, in addition to his talent, he was totally selfless and a superb team-performer. If time was pressing in a spot which Jim was due to close, he'd whisper, "Leave me out, if we're pushed for time".

As a friend he was most likeable and generous. Several times I benefited greatly from the hospitality of Jim and of Shirley, his wife, herself a stalwart of the chorus. Our thoughts are with Shirley.

We remember Jim Peden with admiration as a performer, with affection as being one of our "original Shellbacks" and, above all, with gratitude as being as good a friend as the chorus will ever have.

Derek Seed

PRESS RELEASES



NEW BERT JANSCH'S CD

The veteran folk performer, Bert Jansch begins an autumn tour in September to coincide with the early October release of his new CD. Entitled 'Edge of A Dream', the album will be on Sanctuary Records (see www.sanctuaryrecordsgroup.co.uk for further details). Also on the CD will be Bernard Butler plus Hope Sandoval as guest vocalist. The title track from the album may be released as a single. With this album Bert has move forward again with new ideas which will appeal to his increasingly wide fan-base of younger folk through to his older fans who have been loyal since the mid-1960s.

Bert is looking for promotional gigs for in October and November in particular to coincide with the CD release (and onwards into 2003). For promotional details contact Alan Robinson at Indiscreet PR on tel. no. 020-8847 0784, email:alan@indiscreetpr.co.uk.

In September, he plays the following dates in the North West 13th @ the Lowry in Salford and The Masque in Liverpool on the following day. There are also some dates available in October, November and December. Ideally, Stoneyport are we're looking for venues seating 200-250 minimum. They are also looking at bookings for 2003.

For gigs information see www.stoneyport.demon.co.uk/bio/janschbio.html
email: jb@stoneyport.demon.co.uk; tel :0131 346 8237;
fax 0131 313 2083

CEILHOUSE NEWS

Ceilhouse have a change of line up to include three new members now appearing as a six-piece band plus dancers. Still sticking to the traditional Irish roots the instrumentation now encompasses fiddle, squeezeboxes, whistles, bazouki, guitar, tenor banjo, harmonica, bodhran & vocals. The existing performers are: Karen Maguire – main vocals; Chris Maguire-fiddle, octave mandola & vocal; Don Oldham-concertina, melodeon & harmonica; The new band members are Shay Allen - guitar/bazouki/tenor banjo & vocal; Aiden Kilroy – bodhran, whistle & vocal; and Sarah Allen- whistles; plus Traditional Irish Step Dancers -Emma & Joe Maguire.

Call Chris direct on 01977-614409(in UK); Email Ceilhouse5758@aol.com

COOPE BOYES & SIMPSON

Coope Boyes & Simpson's new solo album 'Twenty-four Seven' (No Masters NMCD20) was launched at a special concert in Yorkshire on the 12th July. The album features nine new songs from Lester and Jim. It's Coope Boyes & Simpson in classic form - taking on the state of the nation, ecology, America past and present - there's even a lullaby. Chiming with these is some darkly resonant traditional material and two stunning songs written by fellow No Masters member and Blue Murderer, Mike Waterson.

You can catch the trio on 18 October when they visit Westthoughton Folk Club, while Barry Coope joins the inimitable John Tams for an appearance at Northwich Folk Club on 13 September (see diary dates for contact details) or on www.coopeboyesandsimpson.co.uk

ON A CHARGE

No Masters writers Mike Waterson and John Tams provided the music for John Osborne's play, "The Charge of the Light Brigade" broadcast on BBC Radio 4 on Thursday, 13th June. In a production that, for once justifies the term 'star studded' (the cast includes Joseph Fiennes, Charles Dance, Alec McCowen, Donald Sinden, Geoffrey Palmer and Angela Douglas), Mike and Tam wrote music and lyrics for the atmospheric songs and appeared as the Ballad Singer and soldier.

In fact, Mike Waterson's songwriting has definitely been to the fore recently. "A Stitch in Time", his song about domestic violence revenged, has been recorded by Martin Carthy, Grace Notes, fellow No Masters members The Fraser Sisters and most recently featured by Maddy Prior and her new acoustic trio. Coope Boyes and Simpson have included "Cold Coasts of Iceland" and "Three Ships", two songs Mike wrote about the Hull's deep sea fishing industry on "Twenty-four Seven", their new solo album for No Masters which was due out in July. And of course, whether live or on their debut album "No One Stands Alone", the man himself is in triumphant vocal form for Blue Murder's performances of "Rubber Band", "Mole in a Hole" and "Three Day Millionaire". With advance orders for "No One Stands Alone" (Topic TSCD537/ www.topicrecords.co.uk) already creating demands for extra stock and "Shining Bright", which takes forward the songs written by Mike and Lal for "Bright Phoebus", the work of our greatest living Yorkshireman seems likely to achieve ever greater acclaim.

PLAYING FOR ENGLAND

From 1996, **Festival Gook in Flanders** has been engaged in a project to bring together musicians and singers from Europe to present different aspects of their national tradition. Dance and instrumental music, songs by groups and soloists and - well it is Belgium - food and drink representing three or four countries have been featured each year with a view to covering the whole Continent by the final Feestival in 2002. Coope Boyes & Simpson and Old Swan Band played for England in 1997, and now in the Festival's culminating year, with musicians from Greece, Hungary, Germany, Ireland, Norway, Finland, Sweden, Scotland, Denmark, Italy, France, Galicia in Spain and Flanders, the trio have been asked back to represent English tradition. Concerts will be broadcast live by the national Classical station, Radio Klara and a double album featuring performances from all the previous years will be issued to celebrate this wideranging musical enterprise. Info 00 32 (0) 2 532 28 38 volksmuziek@gilde@planetinternet.be;

www.volksmuziek.be/feestival2002.html

LET THEM EAT CAKE

When **Jo Freya** was asked to create a musical tribute to the Nottinghamshire village of Edwinstowe for the Jubilee, she felt more inclined to look to its people and mining past than royal anniversaries. However, one rhyme contributed by a local primary school gave her a line on the occasion which couldn't be faulted -

"It is a time to celebrate We will all eat lots of cake" After that, the composition just flowed.

CONTACT: Georgina Boyes / georgina@nomasters.co.uk; Tel: +44 (0) 1709 375 063 www.nomasters.co.uk;

DIRECT ROOTS

Direct Roots, the major guide to folk, roots and related music and arts published in June 2001, still has 6 months shelf life and is now on offer to clear their stocks at only £10 including P&P in the UK, reduced from £17.50. Ian Anderson of fROOTS has described it as "indispensable" and Alan Creamer of Unicorn Magazine says, "Invaluable...is the only word I can think of that really covers it".

It contains thousands of contact addresses in the folk and roots music scene. Direct Roots 1 has a wide variety of specially commissioned articles; Direct Roots 2 will have different articles, an update on addresses, loads of new ones and plenty of new information.

Direct Roots 2 is under preparation and will be published in January 2003 and will continue the amazing reference work started by the original publication. For more information, advertising rates and entry forms see www.direct-roots.com or call 01629 760345

FOOT STOMPIN' RECORDS

The Scottish Traditional Music and Song Trust are holding the inaugural annual awards event to celebrate Scotland's music and song and to give recognition to the musicians, performers and organisers who are putting Scottish traditional music on a world stage. The first event takes place on June 7th (2003) at the Queens Hall, Edinburgh. More details will be available later this year.

Traditional singer and accordionist **Emily Smith**, the winner of the BBC Radio Scotland Young Traditional Musician 2002 Award, has recorded her first CD (released in September) for Foot Stompin' Records - www.footstompin.com. Emily suffered the musician's nightmare when her precious accordion was badly damaged during an airline transfer while she was returning from a recent tour of Germany and Denmark.

The band **Cantrip** (auld Scots for a charm, a spell, magic) have recorded their Foot Stompin' CD due for release in November. The musicians will be Gavin Marwick, and Jon Bews, both on fiddle, Dan Houghton, pipes, Cammy Robson, guitar, and Ian Willis, percussion.

JEZ LOWE

Acclaimed Durham singer-songwriter Jez Lowe has just returned from a hectic two months touring, covering most of Australia followed by a month in the UK to promote his new CD 'The Honesty Box'.

Jez was featured recently on Mike Harding's weekly Radio 2 folk slot. The album has also been featured by a number of shows across the US and positive reviews are still coming in from the likes of Dirty Linen Magazine and many others.

Jez is focussing this year on touring almost exclusively with his band The Bad Pennies with Fellside recording artist Simon Haworth (on bass and Keyboards) and Kate Bramley (fiddle and vocals). They have just been joined by the excellent Northumbrian piper Andy May, who joined the band in June after completing recording for Kathryn Tickell's new CD, and his own solo album for Fellside Records. Andy has been hailed as one of the best pipers in the country, and also plays piano, accordion and whistles with the band, giving an exciting new melodic twist to this already high-energy outfit.

If you would like more information about the band, demos, tour schedule and reviews etc email: badpennies@badapple.freemove.co.uk or check out the new UK website at www.jezlowe.freemove.co.uk.

'PASSING NOTES' FOLK MENTORING SCHEME

Huntingdon Hall, one of the country's premier live music venues, is building on the success of the first year of a national scheme created to enable young aspiring folk musicians to establish a professional career. 'Passing Notes' is a unique opportunity for young folk musicians to be guided by experienced, established professional musicians who will offer new experiences, advice and practical support. The young folk musicians will also have the opportunity to enhance their practical performance and workshop skills.

Following the success of the mentoring relationships in the first year of "Passing Notes", the following respected folk musicians have agreed to become mentors for the second year of the scheme: John Kirkpatrick, Charles Spicer, Jez Lowe and Emily Slade.

Chris Jaeger, Director of Huntingdon Hall says "We have already been able to help one group of young folk musicians on their way to establishing a career and we are delighted to be able to offer this exciting opportunity for a second year. This is a fantastic chance for a group of young folk musicians to get a head start in their profession. These days, there are fewer venues able to take a risk on untried artists, so there are far fewer opportunities for young folk musicians to learn the ropes. This project will give young folk musicians a real boost at the start of their career."

"Passing Notes" is looking for aspiring folk musicians aged 18+, with a high standard of musicianship and the energy and commitment to make a name for themselves on the professional folk scene. There are places available for four committed young folk musicians on the second year of the scheme. The closing date for applications is Friday 1st November 2002.

Future mentor John Kirkpatrick enthuses, "I am really pleased to be involved in this scheme. If we can help younger musicians to help themselves, then everyone involved in folk music could benefit. The scheme will help give four talented musicians the skills to survive in the professional world."

'Passing Notes' is organised by Huntingdon Hall in association with Traditional Arts Projects (TAPS), a leading traditional music education and development organisation. The scheme operates with the support of the Musicians' Union and is funded by West Midlands Arts via the Regional Arts Lottery Projects.

For further press information please contact Esther Blaine on 01905 23428 or email: esther@huntingdonhall.com

For an information pack and details of how to apply contact: Chris Jaeger, Director, Huntingdon Hall, Crowngate, Worcester, WR1 3LD. Email: chris@mva.uk.net.

POPELUC ARE ON THE ROAD AGAIN

After a gap of about 5 years Anglo-Romanian supergroup Popeluc are set to tour in the UK again in spring next year (2003). The group worked to great acclaim in both UK and Romania 1994-7 and their albums have continued to sell. The hiatus in work was caused mainly by personal circumstances - individual work schedules, Lucy having a baby etc - but now they have eased and *public demand* has led the group to make the effort to put a tour together.

At the moment, the exact dates are not fixed but it will be for about 4 weeks over the May/June period. If you have an event in that time which could use some great music then Popeluc could be for you.

Popeluc are loan Pop of Grupul Iza from Maramures in northern Romania; Lucy Castle who studied with him and other leading Romanian fiddle players for several years; Pete Castle leading English folk singer who will also be celebrating 25 years on the road next year.

Popeluc play a mixture of 100% authentic Maramures folk music; some English folk music and other items in which the boundaries are blurred; where the similarities and differences in the music merge and surprise each other!

They are mainly a song group but can play for dancing. They can also put on a spectacular performance including song, dance, storytelling and costume but also like to play in settings that are more low-key in 'normal' clothes. Workshops are also possible. Popeluc have recorded three albums - Blue Dor, Live at Pebble Mill, Maramures &c: and a video - Peak to Peak. I won't write more here but if you would like to know more - to receive a preview pack and a CD then please reply to this email ASAP giving your postal address and details of the possible event.

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

QUARE IMAGINATION

'Quare Imagination' is intriguing title from Donegal fiddler Liz Doherty. It's apparently a heady mix of energetic playing, a selection of rare tunes, and innovative arrangements that include trumpet, drums, banjo, and piano all combine to make an album that is imaginative and thoroughly musical.

The word "quare" is the Ulster parlance for 'good, nice, odd or strange' depending on the context. In choosing the tunes for the album Liz's criteria was that they be not only musically good but also have that extra something that is best surmised as "quare." Quare Imagination was released in May on Liz's own label, Busy Lizzy Records, and is distributed in Ireland by Claddagh Records (tel. (01) 6793664 or e-mail: claddagh@crl.ie) and in Scotland by Highlander Music (tel. 0146 387 1422 or e-mail: highlander.music@zetnet.co.uk) and MAC Distribution (tel. 0141 221 2500 or e-mail: info@macdistribution.com).

The album is also available to buy on Liz's new web-site www.lizdoherty.ie Requests for interviews, press packs, bookings and further information contact: Angela McLaughlin, Busy Lizzy Records, P.O. Box No.1, Culdaff, Lifford, Co. Donegal, Ireland. Tel. + 353 (0)77 79358; info@lizdoherty.ie

TANGLEFOOT FROM CANADA

Tanglefoot have a big, full-throttle sound, a thunderously energetic live show and are one of the best Canadian exports in the last 20 years. This five-piece band from Ontario is making headlines throughout the world of folk and acoustic music, and in June and July 2002, came over on their sixth UK tour.

Renowned for spectacular harmony singing and hugely entertaining concerts, Tanglefoot is made up of five colourful and charismatic performers. Joe Grant is the founding member, plays lumber-cam style fiddle and is responsible for writing the lion's share of Tanglefoot's highly engaging material. New band member Bryan Weirmier plays thundering piano while Steve Ritchie plays guitar. Al Parrish plays double bass, and multi-talented Terry Young plays mandolin, banjo and guitar. And as you will discover if you attend the show, they all sing.

Tanglefoot's vocal sound is legendary, and has propelled them into the mainstream of the folk and acoustic music scene across Canada and the United States. Last year they played the renowned Mariposa Folk Festival in Ontario, at Musikfest in Bethlehem, Pennsylvania - the largest music festival in North America - and the Lincoln Centre in New York. And a copy of one of their CDs flew aboard the space shuttle Endeavour.

Their music engages the heart and the mind, a mix of tradition and innovation seasoned with a wink and a twist. Folklore and Falelore. The audience will soon discover for themselves why the Rogue Folk Review in Vancouver says Tanglefoot is "guaranteed to knock you out of whatever slump you're in."

Tanglefoot's association with the UK goes back to their first meeting with Artisan's Jacey Bedford, at Lunenburg Folk Harbour Festival in Nova Scotia, in 1995. Artisan, Yorkshire-based vocal harmony trio, had been invited across to Canada to play at that same festival and when Jacey saw Tanglefoot live on stage, she immediately said that she wanted them to tour the UK; then she set about making it happen. Their popularity continues to grow in leaps and bounds. Three years ago they signed to Canada's prestigious Borealis label and released their fourth CD, "Full Throated Abandon," and this year they release their new CD, "Agnis on the Cowcatcher." They have a web site at www.tanglefootmusic.com

Contact Jacey Bedford Artisan@artisan-harmony.com for news of further tours

MIKE ABSALOM RETURNS TO ENGLAND

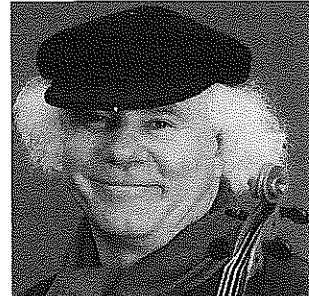
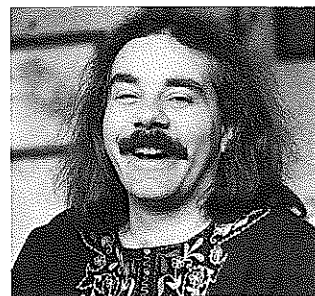
Many of you will remember Mike as a frequent player in the United Kingdom during the early seventies delighting highly amused crowds, mainly with live performances of songs from his legendary "Hector and other Peccadillos" LP from 1974 and the Vertigo LP now a highly valued collectors item.

Mike has been living in British Columbia for the last 20 years gigging almost every day as children's entertainer cum puppeteer, singer, harpist, fiddler, accordion player, Celtic band leader, cowboy band leader and spoken word shows etc etc. Mike has sold up in Canada and returned for good to the United Kingdom on 18th July.

Mike is touring the UK and Ireland during October 2002. The idea is to be "70's Mike Absalom" - recent gigs in Canada billed as "Notting Hill Gate to Date or How I Survived the '70's" were real crowd pleasers!

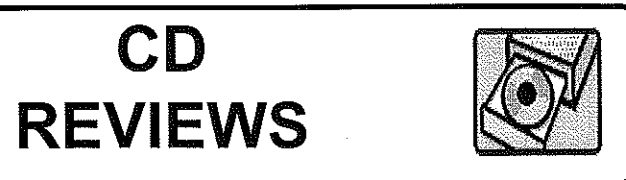
Mike will be doing a show of his old songs (Hector the Dope Sniffing Hound, The Ancient Briton, John the Bog, WPC Sadie

Stick etc), plus many new songs, funny verses, poems and stories. As in the old days he'll be accompanying himself on the guitar, and the show will have a format suitable for Arts Centres, Small Theatres, Coffee Houses, Folk Clubs, Pub Function Rooms etc.



P.S. Mike's Illustrated 34 Page Verse Chapbook "Songs From The Slab" containing Rapunzel, How Divine!, Bill The Mammoth Basher, The Battlefield, The Vegetarian Cat, Keep On Good Terms With Worms, Facsimile, The Bogie Man, Dracula Whitbyensis, The Mole, The Ancient Briton, The Three Toad Frog, Saudi Arabian Alcoholics Anonymous, Natasha the Flasher, Under The Magnolia, There Is Nothing Between Us, Mother Earth - Earth Mother (6 serious pieces and 11 deadly serious i.e. funny pieces) is now available.

If you wish to purchase the book or can put on a gig, or know someone or somewhere that can, please e-mail Mike direct on mikeabsalom@tiscali.co.uk The Chap Book and several different CD's of Mike's studio & live performances from the past will also be available on the tour.



BLUE MURDER - No One Stands Alone (Topic Records TSCD557)

Approaching a work by the combined force of such talents as Coope, Boyes and Simpson with numerous Watersons and Carthys is a delicate affair. The anticipation is that this will be a



fabulous recording worthy of the sum of their talents. The gushing reviews are almost obligatory. Now, don't get me wrong, this is a good record but there are moments when it comes across as just an above average pub singaround. Perhaps, it is the

arrangements that don't always take advantage of the vocal talent that was gathered around the studio microphones. Perhaps, I've missed the point that this should be viewed as a high-class singaround. Perhaps, my expectations were just too high. Whatever, this reviewer found it slightly disappointing.

Nevertheless, it was a delight to hear the amusing songs of Mike Waterson given an airing amongst the expected traditional arrangements. 'Rubber Band', 'Three Day Millionaire' and 'Mole In A Hole' all have moments that will tickle your sense of humour. 'Bully In The Alley' has the excellent stamp of Coope, Boyes and Simpson all over it. Needless to say, Norma Waterson gloriously leads the throng on the title track. Similarly, 'Standing On The Promises Of God' is led off by Norma joined by the rumbling bass of Jim Boyes and his colleagues, which turn this into a performance worthy of the gathered talents. So, not a poor record but just don't lash out your money without checking it out.

Steve Henderson

BOYS OF THE LOUGH - Lonesome Blues And Dancing Shoes (Lough Records 008CD)

With guitarist Malcolm Stitt and the accordion of Brendan Begley now firmly cementing the Boys sound, Dave Richardson (concertina/mandolin) and Cathal McConnell (flute/vocals) are once again at the forefront of their profession. For those of you wondering what the sound is like without the fiddle don't. The band - as ever - have found suitable replacements in their choice of guest musicians including Kevin Henderson & Paul O'Shaughnessy (fiddle), Ron Shaw (cello), Ake Wann (piano) and Paul Jennings on percussion.

Proving the old adage that if a tune is worth re-visiting then do it, Dave's own often covered 'Calliope House' coupled with the delicate 'Brother Gildas' provides the listener with aural pleasure from the fruity sounds of the cello to the gently strummed guitar. It is here that I must admit to enjoying the Boys more when they subtly envelop the listener without the use of turning up the speed control. Music should never be dull and although a scholarly approach comes across both in the detailed sleeve notes and music, it is never boring. Long may they continue to enrich our lives!

Pete Fyfe

TOM & BARBARA BROWN - Prevailing Winds (WildGoose WGS306CD)

No, the album title has nothing to do with Tom's digestive system but, at the time of writing having just come back from a mini-tour of the West Country, I can fully agree with their sleeve comments that the wind certainly does prevail from the west! In fact it prevailed from the northwest while I was there so it was a little 'cool'. So much for summer!

However, I can assure you, dear reader, that this CD is full of warmth and homeliness as the opening tracks 'Coming-in Song' (Barrie Temple) and the traditional 'A Cottage Well Thatched With Straw' confirm. Their continuing Battle of the Sexes is well represented both in the sleeve notes and the song 'The Farmer and His Wife' where Barbara maintains that men have problems with multi-tasking. Rubbish (the concept, not the song), of course, proved by the fact that I am cooking breakfast, ironing and writing this review while cutting the grass!

Whatever your thoughts on hunting there is no doubt that there are a number of excellent songs on the subject including Tom & Barbara's older version of 'Devon and Somerset Staghounds'. There are a number of unusual versions of fairly well known traditional songs on this carefully researched album including

probably the nearest you'll get to the original 'Pleasant and Delightful' as sung by the legendary Charlie Bate and an interesting variant of 'The Young Girl Cut Down In Her Prime'. As befits the West Country, from which most of the songs originate, Tom and Barbara have included a bell-ringing song, 'Egloshayle Ringers' (again from the prolific Mr. Bates) and a lifeboat song 'Louisa's Journey' which is about the boat being hauled over Exmoor to be launched in calmer waters on the other side. Sounds like a similar story from the North York Moors?

Amongst these classic songs are a couple of 'fun' ones in 'Soap, Starch and Candles' and, one of my personal favourites, 'Down in the Diving Bell' which Tom sings with relish - it's the thought of those mermaids y'know!

As with their first album many of the tracks are accompanied by Tom's excellent guitar, mandola or English concertina arrangements and backed by a chorus that includes such luminaries as Charley Yarwood, Barry Lister and Cathy Barclay as well as daughter Rowan Walker-Brown. There are also extra accompaniments on some tracks from Keith Holloway, Ralph Jordan, Malcolm Woods and Francis Verdigi. Even one of our ex-local lassies, champion clogger Melanie Barber, gets to step on 'The Tithe Pig'!

All in all a fine follow up to their debut CD with the help of the team at WildGoose from where it is obtainable (tel: 01932 348594 for more details) or from Tom and Barbara at one of their many club and festival bookings.

'Giff'

MIV CAMERON & KEVIN HUGHES - The Empty Seat (Private Issue)

"Hello, I'm Kevin Hughes, we've recorded a CD of a Liverpool poet's works set to our tunes - would you be interested in reviewing it?" This was a routine phone call that I admit to accepting with more courtesy than enthusiasm, although I did ask Ken to send me a copy for review. Poems set to music, unless the poet and/or musicians are exceptional, rarely come off.

I subsequently met the duo at Wrexham Folk and Acoustic Music Club where they kindly came down to do a floor spot at one of our singers' nights. Both were enthusiastic and with a naivety that was pleasantly refreshing but the thing that struck me, apart from their obvious talent in performance was that, whilst Miv (short for Myfanwy) lived on Ynys Mon (Anglesey), Kevin lived in Birkenhead and they actually rehearsed by post, apart from their infrequent get togethers.

The one clue that the CD was likely to be better than I had at first anticipated was that Kevin had sent a copy to a prestigious festival in Yorkshire and, on the strength of the organiser listening, they were immediately booked to support one of the headline bands. It was therefore with this background knowledge that I placed this comparatively short recording (33 minutes) in my CD player. I was not just surprised; I was amazed at the clarity, the production, the content and the performance, which were all first class. This was all the more amazing when I learnt that they only had three days to record the album due to a low budget.

The opening track "Writing Home" is one of those Irish love songs clearly written by one who emigrated to the UK it introduces us, for the first time, to Miv's haunting vocals with neat guitar work and keyboards setting the tone for what follows. The simple "I Love You" is, like most of the songs on the album, slow paced and laid back but nevertheless effective. The only instrumental "Melancholy Skies" follows and is perhaps the weak spot though competently enough played on guitar and whistle. One of the

strongest tracks "Red Roses" follows with shades of Enya in both the backing, use of reverb, and Miv's haunting, almost ethereal voice.

Just as you were settling into that cool, laidback groove the surprise package and, probably best track, "Through The Eyes Of Children" comes along. This has really a rock feel with its upbeat pace and use of drums (courtesy of keyboards?) and excellent understated electric lead guitar breaks in the middle and at the end of the song. A short title "Why?" and an equally short song before its back to the Enya mode with "Let Me See The Rainbow" before "The Irish Question" pops its head up again followed by the final and title track, "The Empty Seat". This is a cry for peace that hopefully has gone a long way to being answered since it was first written.

A word here for the lyrics, all penned by William "Bill" Sterling, a man in his 70's whose words have been brought to life. They are poignant, emotive and, unlike many others of the genre, lend themselves to the excellent treatment by Miv & Kev. Credit should also be given to the backing musicians, Phil McGinty on keyboards, Phil Chisnall on lead guitar and Alan Armstrong on electric and bass guitars who all contribute in equal measure. This is a fine first time effort all round and I look forward to hearing their follow up as they intend to write both music and lyrics next time. If you want a copy of what could be the start of a great musical career phone Kevin on 0151 645 7414.

Ian Chesterman

CAPERCAILLIE - Live In Concert (Survival Records SURCD 027)

You can't go wrong with a Capercaillie CD can you? In my opinion, no you can't and I feel I should know having followed the band avidly throughout their career. Donald Shaw's keyboard pads have proved pivotal in sculpturing the overall sound and now we finally see the group as the slick, smooth running machine it is. A Rolls Royce amongst a sea of Ford's in the field of what we call 'folk' music. Still standing head and shoulders above the rest the accordion, flute and fiddle work-outs as on the challenging 'Kepplehall' prove Michael McGoldrick, Charlie McKerron and Donald have lost none of their flair for a good instrumental set. On Manus Lunny's beautiful composition 'Nil Si I Ngra' Karen Matheson once again proves the ace up the sleeve with vocals to die for.

The rhythm section of Ewen Vernal, David 'Chimp' Robertson and Che Beresford underpin the topline with a groove that sits comfortably in jazz lending the band even more weight as a consumer friendly product for, let's face it, that's what it is. As folk enthusiasts, we should be proud to count Capercaillie as one of our own!

Pete Fyfe

COOPE, BOYES AND SIMPSON - Twenty-Four Seven (No Masters NMCD20)

Though electrical wires sprawl across the cover design, 'Twenty-Four Seven' gets its electricity from the fabulous unaccompanied vocals of Coope, Boyes and Simpson. Round these parts, they have become one of those exceptional 'buy immediately, listen later' artists due to their reliable high quality. A busy musical world has led them to recent collaborations with Watsons and Carthys in Blue Murder as well as working with larger choirs at the other end of the scale. So, to some extent, it's nice to get back to the three voices where Lester and Barry hover over the rumbling bass of Jim Boyes.

modern life in its consideration that working life seems to make longer and harder demands despite past struggles for decent conditions. Similar 'what is the point?' statements get made on 'Privatise'. Indeed, they are one of the few acts around today who make real political comment on today in their own songs whilst raising a hat to the past with traditional songs such as 'Uttoxeter Souling Song' and the delightful 'Man Of Double Deed'. However, it would be too simplistic to dismiss 'Twenty Four Seven' as the work of politicians with an interest in tradition. It comes with inspiration from the words of Geronimo, gentle lullabies in 'January Lullaby', the joyous 'Raise Your Voices', the gentle 'Heaven's Waiting Room' about cherishing our aged friends and even a 'hidden' track of what appears to be someone auditioning down the telephone but with a voice that gradually fades as the song goes on - I think he failed! Coope, Boyes and Simpson don't just add to life's rich tapestry, they stitch their own wall hanging.

Steve Henderson

FLOOK - Rubai (Flatfish Records 004CD)

It takes a lot for me to sit through a totally instrumental album. I suppose like most of the general public I get bored easily but then, occasionally you come across a little gem. Rubai is just such an album featuring the talents of Sarah Allen, Brian Finnegan, Ed Boyd and John Joe Kelly. This is scintillating stuff and as if the duelling flutes/whistles weren't a rewarding experience in their own right coupled with great guitar and the expressive bodhran Flook leave you in little doubt that here is music of the highest calibre. The mellow tones of the flutes on the beautifully laid-back 'Glass' once again prove the adage that not everything is reliant on speed. That's not to say the band can't rock it out when they want. To experience this check out the highly syncopated Gordon Duncan composition 'Pressed For Time'.

I admit to having caught the band at Cambridge some year's back and not being over-struck but on listening to this album, I am more than impressed. I don't know why but I'm reminded of the first time I heard The Storm by Moving Hearts. OK the band isn't folk-rock but they are just as exciting.

Pete Fyfe

SUSAN HEDGES - Myron Angel (Gold CD 004)

To sit down and chronicle the musical achievements of this particular young lady would take far too long. She has packed so much into the first seventeen years of her life, with the promise of plenty more to come. Susan Hedges lives in Little Neston on the Wirral, she has been blind from birth and wasn't expected to survive, but her fighting spirit saw her through and that spirit laced with no little talent has given her a will to succeed in her chosen career.

Her debut album, 'Myron Angel', was released to much critical acclaim; it features ten songs Susan wrote with her friend and co-writer Paula Stafford plus one by Gary Hall and another by Tom Russell. The title of the album comes from its opening track; it has a real country feel, with 'The Ballad Of Carrizo Plain', telling of the spirits of the dispossessed and their struggle to regain the land that is rightfully theirs.

'Footprints In The Dust', is a slow ballad and shows off Susan's voice to its full potential. Love often comes in different guises, 'Family, Friends & Lovers', is an up tempo explanation of contentment. There's a real Spanish feel to, 'Play A While For Me', music conjures up images for all of us. For many their childhood is just a distant memory, but if you close your eyes and dream they can be much closer than you think, especially if they are, 'Children's Dreams'. There's a haunting beat to, 'Basically The Blues', which is not basically the blues, if you

catch my drift.

'When She Cries', maybe a sad title for a song, but making comparisons can sometimes be painful.

We all travel through life both physically as well as in our mind, 'The Journey', is one such trip we all undertake at sometime, with an imaginary companion, again Susan's soaring voice brings the situation into vivid focus. 'Heartbeat', can best be described as up-tempo funk, when love walks in we don't want to let it go. Gary Hall's, 'Travellin' Shoes', gave way to, 'Sinking Sand', which urges you to nail your colours firmly to the mast or take the dire consequences. The album is topped off by the much-recorded Tom Russell classic, 'Box Of Visions'.



It's a recording to be proud of and gives Susan a real opportunity to show off her superb vocal range as well as displaying her undoubted songwriting talent. Susan has performed alongside some of music's outstanding names, such as Gary Hall, Tom Russell and Nanci Griffith and continues to absorb all that is best from the music around her.

Susan continues to have voice training from ex - international soprano, Rona Campbell and is hoping to study Music Technology at the Liverpool Community College before hopefully embarking on a degree course at the Liverpool Institute for the Performing Arts.

With her talent and total commitment to all she embarks upon, Susan Hedges can become a real Tour de Force on the music scene, I for one wouldn't bet against it.

David Jones

NORAH JONES - Come Away With Me (Parlophone 7243 538609 2-9)

I first heard Johnnie Walker play Norah Jones singing the exquisite 'Don't Know Why' and thought sounds more than a bit special, so I decided to investigate what the album was like.

Norah Jones, reputedly the estranged daughter of Ravi Shankar, was born in New York before spending most of her formative years being brought up by her mother in Texas before returning to the Big Apple in her late teens. Still only 22, she has absorbed

a range of influences from jazz, soul, and blues to folk, pop, country and big band music. Comparisons as diverse as Peggy Lee, Nina Simone and Eva Cassidy have been made by a growing band of appreciative critics. While it might be going too far to suggest that the mould she came from was broken when she was born, she certainly came from a limited edition.



Her misty blue tones and a chameleonesque singing quality enable her to move smoothly into whatever musical genre she chooses, at the same confounding futile attempts to compartmentalise her style. While she's written a couple of notable songs for the album, the main songwriting credits go to her band members - Lee Alexander, who wrote the wonderful country influenced, 'Lonestar', and Jesse Harris, responsible for Jones's most well known offering, 'Don't know why' - the stand out track on this collection.

The balance of the remaining tracks is made up of covers that betray her diverse tastes. These include the Hank Williams classic country fare, 'Cold Cold Heart', John D Loudermilk's 'Turn me on'; the Hoagy Carmichael standard, 'The Nearness of You', brings the album to a satisfying conclusion.

This is her first album; it's not quite seminal in the Tracy Chapman sense, but is not far off. There's not a bad track from start to finish and it's no surprise that she has been snapped up by EMI records for a six record deal. Norah Jones has a voice to die for and, in Arif Mardin, a producer for whom many would kill.

Lewis Jones

LUCY KAPLANSKY - Every Single Day (Red House Records RHR CD 156)

Lucy Kaplansky is as regular a visitor to these shores as a migrating bird. It's this sort of work rate that has taken her from third on the bill at The Adelphi in Preston to two sell out nights at Weshoughton Folk Club. Of course, along with the 99% perspiration must come that 1% inspiration and Lucy has already proved to be an inspirational performer to such an extent that she received a request to provide vocals on Bryan Ferry's new record.

'Every Single day', is her fourth album. It opens with the excellent 'Written On The Back Of His Hands', which has been featuring in her live set for some time. The title track has also featured in her set for some time and is already honed into a fine song but comes with some sympathetic guitar from Duke Levine in the recorded version. Indeed, there are a number of tracks that she's already worked into her set, which is one of the benefits of being such a hard worker. By the time the songs have got to the point of recording, they are honed to perfection. Of course, it then takes someone of taste and skill to transfer that live quality

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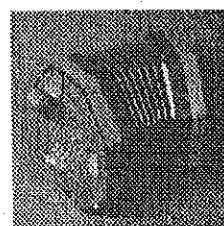
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into the studio recording. So, hat's off to Ben Wittman for an excellent job in that department. He's helped in the task by contributions from Richard Shindell, John Gorka and Buddy Miller with the latter's wife, Julie, having her song 'Broken Things' covered here. It is a beautiful song being covered locally by Anthony John Clarke in his live shows. There are also covers of



songs by Steve Earle, The Louvin Brothers and Paul Brady but her own songs composed with the assistance of her husband stand up well in comparison. The earlier mentioned opening and title tracks are strong compositions as are 'Guilty As Sin' and 'The Angels Rejoiced Last Night'. This is a woman who knows what she's about and does it well.

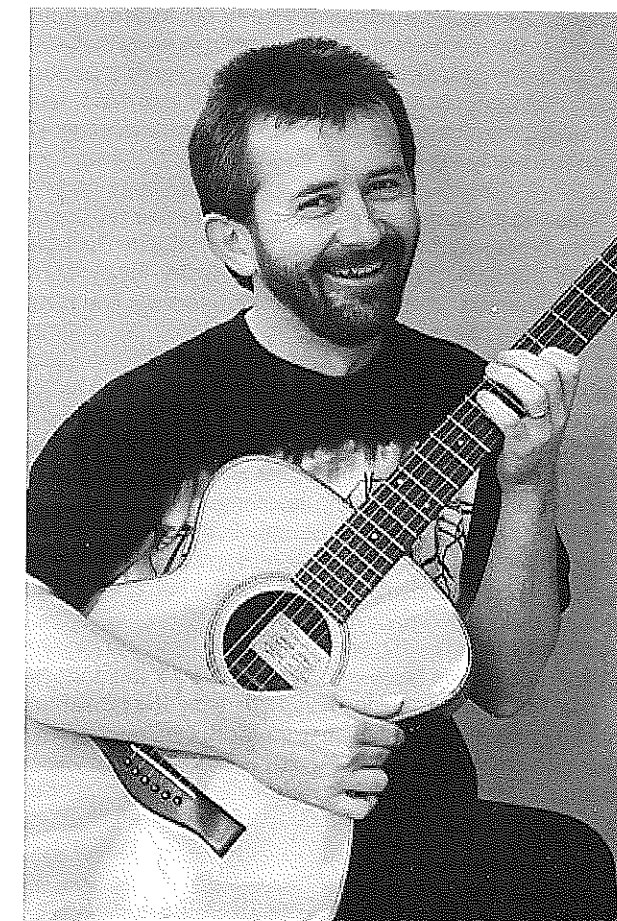
Steve Henderson

ENDA KENNY - Cloud Lining (EKCD007)

There are folk around who swear by Enda Kenny's songs and I'm not surprised. 'Cloud Lining' is his latest record and contains some wonderfully painted pictures because that's what he does. In true troubadour style, he tells tales which create great images in the mind. Take the opening track, for example, about the 'Sorry Little Man' who can't say sorry - we've all met a few of those. It's followed by 'Easter Island', with its lilting melody and words that entwine familiar images and familiar feelings.

Even when he covers a song such as Robbie Greig's 'Al Saunders Garage', he chooses material that graphically describes situations that have a comfortable familiarity. His own 'Angel Of The North' gives him the chance to use that famous Newcastle landmark as a metaphor for a loving relationship. Even a title like 'The Smell Of Rain' tells you where this guy is coming from. These graphic lyrics come with fine melodies on an album topped off by a co-composition with Eric Bogle telling the tale of 'Mrs O'Brien' who christened her son Windscreens. Well, actually, it's a comic song about the largest windscreen replacement operation in Australia, Windscreens O'Brien!

All in all, a fine addition to the Kenny catalogue which will please his fans and, hopefully, please some more if he arrives on these



shores as planned in 2003. Meanwhile, I gather there is a small consignment of this CD on its way to Harbourn Records or it's available over the Internet from www.angeltrain.com.au

Steve Henderson

THE McCALMANS - Where the Sky Meets the Sea (CDTRAX232).

It has been a year of sadness and transition for one of the leading groups on the folk scene. The McCalmans, who began singing back in 1964 lost one of their original band members with the sad and untimely death of Derek Moffat in October 2001. Derek along with Hamish Bayne and Ian McCalman were together until 1982, when Nick Keir took over from Hamish, who left to follow his dream of making concertinas.

During those years they recorded 22 albums, played countless gigs worldwide and did it all with great enjoyment, presented in the 'Macs' uniquely inimitable style. Every summer the 'Macs' embark on a Highlands & Islands tour of Scotland, with Stephen Quigg being part of that tour, now after standing in for Derek during his illness, he has become a fully-fledged 'McCalman'.

The opening track features the group in a-cappella mode with a bodhran beat only on, 'Women Of Dundee', while concertina and guitar set the scene for Ian's composition, 'Highlands Tomorrow'. 'Applecross Bay', once vibrant, is now nothing but an eerie calm, why must the most tranquil and beautiful things change? Nick plays sensitive mouth organ to set the scene. Stephen shows off his considerable talents on, 'Voice Of My Island', as the boat disappears, the hurt begins. 'Gallant Murray', gives the lads, as if they need it, another chance to champion

their countrymen in battle.

One of Richard Thompson's much covered songs, 'Galway to Graceland', was given a slightly different, but no less effective treatment as the trio performed it a-cappella. A song that is both sensitive and poignant is performed in the same manner by Stephen, 'Farm Auction', signals the end of a livelihood, an era gone but not forgotten. Ian leads on the tongue twisting 'Wild Old Tune', as only the Macs can deliver.

Nic's whistling just gets better as he demonstrates on 'Laerke's Tune/The Stuttering Songbird/Seals or Your Money Back'. The demise of the fishing continues to be a worry for those who depend on the sea for their living. Nick performs, 'The Fishing Days', with great sensitivity.

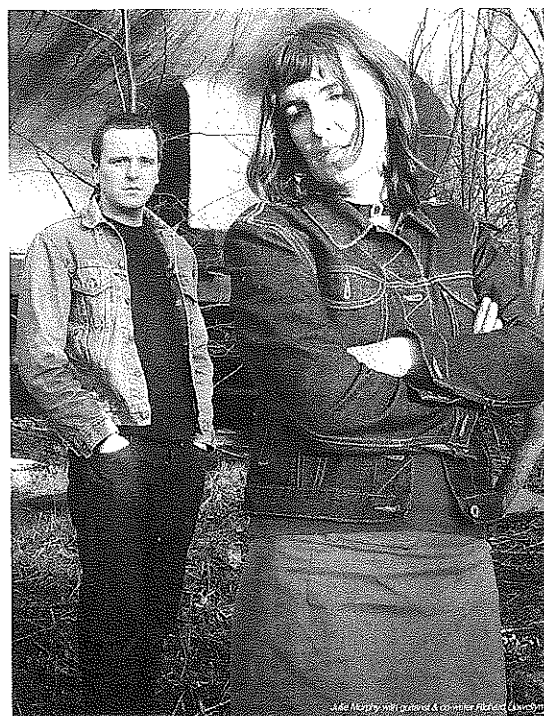
There's a fresh approach with this fine version of a Scots traditional anthem, the writings of Robbie Burns, in this case, 'Ae Fond Kiss', is interpreted exquisitely. 'The Spinner's Wedding', what joy, celebrated as only the Scots can. Ian performs, 'The Last Leviathan', unaccompanied, it's a whaling song from the great mammals perspective, as hunters kill his lifelong companion. Finally, Nick's song 'Running Home', touring takes its toll on relationships and home life, being on the road often puts life into perspective.

This album is right up there with the best the McCalmans have produced, the singing, musicianship and all round presentation shows why almost forty years on the 'Macs', continue to prosper and win over a new generation of fans. They certainly have never rested on their laurels and that fact alone tells the tale of their success.

David Jones

JULIE MURPHY - The Lilac Tree (Beautiful Jo Records BEJOC38)

She's a precocious talent is Julie Murphy. The lead singer with Fernhill disappears on side projects to the extent that it's hard to keep track of her. Though this might provide a confusing image



to the public, she comes up with some great music based around her delightful voice. Following her excellent solo record, 'Black

Mountains Revisited', comes the similarly wonderful 'The Lilac Tree'.

Mind you, of course, the music has moved on. The folksy flavouring is still high on the agenda with the phrasing of the songs but some jazz styled trumpet has arrived before even the first track, 'Kiss like That', has played out. Soon, some sweetly played electric guitar appears to give a jagged edge to 'My Father Was'. Indeed, the instrumentation is much expanded on the preceding solo record with the appearance of drums, double bass and piano. Notably, the CD gets dedicated to the memory of Julie's father who passed away in 1999. In fact, many of the songs give an impression that this is a very personal work majoring on close relationships. Slightly counter to this, all the songs get credited to Murphy and Richard Llewellyn who it seems has significantly affected the sound on this record.

Though arguably rather one paced, this is a well-crafted record for those who like to relax to their music and just let its beauty wash across them. Indeed, you'll find that as it wishes over you, it burrows its way in to your music memory. You know, one of those that you'll suddenly find yourself humming and wonder just where it came from.

Steve Henderson

RED DUSTER - Farewell to the Clan Line (RDCD0201)

Red Duster are Fleetwood's Ron Baxter and Ross Campbell who have recorded this album as a follow up to their thematic show 'Farewell to the Clan Line'. The show contains many of the songs and fragments of song Ron collected during the eight years he sailed with the merchant navy's Clan Line. In some cases, these have been turned into fuller versions by Ron and Ross as well as the five songs composed entirely by them. Of these, without doubt, the title track is one of my favourites.

It also contains some fine well-known songs by Stan Rogers (The Lock Keeper), Gordon Lightfoot (The Wreck of the Edmund Fitzgerald), Phil and June Colclough (Goodbye America) and even one of Jacques Brel's (Port of Amsterdam).

The songs are interspersed with Ron's erudite and informative narrative commentary giving the album the feel of the original show. The sleeve notes on the songs are equally helpful. If you are looking for slick professionalism in your folk music with complex arrangements and high calibre vocals then I'm sure Ron would be the first to admit his singing is not at the world-shattering standard he would aspire to. In fairness, however, Ross's fine instrumental work and sound voice do enhance the songs.

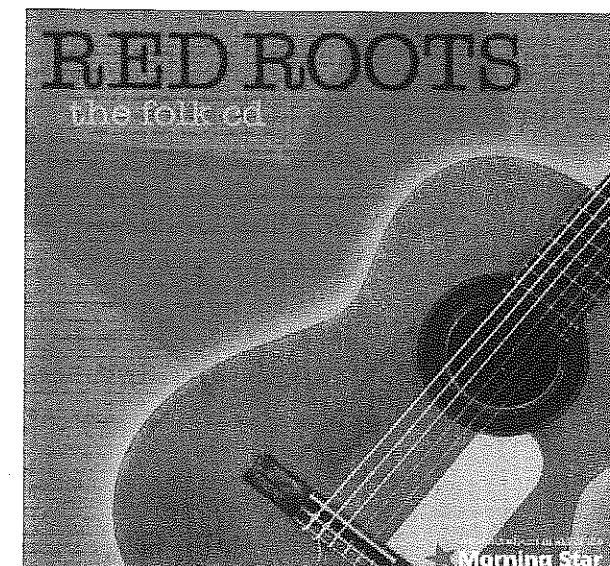
But to criticise the performances would be to miss the point because the purpose of this CD, as you might have guessed by now, is to record and illustrate the picture of what life was like in the British Merchant fleet and not to showcase the individuals performing on it. To this end the album is highly successful and Ron's evocative memories take you into the heart of the life they are attempting to portray. No aspiring maritime researcher or enthusiast should be without this album. It is available from Ross telephone: 01253 770045 or e-mail: RossJCampbell@excite.com who can also give information on the availability of the excellent show.

'Giff'

RED ROOTS The Folk CD - Various Artists (Red Planet Records RPRCD 2)

Mark Page of Red Records has put this compilation CD together. It's a fundraiser for the *Morning Star* newspaper, the daily organ of the trade union and labour movement. It's survived for over

70 years in different guises (previously under the banner of the 'Daily Worker') and is the only daily paper in Britain consistently expounding a socialist political agenda.



This CD features 20 tracks from performers across the political folk divide. Robb Johnson contributes the title track from his recent recording *21st Century Blues*; there's a rare Roy Bailey track in 'War without bangs', and contributions from Leon Rosselson, The Whiskey Priests and Blyth Power among others.

The excellent pairing of Alistair Hulett and Dave Swarbrick each provides 'The Dark Loch' and 'Pittengardeners rant' respectively. There's a fine reworking of the Robb Johnson song about Falklands War conscientious objector, 'Vic Williams', by Red Flag, and Manchester's fine singer songwriter and activist, Clare Mooney, opens the CD with 'Ordinary Rebel'. Appropriately, the CD concludes with a socialist choir, Strawberry Thieves, singing 'The Internationale'.

Red Roots is available for £11 (post free) from 020 7538 5181 (credit card purchases), or by cheque via Red Planet, c/o Morning Star, Cape House, 787 Commercial Road, London, E14 7HG. There's also a previous benefit release called *Fear of a Red Planet*, which includes a number of the same artists; this is £10 from the same source.

Lewis Jones

MICK RYAN AND FIELDWORK - Tanks for the Memory (Wild Goose WGS307CD)

This album features the songs and music from the latest folk musical written by Mick Ryan. As I have intimated in previous reviews of Mick's albums he already has a series of successful shows behind him and there is no reason, on listening to this current offering, why he should not continue with that success.

This show tells the story of the village of Tyneham in Dorset which was controversially acquired by the military in 1943 for army training. It is a tragic tale of a community deprived permanently of its houses and facilities. In spite of various vigorous campaigns the villagers have never been allowed to return. Ironically the village is now a tourist attraction!

The story is told with a mixture of songs, poems and speech commentaries all of which feature on the album. Doug Bailey at Wild Goose tells me that the mix is deliberately arranged to provide the basis for a radio programme (please note Nick Dow!) and therefore the performances aren't in the same order as the

actual show. However, this does not detract in any way from the continuity of the story line as produced in the live show.

As in previous productions, there are a number of Mick's fine songs that will stand on their own and will, no doubt, be absorbed into the repertoires of other singers. Of these, I particularly enjoyed 'Whose Is This Land?', 'Promises, Promises' (a song that applies just as much to the present) and 'What Does It Mean to be English?' the latter, quite rightly in my opinion, having a go at 'theme park' England.

Apart from the awful pun of the title there is also a wonderful parody of the well-known song 'Country Gardens'. Not all the songs are Mick's as in the case of the excellent song written by his sister Joanna entitled 'Shadows' and a moving poem by Lillian Bond. Mick has also used traditional tunes for some of his songs.

Mick is assisted by his regular musical partner Pete Harris and also by Sarah Mallinson who plays keyboard and accordion on some tracks. There are readings from Nancy Scott and vocals from John and Nicola Bond and Sophie Bond. As would be expected from a Wild Goose production the whole album is well presented with comprehensive sleeve notes on the story of Tyneham and the songs and readings.

Some of you may have already seen the show at Cleethorpes, Warwick or Sidmouth festivals this year and no doubt already have the album if not I strongly recommend you try to see it or at least buy the CD. I hope to catch up with the show when I'm performing at Broadstairs Festival in August. Unfortunately, there are no dates listed for the north on the current information sheet. Let's hope they can bring it up here - soon!

Derek Gifford

TANGLEFOOT - Agnes On The Cowcatcher (Borealis Records BCD143)

Ken and I have the honour to be 'UK Foot Heads Nos. 1 and No. 2'. (We can proudly announce that we really were the first two people to hear them perform in this country as we were audience to their rehearsal before their first booking at Four Fools and were well and truly hooked before the club actually started.

Having copies of all their previous CDs I was eagerly awaiting the new release and having now nearly worn it out I can say that it lives up to and exceeds my expectations.

This really is Tanglefoot at their best. Superb songs from the pens of Joe Grant, Al Parrish, Rob and Steve Ritchie. I have always been a lover of 'story songs' and this is truly what Tanglefoot excel at. Each song is a story that stands on its own merits, creates a vivid picture and leaves a lasting memory. The storylines are strong enough that after listening to this CD a couple of times, just reading the title of the track is enough to conjure up an image of the song. As a group Tanglefoot have a gloriously full sound, they are all great singers and musicians, playing between them guitar, double bass, mandolin, fiddle, keyboards, accordion, whistle, banjo, harmonica (the list goes on) and they create glorious harmonies. Great though their overall sound is, what I really love about them is that to them the 'words' are the most important, the musical backing, great as it is, is there to enhance the words, not to detract from them.

On this CD you will hear a wide variety of stories; about Sir John Macdonald (Canada's first Prime Minister) and his wife; a mountain burying half a mining village; the Sisters of Mercy who have worked since 1800 to provide education and healthcare for working class families; the 'cultural??' invasion of USA music, sports and politics since the popularity of radios in rural Canada;

children being 'hidden' during the second world war to try and escape the constant air raids; water divining seen through the eyes of a child; midwifery; the longing for home whilst travelling abroad; and that just covers eight out of the fourteen tracks, you see what I mean by a wide variety. They really are great songs.

If you too are a 'Foot Head' you will probably already have a copy of this CD. If you aren't and want to hear some really memorable songs performed by a superb group of singers/musicians then this is for you. You won't be disappointed. You too may become a 'Foot Head'. I for one am looking forward to their next trip to this country.

Angie Bladen

HELEN WATSON – Lifesize (Fledgling Records FLED3031)

I feel the same sort of review coming on that I've written for earlier excellent albums from Helen Watson. She's got the folky, bluesy, jazzy, rocky thing sewn up. But where does that leave her?



The usual culprits abound on the record with Chris While, Julie Matthews, Tony Trundle, Steve Brookfield and Howard Lees making significant contributions in the playing and producing departments. 'Windfall' opens with its jazzy flavours before rockier elements arrive with 'Future Bone' and, then, the delightful string adorned folkiness of 'Magnificent'. So, we've only got three tracks in and Helen has already shown us the breadth of her styles and the quality of songs ain't bad either. As the album progresses, we see Helen moving into funkier mode with 'Fire Goes Out'.

So, the full range of her musical weaponry is on show and it is more polished than we've heard before. Of course, there are some songs stronger than others and, so, I'm not going to claim universal wonderfulness for this record but it's another strong one, for sure. So, why isn't she more popular around the circuit? Well, I can only assume that she's too jazzy for folk fans, not cool enough for jazz fans, not funky enough for funk fans, etc. To be honest, on the evidence of this record, she should be worthy of anyone's investigation.

Steve Henderson

NEWSREEL



NEW BOTHY WEBSITE

Les Brown tells us that the Bothy Folk Club has a new website with all the up to date information on Guests at the club and what's happening in the area. If you have a folk event within 10-15 miles of Southport let Les know & he will put it on their Diary page.

Take a look at www.bothyfolkclub.co.uk. They also have a guestbook if you wish to pass on any messages.

PASSCHENDAELE PEACE CONCERTS

In Belgium, the Passchendaele Peace Concerts will celebrate their tenth year in 2002. To mark the occasion there will be a concert at Tyne Cot cemetery near Ypres on 24 August entitled The Seeds of Peace. The international bill will include June Tabor and Coope, Boyes and Simpson from Britain.

On their return, Coope, Boyes and Simpson will begin rehearsals for three performances of another Peace Concert – Kerstbestand, the Christmas Truce 1914. Last year, local singers, including choirs from Lancaster, Burnley and Silsden, gathered together to form a seventy strong choir to accompany them in three northern concerts. Ray Hearn, the South Yorkshire singer, was the narrator and the concerts received wide acclaim. Janet Russell will reform, as far as possible, the Roses and Thorns Choir this autumn.

Once again the concerts will be given close to Remembrance Day. They are proposed for Leeds on Friday 15 November, Sedburgh on Saturday 16 November and The Platform, Morecambe at 4.00pm on Sunday 17 November. Further details will appear on the website www.coopeboyesandsimpson.co.uk.

For details of Burnley Clarion Choir ring Peter Kenyon on 01282 425289 and for details of the Silsden Singers ring Janet Russell on 01535 656877. New members will be welcome!

Henry Peacock

MIDDLEWICH THANKS

Dave Thompson wants to thank all who took part, to make our 'comeback' such a resounding success. Special thanks must go to Brass Tacks for hosting a very 'busy' festival club- better venue next year John ? - and to FOLKUS, for providing their excellent workshop tuition.

Despite a few hick-ups, (marquee not big enough, canal closure, Friday night downpour!) it was great to see the queues - a record sell-out for the opening night - in all three venues. So THANK YOU to readers/members of Folk North West for YOUR support, it is very much appreciated.

He also wants to thank also to the following clubs for their invaluable help and support- Deeside, Nantwich, Northwich, and Potteries. Clubs/artists interested in hosting sessions & singarounds please contact Dave Thompson- tel 01606 836896 (after 7pm).

As for next year? Watch these pages!

GREGSON LANE FOLK CLUB

Gregson Lane Folk Club. are now a formal Folk Club complete with Committee, Constitution and Vision/Plan. The club will continue, as usual, during the Summer months. With various people doing the residency. This will hopefully add a bit of variety to the sessions. They should be able to consider booking some guests later in the year.

If you would like to be resident on a future singers night or want details of how to become a member of Gregson Lane Folk Club please contact Graham for details at troubleatmill@btinternet.com

DICK GAUGHAN DATES

In November you can see Dick Gaughan appearing at the following North West venues aspart of his annual UK Tour: Preston, St Peters Arts Centre (9th), Chester, Telford's Warehouse (12th), and Accrington Town Hall (17th).

Stoneyport Agency are looking to fill a couple of gaps in Dick Gaughan's itinerary in early December, broadly speaking, south of the line from Liverpool to the Humber. Also at the start of the tour they've got a few days to fill in the north country around the Preston gig. For gigs and booking information see www.stoneyport.demon.co.uk; email: jb@stoneyport.demon.co.uk; tel :0131 346 8237; fax 0131 313 2083

CLUNIE MUSIC NEWSLETTER

Welcome to the first email newsletter of Clunie Music. Clunie Music replaces Alive Music and Clunie Creative Enterprises. We are now concentrating solely on our music and will be keeping you up to date on gigs, tours and album releases for Heather Innes, Heather Innes and Ciaran Dorris duo, Dulaman, Caim and Freeloaders.

Sadly, Firefrost as a band is no longer, but Ciaran and Heather have a duo on the National folk scene, Kate is teaching, storytelling and also playing gigs with Ciaran in Glasgow and Alan is singing and playing with Freeloaders. If you were on our mailing list for Firefrost we have kept you on this one until you tell us otherwise.

Again we thank author Alan Garner for giving us permission to use his word "Firefrost" for the band while it lasted. It was a great name.

Heather Innes

I continue to sing with Caim, Ciaran and Dulaman and to pull in the gigs for everyone, but I would welcome any agents out there that would like to take on any of the artists and ease my workload!

I still enjoy the occasional solo gig and will be at Killin Festival in June, singing at the Church Service.

Also planned for this year is a new solo CD "Sunset Song" featuring tributes to a couple of musician friends who have died in recent years, but also including humorous requests like "Roly Poly People" and wonderful songs chosen from the writing of songwriter friends of mine Lorna Davies and Jim Douglas.

Recently a journalist in Italy wanting to write a feature about me emailed Clunie Music and I have replied of course - a few gigs in the Italian sunshine wouldn't go amiss!

Heather Innes and Ciaran Dorris.

We have sung at a number of folk clubs in England and Scotland since our first gig at Falkirk Folk Club in May 2001. We think we must be doing something right because we're getting repeat

bookings and find ourselves booked for Warwick and Bedworth Folk Festivals this year.

We've released a CD single "Old Fashioned Saturday Night" which covers the kind of material we do - from unaccompanied traditional lullaby 'Bressay Lullaby' to up tempo "country" sound 'Carolina Star'.

The title track is of course Mike Silver's brilliant song 'old Fashioned Saturday Night' and Mike and Johnny Collins have kindly given us great reviews for our publicity which can be found at www.cluniemusic.com

I had an interesting evening persuading two of my cats to pose in front of our roaring log fire at Auld of Clunie for our CD cover "Old Fashioned Saturday Night".

Dulaman

Firstly- to those of you who speak Irish, apologies for not being able to spell our name the correct Irish way - my computer is temporarily out of commission and this one has a limited Windows 95 program.

Finally the long awaited Dulaman CD, 'Dulaman a tSleibhe' will be available at the Dulaman concert on the final Sunday night of the McCracken Irish Summer School in Belfast at the end of July. (July 28th). There will also be a launch concert in Donegal at Oideas Gael, Glencolmille, August 2nd.

'Dulaman a tSleibhe' was recorded and mastered at Mid Atlantic Digital studios in Enniskillen and believe me, has been well worth the wait!

Seoirse will also be giving a music lecture during the McCracken week and our session singer, Imelda Carroll, will be giving children's workshops in felt. Seoirse and Imelda will also be exhibiting their artwork during the week.

Caim

Life is becoming very hectic and exciting for Caim with repeat visits to the USA and Canada and touring our new CD "Creator of the Tides" throughout England recently.

We'll be in Canada August 15 - Sep 2nd and then Boston, USA Sep 25 - October 6th. While in Boston we will be recording a special CD with shakuhachi flute player Robert Jonas of the Empty Bell Community and percussionist Bob Weimer.

September 14 and 15 will find us singing at a house concert in Northumberland and then at a combined Churches in Fife concert at St Athernase, Leuchars. Anything else could happen between now and then though.

When we first released "Caim, Sung Prayers in the Celtic Tradition" we thought that it would sell in places like Holy Island and Iona and we would gig separately in Ireland and Scotland. Not so - Caim the duo has evolved and three CDs later, what seems to be an International tour program - maybe extending to Australia next year.

Thankfully, Jacynth and I both love travel and will go anywhere, anytime but I have a husband and three cats to consider so I do like to return to Scotland in between!

For those of you who are praying Christians, please pray for wisdom for us in accepting bookings and especially pray for us on tour. These 50-year-old bones get tired out there sometimes!

If there is anyone who would like to become a prayer partner with us please let us know. (Email cluniemusic@hotmail.com)

Freeloaders

I've been in the audience for several very successful pub gigs for Freeloaders in Arbroath, Edinburgh and Coupar Angus.

Alan and Dave deserve bigger and better gigs, and more of them, and had an excellent break recently when asked to support Blues legend Otis Grand at the Glasgow Blues Festival at Renfrew Ferry. They had a great time.

Freeloaders have released a single CD 'Freeloaders' featuring 5 of their original songs which can be bought at the CD shop at www.cluniemusic.com

And that about wraps it up for this newsletter.

Music from all Clunie Music artists can be heard on the website and is available through the Clunie Music CD shop. The website is being updated and current gigs and reviews for all artists are available at www.cluniemusic.com Thanks for your support

Heather & Alan

SCOTTISH FOLK DIRECTORY

The 2002/2003 Scottish Folk Directory is now available. Priced at £3.50, it can be obtained by post for £4 (UK) or £4.50; (elsewhere) by sending a cheque payable to 'N. Palmer' to: Scottish Folk Arts Group, 49 Blackfriars Street, Edinburgh, EH1 1NB, Scotland UK.

Credit card orders can only be accepted from outwith the UK - card details to 0131 557 3090 or by post to the above address.

LINE-O NUMBER 35: JUNE 2002

LINE-O is the newsletter of PETE CASTLE and STEEL CARPET MUSIC. It has been published two or three times a year, for the last umpteen years but recently changed from being a paper to an Email publication. If you would prefer the paper version please send SAEs to the address below.

The aim of Line-O is to bring you news of releases on the STEEL CARPET label and of the activities of the main artistes involved - PETE CASTLE and LUCY CASTLE, together and separately. PETE is a professional singer of English traditional songs and a storyteller. He works on the folk club circuit as well as in schools and in the wider community.

LUCY, Pete's daughter, is a brilliant fiddle player specialising in the music of Maramures in Romania where she has lived and studied. She and Pete often work as a duo. Lucy also plays occasionally with K-Passa and, last year, did some work with Lindsay Aitkenhead as a duo called MAMALIGA and with an Indie/folky/poppy 5-piece called UPR.

In a previous incarnation Pete and Lucy were both members of POPELUC, a trio who played a unique blend of British and Romanian folk musics, the 3rd member was leading Romanian folk musician IOAN POP of Iza. (and might be again - see below!) STEEL CARPET also publishes the quarterly storytelling magazine FACTS & FICTION.

Greetings from a very busy Pete Castle. This is a sort of 'intermediate' Line-O. I suddenly found that I had all kinds of things I wanted to publicise to various groups of people but not the time to actually identify and differentiate the sub-groups. So I thought I'd do this shorter newsletter and send it out to everyone in the hope that there is something of interest to you and if not you to a friend or relation of yours to whom you could pass it on. I've just had a really nice weekend at Chippenham Folk Festival

and am looking forward to Caversham Free Folk Festival (in Reading) on 22/23 June.

Meanwhile I'm busy with the Ethel & Ernest Reminiscence Project at Nottingham Playhouse. We had the first performance the other day and I'm very pleased with it. Nicky Rafferty and I, working with the Playhouse '3rd Age' group, have collected stories and information from a whole lot of 'older people' and put together a presentation which runs after the official Playhouse production. If you'd like to see it's after the matinee on Thursday and Saturday next week (13th and 15th June). You buy a 'cream tea matinee' ticket and get one of those too!

Next week I'm also starting on a project at a school in Heanor and over the next few weeks have several days storytelling at Wickstead Park and a couple more visits to Kent schools. Then on Saturday 29th June, I'm doing another of my occasional evenings at Cromford Mill. Entitled 'Tell Tale Tit' this one will be a mixture of songs and stories. These nights usually go very well and occasionally sell out, so booking is advisable, from Trish Stamp at the Mill on 01629-823256. Refreshments are included but you are welcome to bring your own beer/wine. I'll be doing a similar programme at Buxton Festival on Sunday 21st July - at the Old Clubhouse on Water Street, 12.00 noon and 6.00pm. It's a smashing venue where we filmed the Popeluc video a few years ago.

And talking of Popeluc - we are considering getting Popica over again next year and doing another Popeluc tour! It's due to demand. It's only in the considering stages at the moment but if you might like to book Popeluc around May/June 2003 please let me know ASAP.

2003 is also my 25th anniversary as a professional performer so I'm having a Jubilee! I've various ideas but the easiest one is to get back to some of the venues I played at in the early days if they are still going... and don't forget my website www.folkmusic.net/petecastle which keeps everything up to date.

Pete Castle

MARTIN SIMPSON will be appearing at BLUECOATS ARTS CENTRE, School Lane, Liverpool on Friday 15th November 2002 from 8pm. Martin Simpson, 'arguably the finest finger-style acoustic guitarist on the planet' (Chicago Tribune), is also a powerful songwriter with a rich voice. He has worked with many luminaries on the folk scene, including June Tabor, and rock performers like Steve Miller. Revered amongst acoustic guitar fans for his idiosyncratic and instantly recognisable style, he was recently named one of the top 15 artists of the decade by Acoustic Guitar Magazine. Tickets (£10, £8 concessions) and further details are available from the Box office 0151 707 9393

Classified Ads

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A What's On Publication

MIDLANDS FOLK DIARY

Covers 20 counties and
over 100 clubs
issued Monthly on the 1st of
the month

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COVENTRY CV2 5GS
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FOLK FESTIVAL 2002

Friday October 25

A Grand Ceilidh

With stunning new band **Boneshaker**

At the Masonic Hall, Hospital Road, Pendlebury. 8pm. Tickets £3.50

Singaround at the White Lion — 8pm. Free.

Saturday October 26

In Concert. 8pm. The legendary

Roy Bailey

plus support

At the White Lion, Manchester Road, Swinton Tickets £5

2pm. White Lion Concert. (£2.00 at the Door. Ticket holders free)
Free Singaround and Music Session in the White Lion Bar from 12 noon.

Many other guests including: Stanley Accrington, Jon Brindley,
Hands in Pockets, Geoff Higginbottom, John Kelly, Pete Ryder, Staff Folk,
Jane and Amanda Threlfall (with Martin Ellison and Roger Edwards)

Full Weekend Ticket — only £7.50

Tickets and information by mail from Swinton Folk Club, White Lion, Swinton,
Manchester, M27 4TS or call in any Monday night. Phone enquiries to Dave Polshaw,
0161 737 5069, Dave Wynn, 0161 793 6556 or Ged Todd, 01942 811527.

Swinton Folk Festival is supported by Salford Education and Leisure

damienbarber guitarvocals
bryonygriffith fiddlevocals
willhampson melodeon
leesykes bassguitar
richashby drums

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