

FOLK NORTHWEST

WINTER 2002/2003 (DEC, JAN & FEB) £1.50



IN THIS ISSUE

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

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CONTENTS Volume 25 Number 3 Winter 2002

	Page
Advertising / Copy Dates	3
Contact Information/Federation Officers	4
Editorial	4
Chairman's Jottings	5
Folk Music on the Radio	6
LIVE REVIEWS	
Richard Thompson - St Michael's School, Chorley	7
John Tams & Barry Coope - Northwich Folk Club	7
The Demon Barber Roadshow - Worden Arts Centre	9
Eliza Carthy - Southport Arts Centre	9
Songwriters in the Round - St Michael's School, Chorley	9
Bernard Wrigley - Broken Token Folk Club	10
FESTIVAL & EVENT REVIEWS	
Brampton Live	10
Fylde Folk Festival	12
Middlewich Folk & Boat Festival	12
Saddleworth Folk Festival	14
JOHN'S DIARY CHAT	15
ARTICLES	
Load The Speakers and Up The Bypass	16
Public Entertainment Licences	17
HIS WEBMASTER'S VOICE - www.folknorthwest.co.uk	17
LETTERS	19
NORTH WEST FEDERATION OF FOLK CLUBS	21
CLUB DATES FOR DECEMBER 2002	22/23
CLUB DATES FOR JANUARY 2003	24/25
CLUB DATES FOR FEBRUARY 2003	26/27
ADVANCE DATES/CLUB RESIDENTS	28
LETTERS	35
OBITUARIES	
Bill Grant	30
PRESS RELEASES	30
SPOTLIGHT ON LONGRIDGE FOLK CLUB	34
CD REVIEWS	
Battlefield Band - Time & Tide	34
Churchfitters - Strange News	35
Colcannon - Dolphin Bay	35
Cathryn Craig & Brian Willoughby - I Will	35
Tim Garland - Carentan	36
Eliza Gilkyson - Lost and Found	36
Graham Holland - It's a Frog's Life	37
The Hush - Dark To The Sky	37
Jonathan Kelly - Twice Around The Houses	38
Jez Lowe and the Bad Pennies - Honesty Box	38
Gordon Morris - Full Sail - Inside the Lid	39
The Oldham Tinkers - Sit Thee Down	40
Patterson Jordan Dipper - Flat Earth	40
Brian Peters - Lines	40
The Reel and Soul Association	41
Kathryn Roberts and Sean Lakeman - 1	41
St Agnes Fountain - (not yet given a title)	41
Donald Shaw & Charlie McKerron - Gruth is Uachdar	42
Kenny Spiers - North Wind Blowing	42
Sunhoney - November	43
James Taylor - October Road	43
Linda Thompson - Fashionably Late	43
Jane & Amanda Threlfall - Gown of Green	44
Wakeman & Cousins - Hummingbird	44
NEWSREEL	44
JILL FIELDING'S CD LAUNCH	45
A RECIPE FOR SUCCESS The La Jeusseliniere Experience	46

Folk North West Contact Information



Who do I send information to ?

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

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Tel 0151 678 9902
e mail: JOHNOWENBTACKS@aol.com

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

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

Advertising, subscriptions, club membership enquiries to

Paul & Kath Holden, 7 Sunleigh Road, Hindley, Wigan Lancs, WN2 2RE Tel. No. 01942 258 459
e.mail: kath.holden@btinternet.com

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

David Jones, 4, Kingfisher Close, Swallowfields, Pleckgate Blackburn, Lancs, BB1 8NS Tel. No. 01254 54877

Please note that the copy date for the next issue is January 10th 2003.



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EDITORIAL

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Here we are with the Winter edition of this magazine and my thoughts are drawn back to this time 5 years ago when I wrote this column for the very first time. At that time the magazine was holding its head proudly above water but could not be said to be prosperous. Currently, touch wood, we are rowing along quite comfortably, we have a new masthead which will be colour coded on the front page, we are all rowing in the same direction and as has always been the case we are all pulling our weight. It still amazes me how much time everyone is willing to donate freely to make sure that we produce a magazine of good quality. Thanks everyone for making my job over the last five years relatively easy.

I was very sad to hear that Buzz magazine will no longer be produced. At the time 5 years ago when I, on bad advice from Pete Gleave, attended a crisis meeting of this magazine and heard myself volunteer, there was a proposal that the three magazines Scans, Buzz and Folk North West merged to become one. Subsequently Scans and Buzz did combine but we decided to renew our vigour and remain separate in the belief that the region was better served by two magazines rather than just one. Now that we are just one we are feeling lonely and hope that the committee of Buzz will find a way to continue. In the meantime if we can be of any service then please contact us.

The other morning for no good reason I switched on the TV at breakfast time as if guided by some mysterious force. The words breakfast, TV and time have no meaning for me as I try to reconstruct a human being from the tattered remains that drag themselves out of bed in the morning. However right on cue they were discussing the two in a bar rule soon to be housed up in the Louse of Commons (sorry should that be loused up in The House of Commons or was I right first time). Well I am a rational man so I know that shouting at the TV set is a waste of precious, much needed energy so early in the morning but I wanted them to know loud and clear that not all live music is going to blast the ear drums off anyone who has accidentally without noticing suddenly found themselves living in close proximity to a Public House. I am all for a Too Loud in a Bar rule but not allowed in a bar rule with an acoustic guitar or other short range weapon of music seems the more likely outcome. How about PA's fitted with a silencer unless a licence is granted to permit the shattering of ear drums and leave us alone as we have already, according to them, got our fingers in our ears?

A What's On Publication
MIDLANDS FOLK DIARY
Covers 20 counties and over 100 clubs issued Monthly on the 1st of the month
Annual Subscription £11.00
Edited by: Joe Smith
121 Morris Avenue
COVENTRY CV2 5GS
Tel. No. 024 76 444 405
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CHAIRMAN'S JOTTINGS



For me, the summer turned out to be a real voyage of discovery, for just when you think you've seen most of the quality acts on offer around the circuit, you come across new gems. Australian group, Colcannon, were the main case in point, they are a five piece set up, who completely captivated their audience.

They perform a mixture of self-penned and contemporary covers that compel you to both listen and join in, they are hopefully going to return to these shores in 2003, miss them at your peril. Two more Aussies enjoyed success over here during the summer, both are solo acts who are as alike as they are different!!!! confused, well don't be.

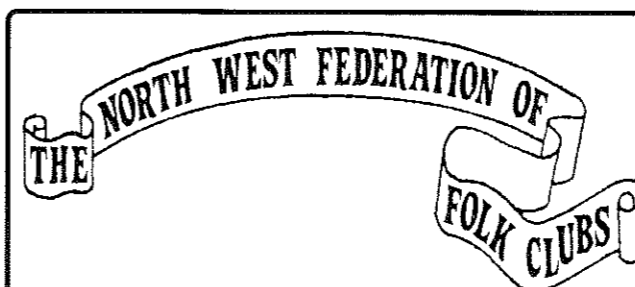
Tommy Emmanuel and Bruce Mathis are guitar virtuosos, their command of their chosen instrument has to be seen and heard to be believed, suffice it to say, if they joined forces they could make the whole stringed section of an orchestra redundant.

Although I had never seen Chris Newman & Maire Ni Chathasaigh in person before, I had been given rave notices about them and they certainly lived up to their pre-publicity, Chris's guitar playing is extraordinarily good to say the least, whilst Maire can make everything except coffee with her exquisite command of the harp, so many tones and semi-tones to be explored.

Finally a packed marquee were completely awestruck with the performance of the legendary, Waterboys. For almost two hours, Mike Scott, Steve Wickham and Richard Naiff, strutted their stuff, as one memorable song gave way to another, never have I seen such a stunning display of musicianship, with guitar, keyboards and fiddle so attuned to each other. They swept in and out of the festival like true professionals, leaving an audience hungry for more in their wake, it was a set I will remember for a long time to come.

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

First Wednesday of
each month
from 8.15pm

at The Eagle & Child,
Bispham Green, Nr Mawdsley.

Wednesday 4th Dec
STRAWHEAD

Wednesday 8th Jan
JOHN HOWARTH
(of the
OLDHAM TINKERS)

Wednesday 5th Feb
GRAHAM & EILEEN PRATT

Wednesday 5th March
HIS WORSHIP & THE PIG

Wednesday 2nd April
TOM & BARBARA BROWN

Wednesday 7th May
TBC

Wednesday 4th June
THE MRS ACKROYD BAND

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 7.15-9.05pm
CELTIC CONNECTIONS presented by MARY ANN KENNEDY
Thursday 7.15-9.05pm
TRAVELLING FOLK presented by ARCHIE FISHER
Saturday 7.05-8.30pm
TAKE THE FLOOR presented by ROBBIE SHEPHERD
Saturday 10.05-12 midnight (extended repeat of Thursday)
TRAVELLING FOLK presented by ARCHIE FISHER
Sunday 1.00-3.00pm (FM only after 2.00pm)
THE REEL BLEND presented by ROBBIE SHEPHERD
Sunday 5.05-7.05pm (repeat of Tuesday)
CELTIC CONNECTIONS presented by MARY ANN KENNEDY
Sunday 9.00-10.00pm
PIPELINE presented by IAN MACINNES

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.nahaoinne@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

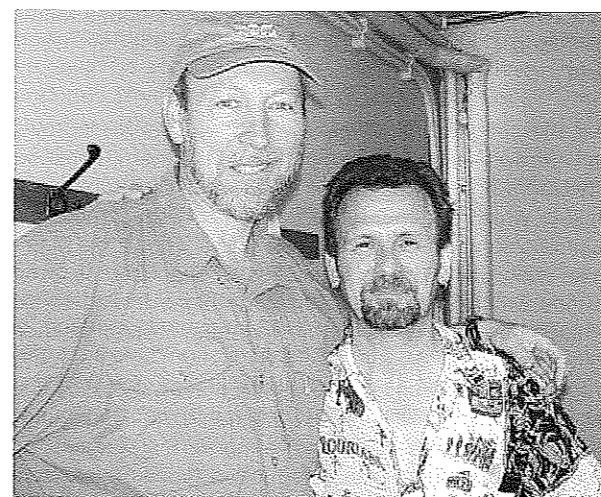
For Radio's 3 and 4 it is worth close scrutiny for 'one off'
programmes/items/short series with folk flavour/reference.
Also Radio 3 'Late Junction' Monday-Thursday 10.15pm -
midnight (Fiona Talkington, Verity Sharp) include folk at
times, as does Andy Kershaw, Radio 3 Friday 10.15-11.30pm.
Radio 2's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

**LIVE
REVIEWS**



**RICHARD THOMPSON at St. Michael's School, Chorley, 28th
July 2002.**

It's not very often that a real giant of the music scene bestrides
a venue outside the accepted norm. But then, not everybody
has the persuasive powers of Steve Henderson who organises
the Mr. Kite series of benefit concerts. So, after checking his
map, Richard Thompson arrived from a gig in Belgium en route
to the Cropredy Festival, to perform a cross section of his many
classic songs as the climax to a day of music.



He launched straight into 'Sight Unseen', followed by 'Crawl Back
Under My Stone', before regaling the audience with the first of
many stories and anecdotes, which led neatly into the classic
that explained how dreams have... 'Withered & Died'. He likened
'Message On The Wind' to the Taliban's eye view of western
culture, if you live on the outside. If you are looking in, you may
view it differently.

'My Daddy Is A Mummy' was written for a school project on
ancient Egypt - very much in the style of ancient Egyptian!!!
Memories of his days in Fairport Convention were vivid as he
remembered 'Genesis Hall', originally sung by Sandy Denny. It
was way back when they once opened acoustically for
'Hawkwind' at the Club Paradiso in Amsterdam. Another
favourite, 'Destiny', was followed by 'Shenandoah'; it was a work
song sung by sailors on square-rigger ships, a form of shanty.
The Shenandoah River in Iowa is a tributary of the Missouri
River.

In a moment of light relief, Richard performed the Britney Spears
song, 'Oops, I Did It Again', for what purpose I'm still at a loss to
comprehend. A seriously brilliant rendition of 'The Ghost Of You
Walks' gave way to, 'The Turning Of The Tide', played on guitar
as only Richard can play it. 'Cold Kisses', tells of the life of a
woman who has been hidden away, but her suitor is determined
to find out about her past.

Many artists have covered 'The Dimming of the Day' but few
have succeeded in really doing it justice and it's not surprising
when you hear it performed as it was on this particular evening.
All too soon the final song arrived in the form of yet another
crowd pleaser, 'Cooksferry Queen', but this had been far more

than just another concert, it had been an evening to savour in
the company of a performer for whom the word, legend, had
been created.



One thing was certain there was no escaping without encores.
They duly arrived, firstly with one of my all time favourite numbers,
'1952 Vincent Black Lightning', followed by a complete change
of mood with 'Sweet Bye & Bye'. The end of the concert arrived
with 'I Misunderstood', a song that demonstrates how a
relationship can go wrong, often because of a real lack of
communication. Richard Thompson is far more than a singer/
songwriter, he has a god given gift that enables him to get to the
very heart of a subject and then interpret its true meaning.

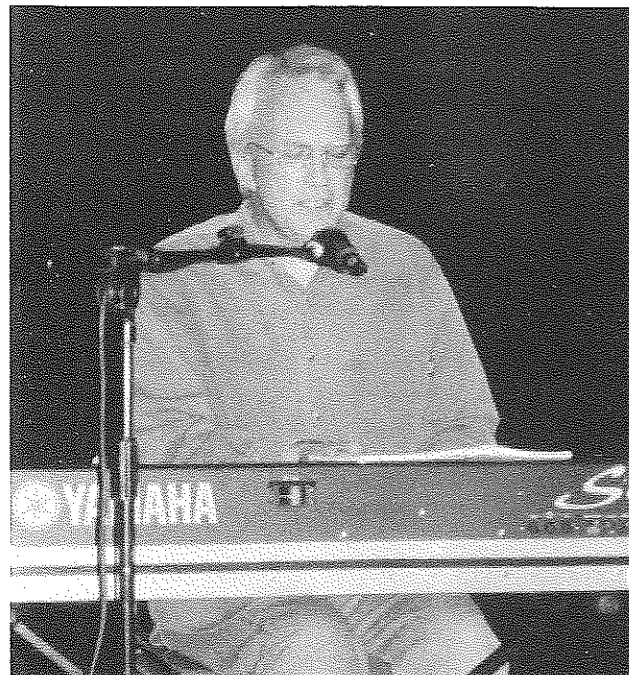
He continues to display true empathy in his performance, whilst
never losing sight of the values that have taken him to
prominence. I was told never to trust a guy who wears his cap
the wrong way round!!! But his black Kangol beret has become
a trademark and for me stands for a style of music that can be
imitated but never ever bettered.

David Jones

**JOHN TAMS & BARRY COOPE at Northwich Folk Club, 13
September 2002**

John Tams is one of those pleasantly irritating well-rounded
individuals who seems to excel at everything he does. He's
appeared as one of Sean Bean's Sharpe-shooting sidekicks in
the TV drama series set during the Napoleonic Wars, for which
he composed or adapted much of the music. Some even suggest
that Napoleon was keeping his hand slipped inside his coat to
keep his autographed John Tams picture safe - only occasionally
bringing it out to mutter, 'Sacre Bleu!' As well as the TV work,
John is an acclaimed actor with the National Theatre and has
written and produced plays.

Above all Tams is renowned folk performer who has relatively recently come into his own as a solo performer. His recent work includes the award winning 'Unity' album. This has cemented his legendary reputation on the folk circuit. As a live performer, he brings together his theatrical skills to deliver a performance of great wit and humour that thoroughly engages his audience. On this visit to Northwich, Barry Coope, one third of the highly acclaimed acapella trio, Coope Boyes and Simpson, accompanied him. As well as providing harmony vocals, Barry was making a rare outing on keyboards.



Northwich meets in a small friendly community theatre that is ideal for this type of gig. Opening the evening were resident pair John and Ailsa Booth, taking us into a parallel universe with John's composition, 'Bright star', while Ailsa led on a Billie Holiday tribute song.

A short guest spot from Tom Doughty followed the residents. Tom plays a particularly mean steel bodied lap guitar with a lot of bottleneck. He gave us a great rendition of J.J. Cale's enigmatic, "I'll make love to you anytime" and a remarkably imaginative instrumental arrangement of the Cole Porter classic, "Ev'ry time we say goodbye" - quite ingenious and breathtaking. Tom launches his first official CD in November. I can't wait to hear it.

So, on to the star attraction of the evening. Tams and Coope hail from the same No Masters Voice performing stable. They began with "Lay me low", a song about a woman who founded the Shakers and migrated abroad to flee persecution. An acapella duet on "The Pulling Down Song" recollected John's youth as a fresh faced 15-year-old working on the fairground; their existence was transitory - 'often scorned but seldom mourned'.

One of the major highlights of the evening was "Remembrance Day" which melded with "Harry Stone", an award winning song from the award winning 'Unity' album. John says that the songs emerged when he was in Russia in 1993. At the time, the last pits in South Yorkshire and Derbyshire were closing and the Grimethorpe brass band won the national competition. He was far away from it yet still felt the same emotions that the communities were feeling. Harry Stone was John's grandfather who 'died long before he got killed'.

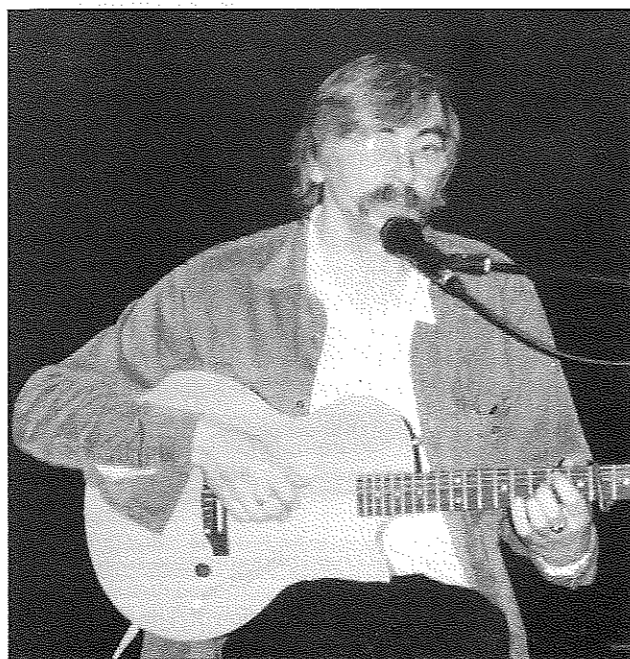
who hailed from the North East - Handle was around at the same time that Cyril Tawney and Ewan MacColl were making an enduring impression on the folk scene. It's a song that laments the destruction of the old pubs. This was 50 years before the modern generation was lamenting the pubs that were created in the 1950s - each generation faces the onslaught of brewery vandalism, in the name of gimmickry and modernisation.

John B. Spencer died earlier this year. As well as being a great musician and songwriter, he published eight novels and has been cited as a major songwriting influence on artists like Elvis Costello, Ray Davies and T. Bone Burnette. John and Barry delivered a suitable tribute with 'One more whiskey' coupled with 'Cruising'.

The musical hall monologue has a rich tradition, made famous by the likes of Stanley Holloway. Ironically, a number of these trans Pennine monologues, including the famous 'Stanley and the Lion', were written by Marriott Edgar, a Welsh schoolteacher. John revived one of the Peninsular War monologues featuring the oft-used character of soldier 'Sam', stubbornly rebelling against the orders of his sergeant.

During the second half of the evening, we got a medley - or 'bunch' - of sea songs, as John prefers to call them. These were 'Pretty Nancy of London', 'Sailor's Life', and 'Children on a raft', the last of which engendered a rousing audience chorus. The penultimate song of the evening was about 'The Oggie Man' - a Cornish pasty seller, whom Cyril Tawney described as 'precise like a fine watch'. The song laments the loss of trades, skills, and things that we miss by not having them around anymore.

Appropriately, the evening ended with a song that Roy Bailey uses as his going home song. 'Rolling home' has that anthemic feel to it and gets the audience joining in. It's steeped in the knowledge that nothing else could follow this as a last song - anything afterwards would have spoil the evening.



Tams is a wonderful performer - a treasure of the working class - and an optimistic reminder of the good things that we are capable of achieving. He was well complemented in this occasion by the 'plugged in' Barry Coope. A gig not to miss if you get the chance to see them later in their tour.

Lewis Jones

THE DEMON BARBER ROADSHOW at Worden Arts Centre, Leyland, 20th September

Damien Barber has assembled a cast of ten to perform this adventurous show marrying modern folk music to traditional dancing. His Demon Barbers are a five-piece group, a drum and bass backing fiddle, melodeon, and Damien himself on guitar rather than concertina. They may rely on folk songs from Norfolk, but there are lots of recent influences there too.

The first number was a Peter Bellamy song set to a heavy bass beat. Well, why not? Peter loved rock'n'roll! Then Fiona and Tiny Taylor were introduced and added the rhythm of their clog dance to the Norfolk song 'Widdecombe Fair'. Damien played concertina on a quietly effective version of Nic Jones' 'Ruins by the Shore' before Dog Rose Morris appeared, two dashing dancers in white and black accompanied on the fiddle. More Norfolk songs followed and the girls came out again to dance to 'Willie Gobbin's Hat'.

The second half started with 'Ready for the Dance', which should have given us some warning of what was to follow! The band abandoned Bryony Griffith to play her fiddle alone. Then the lights went out, and through a cloud of smoke, five dark figures appeared. To fiddle, and a drum and bass backing track, they began their rapper dance, their swords glowing under an ultra violet light. The effect was startling.

Just as suddenly they disappeared and Tiny danced to a drumbeat while the group reformed for a song from Cordelia's Dad, again accompanied by the clatter of clogs. A set of tunes brought the evening to a close, leaving a still stunned audience to find their way home. Someone wanted more, and called out for some concertina tunes. "See me outside in the car park," Damien replied. I hope he was gentle with him.

Henry Peacock

ELIZA CARTHY at Southport Arts Centre, 27th Sept 2002

It was with a sigh of relief that folk music fans in the Southport area greeted a long awaited new series of events at the Southport Arts Centre. It has been many years since any coordinated attempt has been made to bring, on a regular basis to this venue, nationally known artists in the field of folk and blues.

A sell out crowd welcomed Eliza Carthy and Band to the studio for a concert of traditional and contemporary folk music, this being the first of a number of future events featuring the skills of Kate Rusby, Martyn Joseph, and the English Roots tour, featuring Waterson/Carthy, Chris Wood and Robert Harbron. On the Blues front, between now and Christmas, look out for Big Bill Morganfield, The Hampsters, and Otis Grand.

Eliza Carthy is a great singer and fiddle player, who, over the past few years, has picked up a large following at concerts and festivals, not only as a soloist but also as a member of the family band Waterson/Carthy. For this concert, she was accompanied by Martin Green (accordion), Barnaby Stradling (bass), and Ben Ivitsky (guitar and fiddle).

From the writing of Billy Bragg and her own compositions, both tunes and songs, through to traditional English music and songs from her many albums Eliza Carthy moves effortlessly from ballads such as 'May Morning', 'Bold Privateer', and 'Greenwood Laddie', to up tempo songs like 'Ten Thousand Miles', 'Billy Boy', and her own instrumental music. Not to be outdone Martin Green's superb tune, simply called 'Fen', was one of the high spots of the evening. A good start to what will be a great series

of music at the Arts Centre, please support!

Pete Rimmer

SONGWRITERS IN THE ROUND at St Michael's School, Chorley, 29th September 2002

The concept of bringing together a group of singer/songwriters to perform together on stage at the same time not surprisingly originated in Nashville. We were given a fascinating insight into this format when a few years ago BBC2 commissioned an excellent late night series called Songwriters Circle, each week featuring three individuals and/or singer songwriting pairs. Although one or two festivals have thrown up some interesting ad hoc combinations, this was the first folk inspired tour using the Nashville format.

This tour has brought together four outstanding talents. Clive Gregson, although now a Nashville resident, was born in Ashton-under-Lyne. He is one of the finest songwriters to emerge from the North West and is no mean guitarist. Kirsty McGee hails from Manchester and is rapidly emerging as a major songwriting and performing talent whose star is definitely on the rise. Kristina Olsen is a highly talented songwriter and instrumentalist. Born in California with Scandinavian ancestors, she has an international pedigree dividing her time between the USA, Australasia, and the UK. Jez Lowe has been singing and writing songs for over 20 years. He is saturated in the roots of his native North East but he is almost a naturalised North Westerner; he is in constant demand to perform in folk clubs in the region.

This format requires some getting used to. Audiences are accustomed to seeing four musicians on the stage at the same time acting and playing as a group. That's what the four did for the opening and closing numbers, starting on safe territory with the Hank Williams tearjerker, 'I'm so lonesome I could cry'. Afterwards each artist in rotation sang one of his or her own compositions, with the occasional low key help from one or more of their stage buddies.

The solo spots started with Kirsty McGee's 'Coffee coloured strings' about unconventional, but not particularly sordid, party life in Cornwall. Kristina followed with 'Dangerous' a dramatic love song about living, and making love, on the edge. Clive joined in on acoustic guitar. 'Tenterhooks' - with the thought provoking line, "Living takes a lifetime, dying takes a day" - was Jez Lowe's first contribution of the evening. It's a song about someone who sees himself as a 'ladies man'. In the previous week, as luck would have it, John Major had been in the headlines, following revelations by Edwin Currie. The song was an apt dedication to him. Gregson completed the first cycle with 'Antidote for love' with his familiar percussive acoustic guitar style that makes him such a multi talented performer.

Each artist went through a repertoire of seven or eight songs. I have been a long time admirer Gregson and more recently Kristina Olsen. Gregson included some old familiar favourites like 'Telephone Line', the delicate but viciously cutting lyrics of 'Feathers', 'Fred Astaire', a song recently covered superbly by Norma Waterson, and the ageless and timeless 'Jewel in the Crown' that dates back to his earlier solo period shortly after Any Trouble disbanded. He finished in fine rock guitar bashing mode with the uplifting 'Tattoo'.

Olsen has a sharp lyrical pathos and wit that can both amuse and assault the emotional senses. She is also a versatile musician who excels in the folk and blues genres. As well as the dobro, she brought on the squeezebox on the beautiful ballad, 'If I were to stay with you', then moved off stage to the school

piano to perform 'My father's piano', an instrument she describes as "oversized guilt-inducing furniture", and by which she was traumatised as a child following years of compulsory lessons. The result sounded great even if the painful means did not justify the ends.

"I'm keeping this life of mine" was a chilling, resonant, yet ultimately optimistic song about a friend who was at the blunt end of domestic violence. The line that emerged as the song title gave her the will to go on and ultimately leave the abusive relationship.

Olsen is an extremely sensuous writer and singer. Her talents were used fully on 'How I love to tango', accompanied by the story of how the Argentinean tango was invented by miners who only had each other as dance partners. It only gained its sensuous, raunchy and illicit reputation when prostitutes were sent to work in the mining towns.

Jez Lowe is not someone I've seen performing live, other than the odd floor spot at clubs or charity events. His traditional leanings have not always appealed to my more contemporary tastes. However, I was won over by his performance on this occasion. He writes and delivers his songs with a good deal of sensitivity and humour. 'London Danny' particularly impressed me. Described as a Geordie version of Dolly's Parton's, 'Jolene', it tells the tale of a North Easterner who moves back up North from London after making his money. He tries to steal a married woman by tempting her with material gifts. The song is sung from the perspective of her vulnerable husband.

There are a number of entertaining allegories in 'The Big Fear', which Jez describes as his anthropomorphic protest song. It's a spoof on Watership Down meets The Maltese Falcon, where all the characters are animals. In a more serious vein, the very moving 'Last of the widows' recounts what happened forty years after a mining disaster in the North East when the last of the widows died.

I'd not seen Kirsty McGee perform and, perhaps understandably, she took more time to get into her stride. Kirsty has been around the music scene for about ten years or so but it is only during the last three years that she has concentrated on making a mark on the folk scene. She has an understated relaxed singing style.

The practising of a next-door neighbour, who was playing like a man possessed, inspired 'Tuba Player's Wife'. Probably her best song of the evening was 'The Wrong Girl' - featuring Gregson's restrained and effective electric lead guitar; it's taken from her new album, 'Honeysuckle'. 'Rich' is also on the same CD. It contains the intriguingly stark chorus, "I love you when you're drunk, I love you when you're stoned, 'cos when you're sober, you're the coldest man I've ever known". As you may guess, it's a song about a problematic relationship!

To round off the evening, the four adopted group mode for the first of the two obligatory encores. Jez and Kristina took the lead on the rock 'n' roll flavoured 'Queen of hearts' (I remember the Dave Edmonds version with some affection), while the Gregson/McGee combination brought the evening to a highly satisfying conclusion with an exquisite version of the evergreen Four Tops motown classic, 'Walk away Rene'.

An interesting evening. This was only the second date of their tour. While the audience numbers were disappointingly small, they more than made up for it with their enthusiasm. The Songwriters in the Round format can pose problems, especially for the three artists standing round on stage watching the other sing and play. Some artists like Gregson are more used to performing as session and backing musicians and can ad lib.

Other artists are not as confident 'intruding', but I'm sure that, as the tour progresses, familiarity in this case will breed content. Nonetheless, a great evening from three performers who have taken the folk scene by storm, and another who is about to.

Lewis Jones

BERNARD WRIGLEY at The Broken Token Folk Club 2nd Oct 2002

For one reason or another the Broken Token Folk Club has moved around a bit during its lifetime. On Wednesday 2 October we held our first evening at our new venue The Eagle and Child in Bispham Green.

The set up in the club room is ideal with a cosy function room (seating approx. 50 people) with a separate bar area, loos etc all upstairs. The selection of real ales at the Eagle and Child is second to none, we are certainly spoilt for choice, they also provide excellent meals.

With Bernard Wrigley as our guest we had a sell-out evening. We got off to a punctual start with residents Mark and Angie providing a varied selection of songs and tunes before introducing our guest.

Mr Wrigley was in superb form. He had the audience in the palm of his hand from the outset. We were treated to monologues, songs, stories, tunes and his first set just flew by.

After a short break we had another excellent set from our residents then back to the man himself. He had us holding our sides one minute then listening spellbound the next. He certainly is one of the finest entertainers on the scene today. He was more than willing to perform the many requests he was asked for during the interval.

The end of the night came only too soon. After two encores we finally wound the evening up and persuaded everyone to go home. For a first night at a new venue we certainly chose the right guest. Bernard is a star.

We are currently running on the first Wednesday of the month and with forthcoming guests like Strawhead, John Howarth from the Oldham Tinkers, Graham and Eileen Pratt and His Worship and the Pig coming up over the next few months you can be guaranteed of a great night at the Broken Token. Great beer, great guests, great audience, what more can you ask for. Come and see us in our new home.

Angie Bladen

FESTIVAL & EVENT REVIEWS



BRAMPTON LIVE 19th to 21st July, 2002.

Once again, Brampton Live promised great music, and so much more, during another action packed weekend. As always, it delivered on those promises.

The opening concert introduced many people to the outstanding talent that is Kirsty McGee. She chose this weekend to release her new CD, 'Honeysuckle Rose'. On this showing the future

holds rich promise for this Manchester born singer/songwriter. The title track, along with 'Bliss', a song about a boy, 'Skin', 'The Tuba Players Wife', and 'The Wrong Girl', on which she was joined by Clive Gregson, were the highlights from this smooth, assured performer.

Show Of Hands are surely the most sought after band on the circuit today. They continue to pull in the crowds wherever they perform and the atmosphere inside the marquee was tangible. Almost telepathic togetherness is the key to each and every performance. 'First They Take Manhattan' by Leonard Cohen tells of the Cold War at its height, sadly now back in vogue. The moving 'Santiago' deals with the vastly different Anglo/Chilean relations over the centuries; the comparisons are stark and frightening. 'Bristol Slaver', 'Crow In The Cradle', and Cyril Tawney's, 'Sally Free And Easy', all built to a crescendo that saw the audience go wild on 'Galway Farmer' and 'Are We All Right'. Cornish workers were known by the epithet, 'Cousin Jack', wherever they went to work, be it above or below ground. It brought to an end an absolutely riveting performance.

Billy Bragg & the Blokes were top of the bill and were given a rousing welcome. His socialist beliefs are never very far from the surface. 'Saints Monday', advocates a two-day weekend; no, not Saturday and Sunday, but Sunday and Monday!!! 'No Power Without Accountability', if the anarchists voted perhaps a Blairite wouldn't win, while the banks in Argentina did what the IMF said; now it's a country in crisis. Living in the north, we repel the Scots, living in the south, they repel anything that comes in on the tide. Do you know the second verse to the National Anthem? England is a diverse nation as explained in, 'England, Half English'. Written by Billy twenty one years ago, 'I Don't Want To Change the World' is still relevant today, as is the encore, 'Power in the Union'; at last the low paid are standing up to be counted. Another audience favourite, 'Sexuality', brought a memorable evening to an end.

Brampton Live is unique in that it gives new talent the chance to shine on the stage of the main marquee. As a precursor to Saturday's concert, boys & girls from the local Milburn & Sowerby schools performed three songs, 'The World Needs Peace', 'Chums', and Van Morrison's, 'Across the Bridge', which featured young soloist, Sorrell Smith. All in all a very accomplished performance.

A young man from Birmingham, Jim Moray, made a big impression, as he showed how technology can be harnessed to the tradition, with a hand held techno box and his voice as he performed, 'Le Mady'. He then played piano on, 'Poverty Knock', before switching to guitar for 'Fair Sally'. He purposely slowed up 'On the Banks of the Roses', which allowed the true meaning to shine through in this often performed song. Finally, 'Come With Me' is a number he performed at the Sir Adrian Boult concert hall in Birmingham on grand piano surrounded by strings. I really do hope his unusual take on the tradition is given a chance to shine for I feel he has a lot to offer.

The Witches of Elswick are a four piece acappella group from the north east who specialise in traditional numbers. Gillian Toufrey, Bryony Griffith, Becky Stockwell & Fay Hield are set for a bright future. Lal Waterson's, 'The Scarecrow', was followed by 'Shepherd of the Downs'; it tells of a shepherd who retires after getting fed up with sheep. He then meets a woman and realises just what he's been missing!!! Words by Rudyard Kipling, tune by Peter Bellamy, is an irresistible combination and so it proved on 'Soldier, Soldier'. 'The Ballad of Lord Randall' topped off a confident, assured set.

I sadly didn't catch the whole of the afternoon concert in the marquee and missed out on Sweet Lorraine, a four piece band with folk, rock, jazz, African and Latin influences.

Two young men who have made a real impression during the past year, with their mix of traditional songs and country dance music, are Jon Boden and John Spiers. As well as playing two sets of tunes they sang 'Ramblin' Sailor', 'Courting Too Slow' and finished off with 'Prickly Bush'. A set of real quality.

Away from 'Show of Hands', Phil Beer fronts his own band, which includes such notable members as Emily Slade, Deb Sandland, Nick Quarmby, Steve Crickett and, on this occasion standing in for Gareth Turner, Simon Kerr on melodeon. 'Shape I'm In' and 'Yankee Clipper' gave the set its upbeat start, before Emily sang a love song gone wrong, the wonderfully atmospheric 'More Hills To Climb'. Phil gave us an outstanding demonstration of slide guitar playing, before launching into the raunchy, Steve Earle number, 'Devil's Right Hand'. Debs then performed the Paul Simon song, 'Still Crazy After All These Years'; it features on her new solo album that I would recommend you listen to without delay. Superb guitar from Phil was the backbone to Bill Zorn's, 'Border Song', with 'No Surrender' leaving the audience panting for more. A great afternoon was had by all.

The evening concert on the indoor stage brought together two bands from diverse backgrounds, but with a common musical thread running through their respective performances. Jabadaw hail from Manchester, while Beolach, the Gaelic word for 'lively youth', are from Cape Breton, Nova Scotia. It was a night of Anglo-French and Celtic music, with step-dancing thrown in for good measure. The audience was certainly all danced out at the end.

As always, Sunday's final concert in the marquee played to a full house. Nancy Kerr and James Fagan continue to excite audiences around the world, with fiddle, guitar and voices in complete unison. The highlights of their set were 'The Outside Track', an Australian song from a poem by Henry Lawson, a farewell to the men of the land. Nancy wrote 'Tiller Song' after spending time on Britain's waterways and experiencing the harshness of living on a boat. James sang 'The Drover's Boy', written by Ted Egan from Alice Springs, about the native Australians, the Aborigines. During their final number, the north east anthem, 'Dance To Your Daddy', all the power in the marquee failed but, with the help of the audience, they continued until it was restored minutes later. For that they received rapturous applause. The encore brought the instrumental 'Reel De Pondeu', translated 'The Hangman's Reel'; it's a French Canadian Tune that provides the perfect ending to a set.

The American singer/songwriter, Dar Williams, is a favourite of mine but I felt she really didn't do herself justice on this occasion. 'Spring Street' deals with conceptual art both in London and New York. 'The Babysitter' was spawned as she thought back to her formative years, when her babysitter was a hippy!! An image of a couple of women coming down from college to visit a religious relative is the story behind 'The Christian & The Pagan'. Wherever you live, 'The Ocean', at some stage in your life, will have had some sort of impact on you. Artists sometimes have evenings when audience expectation isn't quite satisfied. Dar, through no fault of her own, had one of those evenings.

And so to the climax of a terrific weekend. The Waterboys swept into Brampton in true celebrity style. They enjoy cult status and many of their hard core of fans were there to greet them. Mike Scott, Richard Naiff, and Steve Wickham, were supplemented by Brad Wiseman on bass and, on drums, Paul Beavis. I could wax lyrical about their material; suffice it to say they opened up with a triple whammy, 'Girl of the North Country', 'Sailing in a Strange Boat', and 'The Big Light'. Then it was on to the more reflective love song, 'The Pan Within', interpreted in the way only Mike Scott can deliver a song. A modern day traditional song, 'Old England Is Dying', followed. Another highlight was

the tune 'Jimmy Hinkey's Waltz'. Just keyboards and fiddle were evident on 'Bring 'em All In', while they did a remarkable cover version of Van Morrison's 'Sweet Thing'. 'Fisherman's Blues' completed a breathtaking set, which wasn't allowed to finish without a couple of encores in the shape of the crowd pleasing 'On My Way To Heaven' and 'Saints and Banjos'. Then they were gone into the night with the same stealth with which they arrived - truly magnificent in every way. I just hope it's not too long before they return.

Brampton continues to deliver on its promise of the best live music available. For that, Ken and Sue Bradburn from Emerging Music, along with Mick North from Carlisle City Council, deserve the praise. The standard never slips and that fact alone is responsible for the 'House Full' signs that constantly appear.

David Jones

FYLDE FOLK FESTIVAL 2002, the 30th Anniversary Festival, 30th August to 1st September, 2002

On a sunny Sunday afternoon in Thornton, Alan Bell and his band began a very special festival week with a concert in the square at Marsh Mill. Golden Jubilee events ran throughout the week, ending on Friday afternoon with an hour from John Connolly in Fleetwood Museum. A prolific songwriter, he has put all his craft and experience into a new and stunning composition 'Old Men sing Love Songs'. Full of allusions to folk music, it marks the end of a pastoral era by the death of the composer George Butterworth in the First World War. Unwittingly, John has set his words to 'The American King', a tune collected by George Butterworth himself. Spooky or what?

Outside, a dark sky threatened rain, but this held off long enough for us to enjoy Ron Baxter's guided walk from the Mount. We ended outside the North Euston Hotel, where the war poet Wilfred Owen had been posted to the School of Musketry. Choices now became increasingly difficult. Over a large portion of fish and chips at Hansons, we decided on the concert at the Marine Hall. The opening group Colcannon, from Australia, proved as good as anyone who followed.

Lunchtime on Saturday found us back at the museum to appreciate Roy Palmer's talk about street ballads and sailors, A Sea of Ink. We stayed for Songs for the Harriet, which finished with a simple but wonderfully effective set from Louis Killen. We knew that we were in the right place at the right time.

In the evening, we opted for the Gradely Lancashire show. A large cast of singers and dancers presented a history of Lancashire. The Lostock Hall Memorial Brass Band played impressively but the most moving item was Alan Bell's song from the letters of Wilfred Owen to his mother.

Sunday morning provided a rare opportunity to meet Louis Killen at the Steamer. Even at ten thirty, he was happy to answer questions and sing requests. A short walk took us to the museum yet again where Roy Palmer related his friendship with the chain-maker, George Dunn, and demonstrated his songs.

Jane and Amanda Threlfall opened the afternoon concert at the Marine Hall, pitching their moving harmonies against a background of melodeon, concertina, and strings. Afterwards, we had to queue to buy their new CD from Mick and Celia Peat of ADA. Ben and Joe Broughton were as lively as ever, Chris Newman and Maire Ni Cathasaigh positively sparkled, and John Wright, with his new band, brought a concert of contrasting acts to a very successful conclusion.

At the final concert, the prizes were awarded to the competition winners. However, the loudest cheers were reserved for Alan and Christine Bell who have masterminded the Fylde Folk Festival for thirty years. They have led their hard-working team by example and have earned the respect and affection of the audience who show their appreciation by returning in numbers year after year. Thank you for the first thirty festivals - we are already looking forward to the thirty-first!

Henry Peacock

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

Confused by the new title? - Don't be, this weekend saw the much-awaited return of the Middlewich Folk and Boat Festival. The dreaded foot and mouth put paid to the festival last year. What a welcome return though. The town was buzzing from the outset with continued World Cup fever and with the re-union of canal boat enthusiasts and folkies, the atmosphere was magnificent.

The canal boat rally side of things is recognised as the second largest in the country and you can imagine the colour and splendour of the hundreds of bedecked long boats suitably berthed alongside local hostelrys like the 'Big Lock' and the 'Kings Lock'.

The whole event was part of the Commonwealth Games North West Cultural Programme, "Cultureshock", and the Saturday was dedicated to HM the Queen's Golden Jubilee celebrations. The music programme was arranged in such a way that major professional artistes appeared on the main stage - a 'big top' marquee, the Civic Hall, and the large British Legion Hall, all located conveniently very close together. The marquee and children's' entertainment pitch, together with various craft and charity stalls, were located on the Market field.

Fairport (acoustic) Convention featured in the big top on the opening night with Black Umfolosi (Zimbabwe) in the Civic Hall. Their concert concluded a weeklong residency for them in local schools. While this was going on Brass Tacks were hosting a Festival Club at the Kinderton Bar/Restaurant (formerly the Mayo Bar). Our friends, Fickle Finger from Deeside Folk Club executed an excellent set and managed to overpower the noisy conversation of non-folkies in the room who were oblivious to the singers. Similarly, at the same venue at the Late Night Extra, a new band to me, Whorticulture, managed to dominate the audience with their particular blend of anarchic humour and song. I think some of the audience may have been stunned by what they were hearing at times.

A 'Young Musician's Showcase' took place at the Legion during Saturday afternoon with acts scheduled to appear being - Emily Slade, Jon Brindley, John Spiers & Jon Boden, Sarah Hayes, Jen Butterworth and Elle Osborne. This same line up should have appeared en bloc at the Kinderton Bar/Restaurant that same evening. What a pity therefore that, for various reasons, not all of them actually appeared at both concerts. After the showcase, that great duo, Kathryn Roberts and Sean Lakeman, were the guests at Saturday's Late Night Extra. Another pity however was the extremely high prominence of 'boys and girls in blue' at this venue. The licensee, James, received more than his fair share of visits from the local constabulary. All very unwarranted I thought. We later established that some of the general public wearing England soccer shirts had been causing trouble in the town. Hence the gypsies warnings that were flying around. Needless to say, there were no stay-behinds at this venue.

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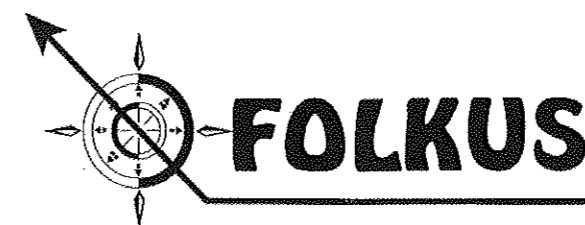
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The Folk Arts Network of the North West

Folkus is a Folk Arts Organisation founded by enthusiasts to celebrate, support and build upon the continuing vitality of traditional and contemporary folk music, song and dance within the North West.

Folkus has staged one day workshops in various towns and villages throughout Lancashire and provided tutors for festival workshops. A rolling programme of workshops will continue through autumn of 2002 and into spring 2003.

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Anyway, back to more pleasant issues. Saturday evening saw E2K (lead singer Kellie White), Celtica, and Black Umfolosi displayed multi-cultural performances in the marquee concert, entitled "Corners of our World", (three hours of theatre, music and dance). Celtica were again prominent at the Legion when they supported Isla St Clair and Cara Dillon in the aptly named 'Celtic Connection' concert.

Sunday, we managed to wake in time to attend at a unique event, 'Festival Praise'. Now, now, don't switch off. This event consisted of a multi-denominational church service held in the big top. The place was bursting at the seams and I think that for me and many other folkies present, it will in fact be one of those occasions that will remain long in the memory bank. OK yes, Isla St Clair was performing as well, but this was indeed an occasion that clearly bonded the town, its residents, and us folkies together. Wonderful.

On Sunday afternoon, I attended at the big top to see Chris Wood and Andy Cutting, Kate Rusby, and Sean and Kathryn again. The only hindrance? - the screaming of Professor Panic in the nearby children's play tent. It had Chris bemused at times and just for a moment spoiled the mesmerising atmosphere that Chris and Andy's music always seems to create.

'The Final Fling' saw those great stalwarts - only three of them this time - Lindisfarne and the Sheffield band, The Goosehorns, bring the festival to an excellent close. Mitch (out of Maxi and Mitch) is of course a part of Lindisfarne and it was unusual to see him in a different mode. I thought he was going to jump up and change into comic routines at any moment. However he didn't, but instead excelled with his singing and musicianship along with his partners, Rod Clements and Dave Hull-Denholm. They were truly magnificent. The eight-strong Goosehorns amazingly followed and demonstrated a massive funk/soul and disco pop sound which had the dance floor overflowing with dancers within a minute or two - wonderful.

So that was Middlewich 2002 from my perspective and with England having heavily beaten Denmark in the World Cup, "it was a superb festival it was". Dave Thompson and his committee must be congratulated on presenting an excellent variety of artistes, many of whom I have not even mentioned. The festival has a very large fringe element with most of the town's hostels hosting scheduled artistes. Even Jack Owen (he of 'Mist over the Mersey' fame) was there. An annual pilgrimage I gather. Being a part of that organised fringe, and in some way helping to entertain, leaves me with a yearning. A yearning for June 2003 for it all to start over again.

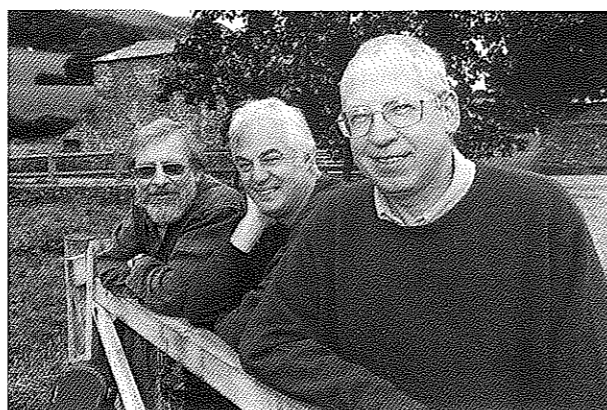
John Owen

SADDLEWORTH FOLK FESTIVAL, 19th to 21st JULY 2002

I'll come clean: Saddleworth is definitely my very favourite folk festival! By their nature, all the small festivals score high on friendliness, but I've always found the Saddleworth welcome very special indeed. Though only in its fifth year, it's already managed to build an impressive (and highly loyal) following on the circuit, and not just because of its beautiful setting, compact layout, and good choice of venues and facilities. The choice of entertainment is sensible (the organisers know their stuff!), with a comprehensiveness that would be the envy of many a larger festival I'm sure. Booked guests encompass the bigish names, the up-and-coming performers, and lesser-known but solid and reliable circuit stalwarts. Also plenty of indigenous local talent of (and this is the important bit!) star quality, giving Saddleworth its individual flavour. The usual ancillary activities, such as singarounds, sessions, and dance displays, are of a consistently

high quality too.

This year the choice of headliners retained the correct perspective, with the Oldham Tinkers deservedly topping the bill for Friday evening's "North-West Folk" concert (hilariously



held together by the incomparable - or should I say "uncompèrable"?! - Stanley Accrington) and filling the hall to capacity. Saturday's principal guests, Mundy-Turner and Tanglefoot, though arguably classified as more standard festival fare, still put on an accomplished, vibrant show, ably complemented by the unaccountably underrated Martin Stimson, John Parsons, Derek Gifford and John Prentice. The excellent young trio Ola won many new friends with their playing, I'm sure, while Grimsby songwriter Dave Evardson (author of the celebrated North Wall, recently championed by the excellent Geoff Miller), performing with his wife Julie, treated the festival to their presence for several short spots and an illuminating (if unduly short) workshop. That warm-hearted traditional duo from Devon, Tom & Barbara Brown, were superbly entertaining, whether in main-stage or intimate club setting. The belting Three Sheets To The Wind proved a grand shanty crew, both in terms of sheer power and breadth of material.

For me though, individual highlights of the weekend came outside of the main concerts. For instance, what was probably the best yet Sunday Sing in the church hall (that lovely four-piece harmony group Firm Friends excelled themselves). I mustn't underestimate the contributions of fine singer Graeme Knights, and the brilliant, soaring voice of Cath Mundy. At one point, even the massed ranks of Tanglefoot were recruited out of the audience to provide a bass bedrock second to none!

For sheer fun value, the War Of The Roses concert, where representatives of the Yorkshire and Lancashire traditions did fierce battle armed with indigenous songs and poems, was voted a resounding success (though it was to prove one of my most taxing assignments as MC!). The Sunday maritime session attracted a larger than usual contingent of especially good singers this year too. A typically comprehensive range of workshops (instrument playing and making through to poetry, songwriting, and voice production) was again on offer, supplemented by some fascinating and unusual illustrated talks. And the festival's Survivors' Session, held up at the Cross Keys Inn, formed the finest possible finale - very emotional, packed to the rafters, full of exceptionally good singing (quality as well as volume control!) and oozing the (nowadays increasingly uncommon) tremendous roof raising atmosphere that you associate with a real traditional folk gathering. And that took place on a wonderfully bright, sunlit evening too - such a contrast from the Friday afternoon's downpours that had transformed the normally placid campsite into a veritable motte-and-bailey siege for the early campers!

Vagaries of weather aside then, a perfect weekend. As a footnote, although the Saddleworth organisers invariably get nearly

everything right each year, they remain defiantly uncomplacent about the festival's growing success; it's a healthy sign that they will so readily evaluate, and respond constructively to, all feedback received. Well done again, Saddleworth! I'm already committed for 2003!

David Kidman



Hello everyone. Well, the summer festival season is over and what a great time we have had. Since the last edition I have enjoyed a wonderful mix of music styles at Bridgenorth Festival and visited two festivals for the first time - at Baggeridge Park, Wolverhampton, and Bromyard. Bridgenorth is, in my opinion, one of the best festivals in the north and is a comfortable journey from Merseyside. On the Saturday night they hold a mobile folk club on a steam train that visits other local towns along the line. Great fun. The other two venues were linked with a holiday Angela and I had in August. Baggeridge is a free festival where it was good to see some very talented local performers who we hadn't heard of before, together with The Bushburys and Ian Bruce as the top acts. On the way home we stopped off at Bromyard where every pub was bursting with singers and musicians. The atmosphere in this large village was absolutely superb with a low police profile and tolerant drinking in the streets from plastic glasses (very sensible). We met so many folkies from Lancashire and Cheshire there it was almost like home. However - down to business.

The Christmas and winter schedules are almost upon us and as you will see in the centre pages there are many interesting acts visiting our clubs and Arts Centres.

New Clubs

Firstly, a hearty welcome to Brian Preston and Ron Flanagan who opened Longridge Folk Club on 1st October. The venue is at the Royal British Legion, Townley Road, Longridge, near Preston. Their programme consists of a mix of singers and guests nights on the 1st and 3rd Tuesday of every month. (See Press Release and Spotlight On for more details)

Ron Callow at the Howcroft Inn, Bolton tells me that a new club has opened in Cheshire called the Winsford Acoustic Club. It is held at the Red Lion in Wharton Road, (Town Bridge). For more information ring Ron or Val on 01606-863283.

A new name, (but the club residents remain the same), can be found at the Everyman Folk Club where the former Flying Picket gang can be found at the Everyman Theatre Bistro. Principally a singers' club every Tuesday night, Christine and Hughie Jones (ex-Spinner) and Bernie Davis (Mersey Shanty Festival organiser) are some of the residents. Well worth a visit I am sure.

Ken and Angie Bladen report that the Broken Token had a great opening night at the new venue, The Eagle and Child, Bispham Green, Mawdsley with Bernard Wrigley who performed to a full house. The club now runs as a concert club on the first Wednesday of the month in a pub with a fine reputation both for its wide selection of real ales and the quality of its food.

Club Closures

Regretfully, due to falling attendances, the following clubs have closed - The Ship & Mitre, Dale Street, Liverpool and The Cavendish Arms, Furness. Many thanks to Helen Hebden and George Birkby respectively for all your efforts and best of luck for the future.

John Spicer at Jonkers is a relative newcomer to FNW and it is sad to hear that, due to selling his restaurant, the venue will no longer be used to further the aims of folk music in the Llangollen valley. John does not know at present if he will be able to open a club at another location, but watch this space in the summer edition of this publication.

POINTS OF INTEREST

December 2002

On the 1st and 2nd respectively, Steve Henderson at Mr Kite Benefits and Eric Cox at Biddulph FC have booked St Agnes Fountain (Chris White, Julie Matthews, Chris Leslie, Dave Hughes) with their repertoire of Christmas songs and tunes. You can see them at St Bede's Club, Chorley on 1st December and at Sandbach School the following night. Their CD is superb and will set you up well for the festive season. This super-group will also demonstrate their skills at the Playhouse 2 theatre, Shaw, Oldham on 20th December.

The 4th sees a rare visit to the area of Dave Swarbrick and Simon Nicol. They will be appearing at the Brewery Arts Centre, Kendal. The same venue will be holding a Xmas Ceilidh with Hekety and Martin Harvey (the caller) on Friday the 13th.

English Folk Roots will be well demonstrated on Saturday the 7th when Norma Waterson, Martin Carthy, Chris Wood, Robert Harbron and Dog Rose appear at the Southport Arts Centre.

The 3rd Bothy Folk Reunion will take place at that club on the evening of Sunday the 15th. Get along there and see some old folkie friends. 'Christmas Party' club nights commence during weeks commencing 8th, 15th and 22nd December - see the centre pages for more details.

January 2003

On 2nd January you might like to get along to the Railway FC at Heatley, Lymm, where Don Davies and friends will be hosting an "I'm glad I survived Christmas and New Year" singers night. With Garva having appeared there on 19th December, I think this is good advice.

On 8th January, one of the Oldham Tinkers, John Howarth, will entertain at the Broken Token and on the 11th there is a chance to get 'two for the price of one' when the Rocky Mountain Ploughboys will appear with Joe Broughton and Kevin Dempsey on a double-bill at the Playhouse 2 theatre.

That excellent singer/songwriter Robb Johnson is performing at St Bede's Club, Chorley on Friday the 17th along with the rest of his band - Miranda Sykes and Saskia Tomkins, together with special guest Alistair Hulett.

Brian Finnegan's Flock are back 'in town' and you can find them at Biddulph Town Hall on the 23rd and at Accrington Town Hall the following evening. Give the Mayor and Mayoress our regards!!!!

If you want to see bluegrass music at its very, very best, (and I mean that), then get along to Parkgate FC on the last Thursday of the month when that excellent Cheshire band Baker's Fabulous Boys will entertain.

Brian Willoughby and his colleagues The Strawbs commence February at The Platform, Morecambe on the 1st, at St Bede's Club, Chorley on the 2nd and at Dave and Judy's club - Porkies (Poynton) on Friday the 7th.

Our friends - Cross O'th Hands from Nottingham will appear at The Bothy on Sunday 2nd February. Dave Jones (our esteemed Chairman), plus myself and Brass Tacks were well impressed with COH's musicianship and voices when they topped the bill at Lorna and Dave Dewar's excellent folk festival at Dunoon last Easter.

Southport Arts Centre has Fairport Convention booked for 5th February.

Finally, a man who does not spend nearly enough time performing in the region is John Tams. John has been booked by Pat Batty at Westhoughton and will appear with Barry Coope (Coope Boys and Simpson) and Graeme Taylor on Friday 7th February.

Ticket only guest nights

If you are not a regular at Westhoughton FC it may be useful to remind you that many concerts there are often 'admission by ticket only'. So book in advance if you are intending to visit on the following nights - 24th January, 7th February and 14th February and 28th March.

On the subject of 'guest nights' - Darryl Moorley at Rhyl, and Campbell Finnie at Ruthin Acoustic, tell me that for the months of January and February guests may be booked in the coming weeks. So give them a ring to obtain updates of what is going on there.

Similarly at Gregson Lane, Graham Dixon asks that you checkout their website as some of the singers nights may in fact turn out to be guest nights - HYPERLINK "http://www.gregsonlane.co.uk" www.gregsonlane.co.uk

Anyway, that's all for now folks. Have a wonderful Christmas and New Year. Speak to you all again in March.

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

ARTICLES



LOAD THE SPEAKERS AND UP THE BYPASS!!

Despite enjoying half a dozen gigs and a 3-show day at the Fylde Folk Festival, I was castigated by neighbours for heading off to Scotland for a short 5-date tour in September. Granted, ten weeks after a triple heart-bypass may not be the most appropriate time to head north, but they were all gigs I'd played before and all friends I wanted to see again.

farewell...oh no...they all made sure they were out so they wouldn't have to carry the speakers (EV) out to the car from my music room. They wouldn't have to make sandwiches, fill the flask, or find my red box with the picks and strings. (I couldn't find it either). Sheelagh pulled up outside; late as usual, on the mobile as usual, rustling chocolate papers as usual and telling her caller she'd get back to them soon - as usual. I told her I wasn't really up to lifting heavy stuff yet but would gladly throw a packed-lunch together if she packed the car. There was no bread so I filled Tesco bags with low fat crisps and yoghurts knowing I'd never eat them. 'Where's the glamour?' I thought.

Once on the M6 heading North, I wriggled in my seat confusing stiff necks and dull aches with heart attacks but received no sympathy. Sheelagh's Beautiful South tape serenaded us all the way to the even more beautiful North. As I sank luxuriously into my Ian Rankin novel, the signs for Edinburgh beckoned. Paddy who runs the Wee Folk Club in Edinburgh is a delightfully bearded German gentleman with an Edinburgh accent. Between thirty and forty pack Paddy's club every Sunday. It's unplugged, it's genuine, and the speakers stay in the car! Dick Gaughan was there the week before. It's a bus ride for him from his home in Edinburgh. I meet an American girl who buys two albums and invites me back to her house. I feel flattered but edgy. Is it for drinks or is it to discuss culture. I still have those yoghurts in the car!!

Glenfarg Folk Club on Monday night is an old friend. Hamish is MC for the night and dismissively heckles every attempt I make to refer to my heart operation. He concludes the evening by stating the obvious - "Who needs to stay at home and watch Casualty, E.R., or Holby City when you can have Anthony John Clarke Live!" He is a GP though. I meet Grant and Susan for the first time. He was, in previous days, a professional footballer so we kick around stories about Glasgow and Belfast; my favourite being his about the confession box frequented so often by thieving young tearaways that the priest erected a sign outside the box. "10 ITEMS OR LESS" Susan loved my show and I smile at her loads.

Chapleton Folk Club on Tuesday provides me with the perfect opportunity to try out new material. My well-known passion for all comedy (black and white) and in particular Tony Hancock evokes considerable interest. We all remember the sixties! The material seems to be working. I breathe a sigh of relief. The attendance has been good too and the banter top class. No prisoners here, especially when I introduce my new Spanish Guitar and someone mutters "Hola Rodrigo"...I love Chapleton.

Time was you'd arrive at a gig and talk about guitars, folk, and festivals. Lovely Joyce (who runs Irvine Folk Club every Wednesday) and I, spend the first half hour talking medical conditions and medication. I tell her about my graduation from 300mg of Tildiem to 25mg of Atenalol last March. I describe graphically waking up in intensive care to find my family all smelling of chocolate (Topics to be precise). Joyce tells me about stents before we get down to the serious business of painkillers. The club has produced an excellent CD of members who regularly attend and I get my copy signed by as many contributors as possible. I think what a brilliant idea. Tom Hamilton is the first to sign, May Mayberry the last. What a great night!

I come off stage on Thursday at Falkirk just in time to stop Sheelagh giving away my Irvine Folk Club CD. Moira Anderson runs Falkirk Folk Club and my second visit to the club goes well. Lots of Hancock fans in and my knowledge of archive Hancock material is severely tested at the break by fellow 'Blood Donors'. My agents in Scotland, Bob & Ros Gilchrist, pop in to catch the second half. Bob complains that there are no crisps downstairs at the bar but his annoyance rustles onto stony ground. Both

hug me gently at the end of the night in deference to my sternum and the long dissolved stitches. "You've a gig in Sheffield on Saturday", Bob reminds me. "Oh yes" I reply casually. In reality, I've been really looking forward to it. It's a new club for me and I'm keen to hit as many new areas as possible - having missed so many of my booked festivals this summer because of the operation.

On Friday, I wake up yawning and fumbling for my painkillers. I eventually find them where I left them between pages 96 and 97 of Ian Rankin's 'Hide and seek'. Sheelagh finds me an hour later eating toasted teacakes at a nearby garden centre. We chat briefly about the week and the gigs. CD sales have been great and the shows have all worked well with the new material. Sheelagh mumbles about whether to go through Falkirk or straight onto the M9 "What do you reckon?" she quietly asks. "Those toasted teacakes aren't as good without butter" I reply. "Are the speakers in?"

Anthony John Clarke

PUBLIC ENTERTAINMENT LICENCES (PELs)

The Government is putting the final touches to a 'none in a bar' licensing reform Bill. It is likely that this will be in the Queen's Speech on 13 November. The Government has two or three weeks in which they could change the wording of the Bill. However, if the current proposals are enacted, the provision of almost any live music in bars, pubs, restaurants etc, will be a criminal offence unless licensed: no more automatic permission for one or two live performers, amateur or professional, amplified or unamplified. Only entertainment via satellite or terrestrial TV or radio broadcasts and 'spontaneous singing, not for reward or gain', will remain exempt.

The Government has promised that future licence fees will be set centrally, and will be no different whether or not live music is provided. It believes this alone removes the deterrent to entertainment licence applications. But hosting one live performer will trigger the same PEL process as now. The application will be circulated to the police, environmental health officers, the fire service and local residents. And, as now, live music applications will flush out the naysayers in the community. Local authorities will be under intense pressure to be seen to be addressing concerns about noise, even if the risk is minimal or non-existent, and even though there is already plenty of legislation to pre-empt or reactively control noise. Conditions are bound to follow, and the cost implications will remain a significant deterrent, particularly for smaller businesses.

Interestingly, Culture Minister Kim Howells has recently said that the hospitality and leisure industry would 'robustly resist' any suggestion that live televised entertainment should be subject to this licensing process (which purports to address public safety, noise, and crime and disorder). I wonder why?

The Government is making musicians the scapegoat for a much larger problem that is nothing to with live music The Government's justification for the draconian increase in regulation of live musicians is that 'one musician with modern amplification can make more noise than three without'. This has been the case for decades, of course, and was even true at the time the PEL exemption was introduced in 1961. The question is: how big a noise problem are live gigs? Answer: they barely feature in the noise complaint statistics. Over 80% of noise complaints are caused by noisy people in the streets. Noisy machinery, or loud-recorded music, accounts for the remaining percentage. Abolishing the two in a bar 'rule' will have no effect on people outside premises.

The Musicians' Union continues to lobby for an automatic permission for live music, if secondary to the main business of premises, up to a certain time. This is the position in Scotland where live music in this context is allowed up to 11pm - without a PEL. All such premises are regulated by UK-wide safety and noise legislation.

As the reforms currently stand it is the licensed trade that will obviously benefit: bars should find it easier to stay open late and thus increase profits. Alcohol interests are very well represented in Parliament: the All Party Beer Group is the second largest all Party group. The Government may be hoping that, when it comes to a vote, this particular lobby will ensure that deregulation of opening hours is given vastly more attention than public participation in music-making. Odd really, when you consider that this Bill is emerging from the Department for Culture whose policy statement includes a commitment to increasing public access to the performing arts.

You can do something. MPs' level of interest in alcohol and music may not be as far apart as the Government thinks. Evidence for this can be found in the Early Day Motion database (EDM website: <http://edm.ais.co.uk>

). EDM 464, called 'full pints', currently has 251 MPs in support, placing it at number 14 in the list of 2063 EDMs. It urges the Government to ensure drinkers receive fair measures. David Heath's 'two in a bar' Early Day Motion 1182, which urges the Government to reform 'outdated and just plain daft' public entertainment licensing legislation, is not far behind: it has 213 MPs signatures and stands at number 29.

MPs can continue to add their names to EDMs on the current list right up to the State Opening of Parliament (on Wednesday 13 November). Over 100 MPs (see list below) appear on full pints EDM 464 but not on public entertainment licensing EDM 1182. I am sure many can be persuaded to sign EDM 1182. If they did, the gap would close, and this might just encourage the Government to rethink its none in a bar proposal. Check the list below, and if you are a constituent of an MP listed please consider using the excellent online faxing service to MPs to write a short note suggesting they add their name in support of EDM 1182 promoting more live music, stressing that we don't want two in a bar to become none in a bar (you might refer to the data about noise complaints). Here's the link: www.faxyourmp.com
The site can identify your MP automatically from your postcode.

Graham Dixon

HIS WEBMASTER'S VOICE

www.folknorthwest.co.uk



How old were you when you started going to Folk Clubs? How long have you been attending Clubs? What made you go in the first place?

I was 16 or 17 when I first attended a Folk Club in 1977. It was the Queen's Head in Ormskirk, which was then in its second term of being a venue for a folk club. I went because I had been involved in the PTA concerts we used to have at school. I had become interested in 'proper' folk music - too late, alas, to instil

NEW FOLK CLUB

Longridge Folk Club

1st & 3rd Tuesday of the month

Longridge Royal British Legion
Townley Road, Longridge,
Nr Preston, Lancashire. PR3 3EA.

Residents:

Ron Flanagan. Tel: 01772 - 784214

Brian Preston. Tel: 01772 - 457071

Web: www.brianpreston.co.uk



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E.mail:- four.fools@virgin.net



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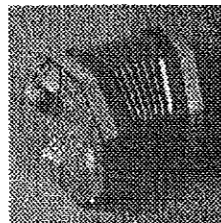
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Angie Bladen on 01257 263 678

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any interest in history lessons. One of the people I was at school with, Paul McCardle, was running this club with his brother, Ian, and asked if I would like to go along. I made sure I knew a couple of songs properly and was hooked. Since then I've been to many folk clubs around the country - mainly as a floor singer but sometimes as a guest - but wherever I've been working, I've found a club, gone along to do my bit, and got so much out of it. When I lived in Peterborough, I was even persuaded to run my own club and organise a festival for a couple of years. Publicity was helped by the fact that I was laid up in hospital after breaking my back whilst in the throes of organising the first festival in 1987. "Doctors tell folk singer - 'We can't risk you going to the festival'" "Festival Organiser thwarted from attending folk bash" "Mark gives the thumbs up to the festival - It will go on without me being there" (picture in local paper of Mark in hospital bed giving thumbs up whilst lying flat on his back), etc, etc.

LETTERS



How did you become involved in folk music and do you have any interesting stories to tell? Why not write in to the magazine or the site and we'll publish your memories for others to see.

Where have all the folkies gone? Cue for a song perhaps? Take a look around your local folk club next time you're in and see how many are aged 25 or under. I guess you won't find very many. I have had occasion in the past to visit - and keep this under your hat - Jazz clubs and festivals (purely in a capacity of chauffeur you understand!) All very well attended to the point where you can't find anywhere to sit if you arrive half an hour before the event starts. When I've looked around, I find that I'm the youngest person there (I'll be 42 in January which gives you an idea of the demography of Jazz fans). My hair may be getting a little thin on top but at least it's still black which is more than can be said for a Jazz audience. The question that has to be raised is where is the next generation of fans coming from? Of course, some children grow up with the music because their parents get them involved but I imagine most children aren't interested and why should they be? Do we force youngsters to listen to 'our' kind of music? Will the folk scene have to skip a generation before youngsters start being interested again because their parents listen to Basement Jaxx or Oasis or whoever?

What do you think? Is there an easy answer to this or will we have a large age gap in folk clubs - or will the clubs fade into non-existence due to lack of interest in the young? Please send your thoughts to the magazine or the site.

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

Happy Surfing

Mark Dowding Email:

HYPERLINK "mailto:webmaster@folknorthwest.co.uk"
webmaster@folknorthwest.co.uk

Dear Ken,

With reference to Kath West's letter in the edition of your magazine regarding a prominent North West Festival organiser

appearing in Chorley on the same night of the Four Fools concert night, that was me. I was delighted to appear in "Gradley Lancashire" and I was delighted for the people of Chorley who had two folk music events in their town on the same night.

Let me explain. Kath West is working on the assumption that the two events were competing for the same audience. Not so.

The people who turned out to watch and applaud "Gradley Lancashire" were churchgoers, friends of the cast, or family and would not, in my opinion ever consider attending a folk club or concert. Nor did I see anybody in the audience who resembled a "Folkie". In every community, there are people who have different interests and tastes and by presenting Folk Music - in capital letters - at every opportunity we are taking the music of the people back to the people. And this is as it should be.

At Fylde I organise twelve hour long free folk music events in several pubs and hotels for the enjoyment and pleasure of the local community who enjoy our festival and folk music very much indeed and tell me so. For your interest, the music we present is not just "Irish Pub Folk" we present a wide variety of styles from the tradition to the contemporary. The free events do not compromise the main concerts in different venues happening at the same time.

I have been fortunate to have been involved in the revival since the early 1950's and at the height of the revival of interest in folk music during the 1960's and 1970's; there were dozens of folk clubs operating in every town or city seven night a week. Regrettably, with the decline of popularity of our music in the 1980's, folk music disappeared into back rooms of pubs or hotels with just a few enthusiasts trying to keep the interest alive.

Now I think it is time for change.

Let us sing or play at every opportunity, in churches, working men's clubs, pubs and schools - particularly schools and learning centres. Only then can we change peoples perception of folk music and help them enjoy their national heritage of folk music and song.

It is time to revive the revival.

Alan Bell

Dear Ken,

Unaccustomed as I am to putting pen to paper these days, I thought it my duty to tell you, you have a star in your midst. My Irish capitalist husband already has a signed photo just waiting for the day he hits the top.

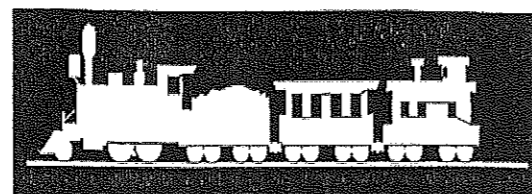
Our very own Stewart Lever has returned to the North West folk scene after nearly 30 years of slacking. I believe he and his mum, dad and sister used to run the hugely successful 'Ring o'Bells Folk Club' in Warrington in those days, though being extremely young myself I never had the pleasure. In fact, until I heard him with my own ears I didn't believe he was talented at all.

Well, now I believe....And my daughters (3years and 1and1/2 years) also believe...and the three of us can't be wrong. What an entertainer. He's now a regular at the Ring 'o Bells, Warrington (again); the Merebrook, Bromborough, and the Railway Folk Club, Lymm.

Very sadly, Anne, his wife and partner of 32 years, died of secondary liver cancer last year, after getting breast cancer the

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12 DEC	Singers Night Christmas Party
19 DEC	The Railway Christmas Party with GARVA
26 DEC	CLOSED
2 JAN	The "Thank God I survived Xmas & New Year" Singers Night
9 JAN	Singers Night
16 JAN	JANE & AMANDA THRELFALL
23 JAN	Singers Night
30 JAN	SCOLD'S BRIDLE
6 FEB	Singers Night
13 FEB	JEZ LOWE
20 FEB	Singers Night
27 FEB	ANTHONY JOHN CLARK
6 MAR	Singers Night

Contact: Stewart Lever 01925 264660 home
07919 270916 mobile

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, Sport, PR85ND	Olive Pownceby	0151-924-5078
Brewery Arts Centre	8:30 PM	Brewery Arts Centre, 122a Hghgate, Kendal	Box Office	01539 725133
Broken Token	8:15 PM	The Eagle & Child, Bispham Green, 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, Rosshall Street, Conwy	Denis Bennett	01492 877324
Cross Keys	9:00 PM	Running Hill Gate, Uppermill, Near Oldham	Jim Schofield	01457 833897
Everyman	8:30 PM	The Everyman Bistro, Hope Street, Liverpool	Christine Jones	0151-709-3336
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 Manor	8:30 PM	The Old 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 731557
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
Hawcroft Inn	8:30 PM	The Hawcroft Inn, 36 Pool Street, (off Vernon St), Bolton, BL12JU	Ron Callow	01606 863283
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
Longridge	8:30 PM	Royal British Legion, Townley Road, Longridge, Nr. Preston PR3 3EA	Brian Preston	01772-457071
Maghull	8:30 PM	Maghull Community Ass'n, Green Lane, Lpool Rd North, Maghull	Joe Ryan	0151-531-9273
Mr Kite Benefits	8:00 PM	c/o 24 Acom 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	Boathouse Pub/Restaurant, 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 CL2 8NK	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	All O'Brien	01457 870391
Second Friday	8:30 PM	Servite Parish Centre, Cavendish Road, Sedgley Park, Prestwich	Bill Smethurst	0161-796-0688
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	David 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
Umston 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

DECEMBER (into January)

(NB: Always check with club organisers before travelling)

SUNDAY	1ST DECEMBER	8TH DECEMBER	15TH DECEMBER	22ND DECEMBER	29TH DECEMBER
Bothy	ROY BAILEY	ROBIN LAING	3rd BOTHY FOLK Reunion	THE OFFICE PARTY	closed
*Clarence	Singers Night	Singers Night	TOM TOPPING BAND	Singers Night	KEN NICOL
Folk at the Manor	ST AGNES FOUNTAIN	NB: at St Bede's Club, Clayton-Le-Woods, Chorley on 1st December only	Singaround	Singers Night	ROGER PARKER
Mr Kite Benefits	Singaround	Singers Night	Singers Night	ROCKY MOUNTAIN FLOUGHBOY	STANLEY ACCRINGTON
Open Door	Singers Night	Singers Night	Singers Night	XMAS PARTY	Singers Night
Walton	Singers Night	HIS WORSHIP & THE PIG	Singers Night	XMAS PARTY	closed
Wooden Horse	Singers Night	Singers Night	Singers Night	XMAS PARTY	closed
MONDAY	2ND DECEMBER	9TH DECEMBER	16TH DECEMBER	23RD DECEMBER	30TH DECEMBER
* & ** Biddulph	ST AGNES FOUNTAIN	NB: @ Sandbach School on 2nd December only	Singers Night	Singers Night	Singers Night
Conwy	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Farmers Arms	Singers Night	STANLEY ACCRINGTON	Singers Night	Singers Night	Singers Night
Prospect	Singers Night	Singers Night	OLA	XMAS PARTY	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Back	Singers Night	JON HARVISON	Singers Night	XMAS PARTY	Singers Night
Swinton	Singers Night	Singaround	Singaround	Singaround	Singaround
Triton	Singaround	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	3RD DECEMBER	10TH DECEMBER	17TH DECEMBER	24TH DECEMBER	31ST DECEMBER
Everyman, Hope St. Lpl.	Singers Night	Singers Night	Singers Night	closed	closed
Furness	Closed until further notice	STAFF FOLK XMAS 'DO	Singers Night	closed	closed
Howcroft Inn	PAT RYAN & KEN HOWARD	JOHN WRIGHT & MAARTIN ALLCOCK	Singers Night	closed	closed
Longridge, nr. Preston	Singers Night	Singers Night	Singers Night	closed	closed
Maghull	Singers Night	Singers Night	Singers Night	closed	closed
Ring O'Bells	Singers Night	Singers Night	FEET IN MOUTHS	closed	closed
St Anne's Acoustics	Singaround	Singaround	BANDERSNATCH	closed	closed
Urmston Acoustics	Singers Night	Singers Night	Singers Night	closed	closed
* Walton	Singers Night	Singers Night	Singers Night	closed	Singers Night
Wigan - Fox & Goose	Singers Night	Singers Night	Singers Night	closed	closed
WEDNESDAY	4TH DECEMBER	11TH DECEMBER	18TH DECEMBER	25TH DECEMBER	1ST JANUARY
Alison Arms	Singers Night	Singers Night	Singers Night	closed	closed
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre	DAVE SWARBICK & SIMON NICOL	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	STRAWHEAD	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians

WEDNESDAY (cont'd)	4TH DECEMBER	11TH DECEMBER	18TH DECEMBER	25TH DECEMBER	1ST JANUARY
Clarence	HIS WORSHIP & THE PIG	JOHN WRIGHT & MAARTIN ALLCOCK	STRAWHEAD	closed	closed
Cross Keys	JEZ LOWE & BAD PENNIES	JOHN HARVISON	STANLEY ACCRINGTON	closed	Singers Night
Falcon	Singers Night	Singers Night	Singers Night	closed	closed
Kings Arms	Singers Night	Singers Night	Singers Night	closed	closed
Red Bull	Singers Night	Music Session - English	Singers Night	closed	closed
THURSDAY	5TH DECEMBER	12TH DECEMBER	19TH DECEMBER	26TH DECEMBER	2ND JANUARY
Biddulph	REAL TIME	Singers Night	XMAS PARTY	closed	Singers Night
Fleetwood	Singers Night	HAROLD DEARDEN	Singers Night	closed	closed
Gregson Lane	MARTYN WYNDHAM READ	SINGERS XMAS PARTY	LES BARKER XMAS PARTY	closed	New Year - Singers Night
Parkgate	Singers Night	Singers Night	GARVA XMAS PARTY	closed	closed
Railway	Singers Night	Singers Night	Singers Night	closed	Singaround
Ruthin Acoustic Music	Singaround	Singaround	Singaround	closed	Singaround
Wigan - Seven Stars	KIERAN HALPIN	GARY & VERA ASPEY	GARY & VERA ASPEY	BOB DAVIES & SUE JOHNSON	BOB DAVIES & SUE JOHNSON
Wrexham	Singers Night	Singers Night	Singers Night	closed	closed
FRIDAY	6TH DECEMBER	13TH DECEMBER	20TH DECEMBER	27TH DECEMBER	3RD JANUARY
Brewery Arts Centre	closed until 28th February	XMAS GELIDH - HEKEYTY	Singers Night	Singers Night	Singers Night
Carlisle Folk & Blues	Singers Night	LAST NIGHT'S FUN	ST AGNES FOUNTAIN	Singers Night	Singers Night
Hale & Hearty	Singaround	Singers Night	Singers Night	Singers Night	Singers Night
Leigh	closed until 28th February	tba	Singers Night	Singers Night	Singers Night
Northwich	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Playhouse 2	CHRISTINE COLLISTER	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Porkies	Singers and Musicians	REAL TIME	Singers and Musicians	closed	closed
Preston	Singers and Musicians	Singers, Musicians, Poets, Stories	Singers and Musicians	closed	closed
Rhyl	Singers and Musicians	Singers Night	Singers Night	Singers Night	Singers Night
SAFRA Night	closed until 2003	closed	closed	closed	closed
Second Friday	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	KEITH HANCOCK	closed	closed	closed	closed
Westhoughton	Singers Night	closed	closed	closed	closed
SATURDAY	7TH DECEMBER	14TH DECEMBER	21ST DECEMBER	28TH DECEMBER	4TH JANUARY
* & ** Biddulph at Biddulph Town Hall	closed	closed	HIS WORSHIP & THE PIG	closed	closed
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Citadel	Singers Night	FAMILY MAHONE	Singers Night	Singers Night	Singers Night
Oswaldtwistle	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Southport Arts Centre	"ENGLISH ROOTS" - (WATERSON/CARTHY, CHRIS WOOD, ROBERT HARBON & DOG ROSE)	NB: On 7th December only	closed	closed	closed

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

		JANUARY (into February)			
		(NB: Always check with club organisers before travelling)			
SUNDAY	5TH JANUARY	12TH JANUARY	19TH JANUARY	26TH JANUARY	2ND FEBRUARY
Bothy	Residents Night	PETE MORTON	CHRIS FOSTER	Singers Night	CROSS O' TH HANDS
Folk at the Manor	Singers Night	Singers Night	AULD TRIANGLE	Singers Night	Singers Night
Mr Kite Benefits at St Bede's Club, Clayton-Le-Woods, Chorley	Singaround	Singaround	TAGGART & WRIGHT	Singaround	ACOUSTIC STRAWBS
Open Door	Singers Night	Singers Night	RISKY BUSINESS	Singers Night	Singers Night
Walton	Singers Night	Singers Night	20TH JANUARY	Singers Night	3RD FEBRUARY
Wooden Horse	Singers Night	Singers Night	Singers and Musicians	Singers and Musicians	Singers and Musicians
Conwy	Singers Night	Singers Night	DEREK GIFFORD	Singers Night	Singers Night
Farmer's Arms	Singers and Musicians	Singers and Musicians	Singers Night	Singers Night	Singers Night
Prospect	Singers Night	Singers Night	DAI THOMAS	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singaround	Singers Night	BANDERSNATCH
Room at the Back	PETE RYDER	Singers Night	21ST JANUARY	Singers Night	Singers Night
Swinton	Singaround	Singers Night	Singers Night	Singers Night	Singers Night
Triton	Singers Night	Singers Night	THANTIQUE ROADSHOW	Singers Night	Singers Night
TUESDAY	7TH JANUARY	14TH JANUARY	ANN ENGLISH	Singers Night	4TH FEBRUARY
Everyman, Hope St. Lpl	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	Singers Night	Singers Night	DARREN POYZER	Singers Night	Singers Night
Longridge	Singers Night	Singers Night	Singaround	Singers Night	Singers Night
Maghull	Singers Night	Singers Night	Singers and Musicians	Singers Night	Singers Night
Ring O' Bells	Singers Night	Singers Night	TIM WOOD	Singers Night	Singers Night
St Anne's Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers and Musicians	Singers and Musicians	Singers and Musicians
Wigan (Fox & Goose)	Singers Night	Singers Night	JANE & AMANDA THRELFALL	Singers and Musicians	Singers and Musicians
WEDNESDAY	8TH JANUARY	15TH JANUARY	ANN ENGLISH	Singers Night	Singers Night
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	JOHN HOWARTH	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	STEVE TILSTON	Singers Night	Singers Night	Singers Night	Singers Night
Cross Keys	GEOFF HIGGINBOTTOM	Singers Night	Singers Night	Singers Night	Singers Night
Falcon	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Music Session - English				
Southport Arts Centre					FAIRPORT CONVENTION

		JANUARY (into February)			
		(NB: Always check with club organisers before travelling)			
THURSDAY	9TH JANUARY	16TH JANUARY	23RD JANUARY	30TH JANUARY	6TH FEBRUARY
Biddulph					VIN GARBUTT
** Biddulph at Biddulph Town Hall			FLOCK		
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Gregson Lane	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Parkgate				BAKER'S FABULOUS BOYS	
Railway	Singers Night	Guest tbc	Singers Night	Guest tbc	
Ruthin Acoustic Music	Singers Night	Singers Night	Singers Night	JOE BROUGHTON & KEVIN DEMPSEY	
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	Singers Night	Singers Night	Singers Night	Singers Night	BRASS TACKS
FRIDAY	10TH JANUARY	17TH JANUARY	24TH JANUARY	31ST JANUARY	7TH FEBRUARY
Accrington Town Hall			FLOCK		
Carlisle Folk & Blues	tbc		JOE BROUGHTON & KEVIN DEMPSEY		KRISTINA OLSEN
Hale & Hearty		Singaround			Singaround
Leigh	closed until 28th February				
Mr Kite Benefits @ St Bede's Club, Clayton-Le-Wd	ROBB JOHNSON TRIO & ALISTAIR HULETT				
Chorley on 17th January only					
Northwich	RED 10	Singers Night	Singers Night with JOHN BOOTH	PIGYN CLUST	ANTHONY JOHN CLARKE
Porkies	MAXI & MITCH				THE STRAWBS
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
SAFRA Night	Singers, Musicians, Poets, Stories				
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	JEZ LOWE & the BAD PENNIES	TOM TOPPING BAND	JOHN WRIGHT BAND	ANTHONY JOHN CLARKE	JOHN TAMS BARRY COOPE & GRAEME TAYLOR
SATURDAY	11TH JANUARY	18TH JANUARY	25TH JANUARY	1ST FEBRUARY	8TH FEBRUARY
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Oswaldtwistle					
Platform				THE STRAWBS	BOPP
Playhouse 2 (on 11th January only)	ROCKY MOUNTAIN PLOUGHBOYS & JOE BROUGHTON & KEVIN DEMPSEY				
Standish					KIRSTY MCGEE

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

		FEBRUARY (into March)			
(NB: Always check with club organisers before travelling)					
SUNDAY	9TH FEBRUARY	16TH FEBRUARY	23RD FEBRUARY	2ND MARCH	9TH MARCH
Bothy	Singers Night	Singers Night	JOHN KIRKPATRICK	Singers Night	BOB FOX
Folk at the Manor	Singers Night	BRIAN WILLOUGHBY & CATHRYN CRAIG	Singers Night	Singers Night	Singers Night
Open Door	Singaround	BRAW TAYLOR	Singaround	Singaround	Singaround
Playhouse 2	Singers Night	Singers Night	Singers Night	Singers Night	LITTLE JOHNNY ENGLAND
Walton	Singers Night	JANE & AMANDA THRELFALL	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night		Singers Night	Singers Night	Singers Night
MONDAY	10TH FEBRUARY	17TH FEBRUARY	24TH FEBRUARY	3RD MARCH	10TH MARCH
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	GRAHAM & EILEEN PRATT	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	TOM McCONVILLE	Singers Night	Singers Night	Singers Night
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	ALISTAIR RUSSELL	Singers Night	Singers Night	Singers Night
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
TUESDAY	11TH FEBRUARY	18TH FEBRUARY	25TH FEBRUARY	4TH MARCH	11TH MARCH
Everyman, Hope St. Lpl	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	tba		ANTHONY JOHN CLARKE		SCOLD'S BRIDLE
Longridge	Singers Night	Singers Night	Singers Night	Guest tba	Singers Night
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Ring O' Bells	JOHN GREGGSON	Singers Night	NICK SMITH	Singaround	Singaround
St Anne's Acoustics	Singaround	Singaround	Singaround	Singaround	Singaround
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	12TH FEBRUARY	19TH FEBRUARY	26TH FEBRUARY	5TH MARCH	12TH MARCH
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token				HIS WORSHIP & THE PIG	
Burrley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence		LES BARKER	JOHN BODEN & JOHN SPIERS		LAST NIGHT'S FUN
Cross Keys	DEREK GIFFORD	REAL TIME	MARTIN STIMSON	BRIAN WILLOUGHBY & CATHRYN CRAIG	PETE MORTON

WEDNESDAY (cont'd)	12TH FEBRUARY	19TH FEBRUARY	26TH FEBRUARY	5TH MARCH	12TH MARCH
Falcon	Singers Night	Singers Night	Open Mic. - PA provided	Singers Night	Singers Night
Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Music Session - English				Music Session - English
THURSDAY	13TH FEBRUARY	20TH FEBRUARY	27TH FEBRUARY	6TH MARCH	13TH MARCH
Biddulph			BRIAN WILLOUGHBY & CATHRYN CRAIG	PETE HARRIS & MIKE RYAN	
Fleetwood Lane	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Gregson Lane	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Parkgate			ARTISAN		
Railway	Guest tbc	Singers Night	ANTHONY JOHN CLARKE	Singers Night	Guest tbc
Ruthin Acoustic Music	Singers Night	Singers Night	tbc	Singers Night	Singers Night
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	Singers Night	Singers Night		ROAM	
FRIDAY	14TH FEBRUARY	21ST FEBRUARY	28TH FEBRUARY	7TH MARCH	14TH MARCH
Accrington Town Hall		E2K	BLAZIN' FIDDLES		
Carlisle Folk & Blues		tbc		BROOKS WILLIAMS	
Hale & Hearty		Singaround		Singaround	
Leigh			BERNARD WRIGLEY		
Northwich	Singers Night	SALLY BARKER	Singers Night	Singers Night	BERNARD WRIGLEY
Porkies				MIKE SILVER	
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
SAFRA Night	Singers, Musicians, Poetry, Stories				
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	VIN GARBUTT	ELEANOR MCEVOY	BRIAN WILLOUGHBY & CATHRYN CRAIG	tba	tba
SATURDAY	15TH FEBRUARY	22ND FEBRUARY	1ST MARCH	8TH MARCH	15TH MARCH
Bluecoat Arts Centre	No artists yet booked for the months of December, January, February and March				
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Oswaldtwistle					
Platform				HOUGHTON WEAVERS	
Playhouse 2				LITTLE JOHNNY ENGLAND	
Southport Arts Centre				TOMMY EIMANUEL	

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

NB: THE NEXT DIARY DATE CALENDAR WILL COVER THE DATES - 1ST MARCH TO 7TH JUNE 2003. THE FINAL DATE FOR INCLUSION OF DETAILS IS FRIDAY 17TH JANUARY 2003. CLUB/VENUE ORGANISERS ARE ASKED TO BE PROMPT WITH SUBMISSIONS.

ADVANCE DATES FROM MARCH 2003

Accrington Town Hall March 23 Finbar Fury

Biddulph March 20 Robin Laing March 31 Blue Tapestry @ Daneside Theatre, Congleton April 3 Anthony John Clarke Bothy March 16 Singers Night March 23 Tomas Lynch March 30 Tom & Barbara Brown April 6 Singers Night April 13 Emily Slade April 20 Easter Singers Night April 27 Quartz May 4 Singers Night May 11 Brian Peters & Gordon Tyrall (tbc) May 18 Dave Fletcher & Bill Whaley May 25 Spring Bank Holiday June 1 Peta Webb & Ken Hall (tbc) June 8 & 15 Singers Nights June 22 Hoover the Dog June 29 Club Swop - Broken Token FC (tbc)

Broken Token April 2 Tom & Barbara Brown April 5 "THE BIG SING" with Johnny Collins & Jimmy Mageean

Carlisle Folk & Blues March 21 Singers Night

Cross Keys March 19 Dave Gibb March 26 Tom & Barbara Brown

Folk at the Manor March 16 Fiddlestone April 20 Johnny Silvo May 18 Huw Chidgey & Nick Durham June 15 Marie Little

Folk at the Prospect March 17 Dave Gibb April 7 Lynn & Barrie Hardman May 19 Anthony John Clarke June 2 Real Time

Gregson Lane March 20 Gary & Vera Aspey

Hale & Hearty Singarounds on: - March 21 April 4 & 18 May 2 & 16 June 6 & 20 July 4 & 18 August 1 & 15

Howcroft Inn March 25 Kate Howden, Paul Jones & Tony Taffinder May 13 Geoff Higginbottom

Leigh March 22 "Joe's Night" (proceeds to Cancer Research) Calico, Bram Taylor Band, Pennygate & Woodend @ St Joseph's Hall, Chapel Street, Leigh April 25 Anthony John Clarke May 23 Jez Lowe & the Bad Pennies June 27 Bram Taylor & Nebula October 31(tbc) Vin Garbutt

Longridge March 18 St Patrick's 'Day Late' Special April 1 April Fools Day - Singers Night April 15 Bram Taylor

Mr Kite Benefits May 11 The Ridgeriders (featuring Phil Beer, Ashley Hutchings & Chris White) @ St Bede's Club, Clayton-Le-Woods, Chorley

Northwich March 21 Singers Night March 28 Sad Pig

Open Door March 22 & 23 - Spring Extravaganza Booked to date: - Harvey Andrews, Bob Fox, Brian Peters & Gordon Tyrall, Marie Little April 20 Lynn & Barrie Hardman May 18 Dave Webber & Anni Fentiman

Parkgate March 27 Allan Taylor May 29 James Keelahan & Huw McMillan June 26 Elbow Jane August 28 Tanglefoot Sept 25 Eric Bogle

Playhouse 2 March 29 Jenny Crook & Henry Sears April 26 Kiki Dee & Carmelo Lugerri May 10 Flook

Railway March 20 Singers Night March 27 Guest tbc April 3 Singers Night April 10 Guest tbc

Rhyl April 11 Paul Tiernan

Southport Arts Centre Mar 21 Juan Martin & Air O Puro April 12 Blue Tapestry

Standish May 31 James Keelahan & Huw McMillan Sept 27 Tanglefoot Oct 25 Chris White & Julie Matthews

Westhoughton March 28 Lindisfarne Acoustic (ticket only)

Wooden Horse March 16 Hughie Jones May 18 Residents Night June 8 Dave Fletcher & Bill Whaley

Wrexham March 20 Singers Night



CLUB RESIDENTS



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

EVERYMAN - Chris & Hughie Jones, Bernie Davis, Brian Ferguson, Lennie Cruikshank, Shirley Peden

FALCON - John Bond, Clansfolk

FARMERS ARMS - Fickle Finger

FLEETWOOD - Spitting on a Roast

FOLK AT THE MANOR - Gill & George Peckham, Roger Parker, Tanskey, 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 October 2002) Alterations or additions to the above list should be forwarded to **John Owen** by email johnowenbtacks@aol.com or ring John on 0151-678-9902.

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18th	Saltburn Community Theatre	01642 498469
19th	Settle, Victoria Hall	01729 825718
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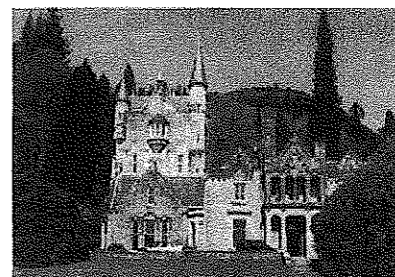
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year before. Anne wanted Stewart to get back into singing and playing his guitar at folk clubs. Well, she would be proud to see him now. He's just started 6 months unpaid leave from work to do more singing and performing...because that's what he loves to do...and we could all do with that sort of spirit in our lives sometimes.

Anyway, go and see him...see for yourselves
If you want to book him he's on 079190 270916 or email:
HYPERLINK "mailto:stewart_lever@yahoo.co.uk"
stewart_lever@yahoo.co.uk
If you can't get hold of him call me: 01244 669045 (I'm less likely to be on stage!)

Cheers

Judith Barry

PS: Originating from Newton-le-Willows myself, I knew Rick Astley before he was famous.... but don't let that put you off.

Dear Ken

May I begin by congratulating you and the staff of FNW for yet another excellent magazine. The standard and content improve with each issue. I remember the days when I could quite easily read it from cover to cover in about 30 minutes – not now however, as the contents and volume are quite comprehensive.

A couple of points I'd like to raise: firstly may I add my own tribute to John Evans and Jim Peden whose obituaries were included in the last magazine. John I knew very well from the days of the Chester Folk Festival in the late '70's, all through the '80's and into the '90's. I always found him full of life, passionate about music and a thoroughly decent chap to boot. As for Jim Peden – he along with his wife Shirley and John Komeen (The Carlton Three) were one of the very first acts I saw performing in a folk club in the late '60's. My memory is not that good that I can remember the club but I can tell you that the likes of Jim (and the group) were one of the reasons I fell in love with the whole ethos of the folk club scene. A lovely man - gentle, polite and a cracking singer. I shall miss him and John greatly.

Now a couple of minor grouses. In the live review of the John Wright Band at Standish, Terry Coyne became Terry McManus. Terry (Coyne) is, as you know, a fantastic exponent of the flute and various whistles – Terry (McManus) is the chief brewer-up on an oil tanker in the Arabian Gulf. Easy mistake, I know, but facts should be checked! It was also stated that myself and Terry (Coyne) are "outstanding members of the recently disbanded Liverpool Irish band Garva". May I say here and now that Garva has not disbanded and that we're still available to do farewell gigs anytime, anywhere – in fact you can catch us at the Railway Folk Club, Heatley on the 19th December.

Lastly I have to correct John Owen when he stated that "the Wooden Horse and Parkgate started it and the idea is now spreading". Well I've been a resident of Maghull Folk Club since April 1982 and I have to say that we were going out on club swaps as early as 1984 – Llandudno, the Potteries etc. I'm sure we weren't the first, either.

Apart from all that, well done and keep up the good work.

Tony Gibbons

(Ed:- Oops. Many apologies to Terry Coyne and I'm sure we are all pleased to hear that Garva are still available for bookings)

BILL GRANT 1920-2002

OBITUARY

Sadly, I have to report that Bill Grant, of The Theatre in the Forest in Grizedale, has recently died. Bill, a Scotsman, was a lifelong forester and was transferred to Lakeland in the early 1960's to become the head of Grizedale. Under his stewardship, the forest was transformed and he built the visitor centre. Using timber from the forest and local stone, he later built the Theatre.

Bill and his wife initiated piano concerts and soon won supporters from all over the UK. Many world-renowned pianists performed in Grizedale. In the early days Bill and his wife were promoters, ushers, and sold tickets at the door, such was their enthusiasm. Later they built a bar in the Theatre and, with growing success, Bill began his programme of presenting folk events by booking The Taverners Folk Group in the early 1970's. It was a delight to appear at the Theatre. Over the following twenty years or so Bill presented many national and international folk performers and became a great supporter of folk music.

When he eventually did retire, within two years his successor almost bankrupted the Theatre and to Bill's dismay, the Grizedale Trust Board closed the Theatre. It remains empty to this day.

I met Bill fairly regularly as we shared an interest in the Lakeland hills, folk music, and real ale. He was always a great conversationalist and a delight to be with.

Bill Grant died peacefully in his sleep in August, aged 82. I have written to his wife to express our condolences but with his death we have lost a great friend and supporter of folk music.

Alan Bell

PRESS RELEASES



ANNIE & ALISTAIR SHINE AS NORTHERN LIGHTS

A fresh and exciting CD collaboration 'Airplay' was released in September. It brings together world-acclaimed trombonist, Annie Whitehead, and English Concertina player, Alistair Anderson. Annie Whitehead and Alistair Anderson first got together to write and perform a commission for the Bath International Music Festival last year. Accompanied by violinist Chris Stout, guitarist Ian Maidman and drummer Liam Genocky, both musicians dug deep into their respective musical backgrounds to produce 'Airplay', one of the highlights of the Festival.

Following their festival success, Whitehead and Anderson, now working together as Northern Lights, took the same musicians into the studio on several dates between March and May 2002 to record the 'Airplay' album. An inspired mix of folk rhythms and jazz grooves, the album features nine original compositions whose overall appeal looks set to extend beyond the aforementioned genres.

Northern Lights has been chosen by CMN to tour the UK in February / March 2003.

Alistair Anderson has been at the forefront of traditional music for 30 years. Internationally acknowledged as the master of the English Concertina, he has appeared on television, radio and the concert platform across the world (including 35 tours of North America) and has recorded and performed with artists such as Kate Bush, the Lindsay String Quartet, Richard Thompson, John Williams, the Northern Sinfonia Orchestra and Nigel Kennedy. He has nine solo albums to his credit. As well as championing traditional music, Anderson has a growing reputation as a composer of new music rooted in the local tradition. His first major composition, Steel Skies, was described by The Guardian as 'the finest recent original contribution to the tradition of English music', while On Cheviot Hills, a suite for strings and concertina commissioned by leading classical string quartet The Lindsays, was described as 'one of the years musical highlights' by Rock and Reel.

Annie Whitehead was born in Oldham, Lancashire, the heart of brass band country. She took up trombone at school and by the age of 16 had started her professional career with Ivy Benson's All Girl Orchestra. Since then she has brought her distinctive sound to a wide range of projects, exploring many different musical styles. Apart from leading her own groups – including the Annie Whitehead Experience – she has also played in Chris MacGregor's The Brotherhood of Breath, the Penguin Café Orchestra, the McCoy Tyner Big Band and Jazz Jamaica All Stars. She has also worked with Elvis Costello, Carla Bley, Abdullah Ibrahim and James Blood Ulmer. Her session credits include Joan Armatrading, Jerry Dammers, Paul Weller and Robert Wyatt. With the Kick Horns she has recorded with The Beautiful South, Blur, Jamiroquai, Tom Jones and Dr John. Whitehead was also a founder member of Working Week. The Gathering (PVC1022), Whitehead's debut album for Provocateur Records, was released in 2000.

For further information, photographs and interview availability contact: Gary Hughes, Provocateur Records, Improvise Not Compromise, Friendly Hall, 31 Fordwich Road, Fordwich, Kent CT2 0BW Tel: 01227 711008 Fax: 01227 712021; Email: gary@provocateurrecords.co.uk; www.provocateurrecords.co.uk

FOOTSTOMPIN' RECORDS NEWSLETTER

Here's our first newsletter after a summer, which has seen the Footstompin web site redesigned and upgraded. If you would like to see an online version of this newsletter please log on to www.footstompin.com.

Foot Stompin' Celtic Music upgraded web site. We have been working hard with the experts over the summer to bring you a faster, better, more efficient Foot Stompin' web site. There is lots more information about our artists and their music, better graphics, free MP3 downloads and the site is more streamlined and easier to navigate. Have a look now at www.footstompin.com and tell us what you think.

Liz Doherty. Fiddler Liz, originally from Co. Donegal, already has an impressive track record - having researched the Cape Breton fiddle tradition for her PhD, she went on to found Cork-based band Nomos, subsequently playing with Fiddlesticks, and until recently creating quite a buzz as one of the Bumblebees! On this solo album, recorded last March with Ian Carr [guitar], Ryan MacNeil [piano], and Gino Lupari [known for his subtle and very musical bodhran technique], Liz steers effortlessly

through a well-chosen and sensibly paced succession of mostly reels, with a few jigs and hornpipes thrown in for good measure. The material comes not only from the expected Irish tradition but also from Cape Breton and Scotland, and the styles are well matched and combined within the individual sets. Though Ian Carr's accompaniment is outstanding, with its creative use of syncopation, Tony McManus is brought in to make a 'monster' contribution to one track too. The only other guest is amazing Scottish fiddler Clare McLaughlin, who storms in with great spirit on the final [also Scottish] set [which as it happens includes two of her own tunes].

Production by Simon Thoumire is of exemplary clarity. The arrangements are kept simple, nothing getting in the way of the invigorating urgency and bouncing vibrancy of Liz's playing, which has its own unique fullness of texture [this is abundantly clear on the one solo set]. This all ensures constant interest, and the CD ends all too soon [I didn't believe the time counter on the CD player when it showed that 52 minutes had elapsed!].

Gillian Frame and Back of the Moon. Twenty-one year old fiddler, singer and winner of the Scottish Traditional Musician 2001 award, Gillian Frame fronts this brilliant young quartet with a rich, well-paced acoustic style. Her laid-back and spot-on fiddle playing is complimented by Simon McKerrill's beautiful Ueillian and border pipes, both successfully interwoven with guitar and piano from brothers Hamish and Findlay Napier. They play a wide variety of tunes from Ireland, Scotland and Cape Breton with obvious love, enthusiasm and sensitivity for the tradition, making it all sound so easy! All band members provide vocals but the majority of songs are led by Gillian, whose high, clear voice is perhaps at its best on the beautiful Gaelic song "Am Buuachaile Ban".

Featured Artist: David Milligan. David Milligan is one of the most sought-after pianists in Scotland, playing in the fields of both jazz and folk music. His jazz trio has become one of the leading forces of the Scottish music scene, being requested to play with leading jazz musicians who tour throughout the world, including Art Farmer, Scott Hamilton, Pete King, Harry Allen, Charlie Mariano, Valery Ponomarev, and Buddy DeFranco, as well as working regularly with renowned vocalist Carol Kidd. Collaborations with other Scottish musicians include Kevin Mackenzie's "Swirler", a recent album release with trumpeter Colin Steele featuring Julian Arguelles, and trio performances with bassist Tom Lyne and drummer Tom Bancroft. A Post-Graduate of the City of Leeds College of Music, David is heavily involved in a wide variety of projects within the jazz scene. His principle reputation lies in his work as a jazz pianist, but in recent years he has been exploring and developing a unique crossover style of piano playing. Merging his natural talent for jazz and improvisation with the traditional folk music of his native Scotland, he has created his own inimitable sound, adding an exciting and fresh twist to the ever-evolving Scottish tradition. In 1997 he was commissioned by the Celtic Connections Festival in Glasgow to write a piece of music for their New Voices series and the result was the acclaimed "Lifting The Lid" - a piece written for two pianos, and performed by the composer and Andy Thorburn. In 1998 David teamed up with Shetland fiddler Catriona Macdonald at the Celtic Colours Festival in Canada, and has since been performing and touring with Catriona's trio as well as guesting on her debut CD "Bold". He was also part of the team that made up "String Sisters"; a project coordinated by Catriona for Celtic Connections 2000, and 2001 involving six of the world's top fiddlers - Liz Carroll, Annbjørg Lien, Natalie MacMaster, Liz Knowles and Mairéad Ní Mhaonaigh. David is a member of Bachue with clarsach player Corrina Hewat and he has recently released a duo album, "The Big Day In" on the Foot Stompin' label, with concertina virtuoso Simon Thoumire. BBC Radio Scotland Young Traditional Musician 2003 Semi

Finals Weekend. The Corn Exchange, Biggar on Saturday 5th October was the venue for the semi-finals concert featuring twelve young musicians competing to be one of the six finalists in the 2003 BBC Radio Scotland Young Traditional Musician Award. This exciting annual award, now in its third year, came into existence through the Scottish Traditional Music Trust to encourage young musicians to keep their tradition alive and to maximise their musical potential by the pursuit of a career in traditional music.

The audience was treated to a wonderful concert featuring performances on fiddle, pipes, flute, clarsach, accordion, guitar and Scots and Gaelic song from musicians ranging in age between sixteen and twenty-five and from places as far afield as the Shetland Islands and The Borders. The finalists, chosen by a panel of judges, will take part in a prestigious "Finalists" concert at The Glasgow Royal Concert Hall in January 2003 as part of Celtic Connections Festival. The winner will be provided with high profile performance opportunities and the necessary tools and advice they require to launch a career in traditional music. The twelve semi-finalists were invited to a residential weekend at Wiston Lodge in South Lanarkshire where they took part in a programme of discussions and performance-related workshops as well as having lots of fun and music-making. Simon Thoumire, speaking on behalf of the Trust said that the twelve semi-final contestants had found the whole experience invaluable. He was happy to acknowledge the support of BBC Radio Scotland, The Musicians Union, Foot Stompin' Records, Celtic Connections Festival, the TMSA and South Lanarkshire Council.

The names of the six finalists are Lori Watson (fiddle, voice) Kevin O'Neill (flute), Sarah Jane Fifield (fiddle), Shona Donaldson (voice), Mark Laurenson (fiddle) and Anna Massie (guitar, fiddle).

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New Releases. The first CD from The Emily Smith Band will be released at the end of October. Titled "A Day Like Today" CDFSR1716 it features Emily (vocals and accordion), Ross Ainslie (pipes), Jamie McClennan (fiddles) Sean O'Donnell (guitar) and Neil Cameron (double bass). Emily is the 2002 winner of the BBC Radio Scotland Young Traditional Musician Award. Recording is completed on the first CD from Cantrip. Titled Silver, and featuring dual fiddlers Gavin Marwick and John Bews, piper Dan Houghton, Guitarist Cammy Robson and percussionist Iain Willis, this CD will be launched in November at the "Fiddle 2002" Festival in Edinburgh.

Live Review. Croft No. Five at Tonder Festival in Denmark. Croft No. 5 a really young band from the Highlands of Scotland started the ball rolling in the big tent. As usual for the Thursday folk rock concerts most of the seating was left out so that there was plenty of room for leaping about. Driven on by the funk-soul rhythms of Paul Jennings on drums and particularly Somhairle Mac Donald on bass, Adam Sutherland, fiddle and Misha Somerville flute pogoed around the stage but one could always hear their traditional musical background shining through. This is a band with an image that helps attract the younger rock audience to folk music. Folkworld.Eugene Graham..Sept. 2002.

GET LIVERPOOL'S CHILDREN SINGING

Working alongside the formal and community-based sectors, the National Foundation for Youth Music, or Youth Music for short, is creating and developing music making opportunities

principally outside school hours for 0-18 year olds particularly those living in areas of social and economic need.

The Song for Youth initiative is attracting thousands of young people to sing the specially commissioned song 'Drop in the Ocean', which is available as part of the free education pack. The song has had well over 150 performances all over the country, including at special events for HM The Queen's Golden Jubilee, a rendition in the Farne Islands, in a cave in Cornwall and also by visually impaired young people at a Royal National Institute for the Blind workshop day.

More children than ever in Liverpool are to benefit from the charity Youth Music's latest initiative - to train individuals working with young people how to teach their groups to sing. A vocal teaching training session, for primary school teachers, youth workers, and other community leaders was held on Saturday 5 October at the Picket Music Venue, 24 Hardman Street, Liverpool The singing training is an added bonus to Youth Music's 'Song for Youth' initiative and its quest to get over half a million children raising their voices in harmony in 2002/3. The free Song for Youth pack can also be obtained independently from Youth Music by contacting Heloise Way on 0207 902 1083, email: heloise.way@youthmusic.org.uk; Website: www.youthmusic.org.uk Further information from: Rita Vail, Vail & Associates, Tel: 020 7738 0722; Mobile: 07968 721062; email rita@vail.co.uk or Michelle Wright, Youth Music, Tel: 020 7902 1088; email: michelle.wright@youthmusic.org.uk

LONGRIDGE FOLK CLUB RELAUNCHED

It's always good to see a new folk club opening but particularly pleasing is that, after a thirty-year gap, Ron Flanagan and Brian Preston re-launched the Longridge Folk Club on 1st October. (a review of this first evening is in our 'Spotlight On' feature - see also Press Release - elsewhere in this edition). The folk club will meet on the first and third Tuesday of every month at the Longridge Royal British Legion Club. If the first night turnout is anything to go by this club will be a huge success.

In the late 1960's, Ron and Brian formed the very popular duo "Horden Raikes". They ran folk clubs in Preston, Longridge, and Blackburn. In their time together, Ron and Brian made two L.P. records - "Horden Raikes" and "King Cotton". They continued to run folk clubs and concerts until Brian turned professional as a solo artist in 1972. They have always remained close friends and played and 'Jammed' together, whenever possible. Over the past few years they have tested the water with concerts and fund raising events at Longridge Golf Club and the Civic Hall, each one an instant sell out.

Relaunching Longridge Folk Club has always been on the cards, and both feel this is the right time - while they are still alive, friends, and as keen and popular as ever. It will be the policy at the new folk club as at the old, that: we keep alive the old Lancashire traditions of enjoying ourselves, whilst giving value for money. we bring through young people no matter what level they are to carry on the tradition of music, song and custom, that we so fortunately inherited and that some will become the professionals of tomorrow. while we achieve the above, we can also raise money for those who are not so fortunate.

For further information please visit : www.brianpreston.co.uk. Residents & Organizers - Ron Flanagan: 01772 - 784214; Brian Preston: 01772 - 457071

ONLINE COMMUNITY FOR FOLK IN NORTH WEST

Graham Dixon has asked us to plug <http://groups.yahoo.com/group/lancashirefolk>, which is an online community for NW Folk enthusiasts and Event/Club/Concert organisers.

People can use the calendar function as a useful tool to avoid 'clashes' with other clubs, when booking artists. You can also enter details of your event on to the calendar and arrange for reminders to be sent to all the members of the group who have elected to receive information.

It can also be used as an interactive forum, database for artist details, database for venue/club details (or any other database that any member wishes to set up). There is even a chat facility - which may be useful if anyone fancies hosting a live chat session at a pre-arranged time.

If you want to canvass opinion, you can set up a poll on the group page. You can also post photos and reviews

UK'S TOURIST ATTRACTIONS FAIL TO REACH OUT TO DEAF PEOPLE

Oscar winning film producer, Lord Puttnam, has backed RNID's campaign for improved access to arts and culture for deaf and hard of hearing people. The call came as RNID released new research, which found the majority of museums, arts venues, theatres, cinemas and tourist attractions across the UK effectively exclude Britain's 9 million deaf and hard of hearing people because of "ineffective" access policies or untrained staff. The Tower of London and Edinburgh Castle, two of the UK's top tourist sites, are among those named and shamed as the worst culprits, criticised for failing to provide adequate facilities and support for people with a level of hearing loss.

In a "mystery shopper" exercise, RNID visited over 100 top attractions across the UK and found: Half of sites visited did not have a loop or infrared system available to their deaf or hard of hearing customers. Three quarters of the venues did not have a loop logo visible. Three out of four of the attractions surveyed did not have a textphone service for their deaf customers to contact them. Some of the attractions did provide alternatives to contact them by using email, fax, website or Typetalk. Nearly two thirds of the attractions did not have published information available for deaf or hard of hearing people.

More encouragingly, RNID's research also reveals a few shining examples of good practice, two of which are in Manchester - Manchester United FC's Museum and Tour, and the People's History Museum, which were both highly commended for their accessibility, services and staff awareness.

Brian Lamb, RNID's Communications Director remarked: "These findings are very disappointing. Many institutions are only paying lip service to their duties to provide equal access to deaf and hard of hearing people. We urge the Department for Culture, Media and Sport to encourage the industry to put these policies into practice, so that deaf and hard of hearing people can participate fully in our national cultural life."

Lord Puttnam highlighted the affordability of making venues accessible: "New and developing technology means that full access to culture and the arts can be provided at low cost in theatres, cinemas, museums and art galleries to millions of deaf and hard of hearing people in this country."

RNID's recommendations include: DCMS should establish a dedicated Arts & Culture Disability Access Fund to enable small-scale and poorly funded theatres,

museums, art galleries and tourist attractions to pay for communication equipment and support. Venues that have installed loop or infra-red systems should have a dedicated member of staff responsible for ensuring the system is regularly tested and a loop sign clearly displayed. Otherwise they risk breaching Section 21 of the Disability Discrimination Act. Alternative formats to aural information must be provided for deaf and hard of hearing people, including text transcripts and interpreted talks/tours. The tourist industry should map the nationwide level of deaf access provision at visitor attractions and agree a deaf access standard.

RNID announced the findings at its annual conference, 'Breaking the Sound Barrier', in London in mid October 2002. Lord Puttnam delivered the keynote address and was speaking about increasing access for deaf and hard of hearing people.

Further information on the research is available from RNID Media Relations 0207 296 8137/8

WOODS BAND BRANCHES OUT

The Woods Band, a six piece folk band from Dublin, released their long-awaited album 'Music From the Four Corners of Hell' in September on the new label, Four Corners of Hell.

The music of The Woods Band is an eclectic and electric mix of Irish folk songs, some old, but a whole lot brand new. According to founder, Terry Woods, the sound of the band is the Sweeney's Men meet the Dubliners meet The Pogues. The cittern, accordion, mandolin, guitar, uilleann pipes, whistles, and a bass and drum rhythm section are among the instruments the band use to create The Woods Band sound.

The original Woods Band was formed in 1970 when Terry Woods left Steeleye Span. The band recorded one album. Fast-forward to thirty years later to the summer of 2001 when Terry reformed the band with the help of his friend and sidekick Dave Browne.

23-year-old Shane Martin from Crumlin, formerly a member of the band 'Reel', now fronts the Woods Band. Shane has been writing songs, singing and playing the guitar since his teens. Terry Woods, who is also a member of The Pogues, has had a long career in music with various bands since the 60's. Dave Browne has played with the D11 Runners and Little Sister Sage. The other members of the band include Paul Harrigan on accordion, whistle and uilleann pipes who has played with a number of traditional bands; David 'Sparky' Hughes on electric bass, keyboards and backing vocals and Steve Browne on drums, percussion and backing vocals.

Any album from Terry Woods (Sweeney's Men, Steeleye Span and The Pogues) is usually a mark of quality and this latest incarnation of The Woods Band sees the Dublin multi-instrumentalist aided by a gang of musicians who manage to dropkick clichéd trad and tourist weaning balladry through a goalpost called great music and vibrant playing. It fair brims over with a heady mix of traditional arrangements (Spanish Lady, As I Roved Out et al) and five originals including Love On Tillery composed by Terry Woods and Spider Stacey. Ronnie Drew guests on The Dublin Jack of All Trades and don't let the fact that Shane Martin, ex-member of diddley-eye boy band, is involved fool you- the kid can sing.

Contact: - Verge Management Ltd. Tel 00353-1-2722799 Fax 00353-1-2721212; Email lorcan.ennis@verge.ie;

website information: www.woodsband.com

SPOTLIGHT ON LONGRIDGE FOLK CLUB



Opening Night at the British Legion Club, 1st October 2002.
Residents - Brian Preston and The Ron Flanagan Band

I first met Brian Preston in the New Britannia, in Preston, one night during February 1978. I met my wife, Bernadette, later the same evening. I often rib them both by saying, "If Brian had had the decency to stop for another pint, I could have still been single". Despite that, Brian and I have been friends ever since. (And I'm glad to report that the marriage has lasted too).

Although I've seen Brian perform on numerous occasions, on his own and in various duos and bands, I always felt that I'd missed out (let's face it - I'm far too young) on those 'now legendary' nights at Preston and Longridge folk clubs - way back in the last century - during the late sixties and early seventies.

It was another ten years before I met Brian's former co-organiser, and fellow Horden Raikes member, Ron Flanagan. Ron turned up, out of the blue, one night during the early days of Gregson Lane Folk Club and, with his own inimitable style of song and 'in your face' banter, sort of took over the whole evening, much to the delight of the audience at the Castle. I distinctly remember the topic of conversation that evening, there was a buzz, as everyone in the place seemed to be discussing happy nostalgic recollections of nights at the Brunswick in Preston, or the Townley Arms in Longridge, and 'How Brian and Ron really knew how to run a folk club'.

Taking all that into account, you can imagine how excited I was when Brian told me that he and Ron were going to resurrect Longridge Folk Club, after a gap of over thirty years. This was a gig that I definitely wanted to experience. The date and venue were arranged and Brian and Ron decided to kick things off with a singers' night. After much deliberation, as to whether or not a PA should be used, the lads decided to go for the acoustic option and, without doubt, it was the right decision. (Although, I believe that they will use PA on the Guest Nights that are planned for future weeks).

Denis and I set off, intending to arrive in plenty time for the 8:30 start. However, road works come, road works go, and some had suddenly arrived at Broughton traffic lights. This delayed us for fifteen minutes or so. Consequently, we arrived at The Longridge British Legion Club at 8:40. The place was almost full; I counted sixty-seven people in the room. This had risen to one hundred and two (approx) by 9:30, which, as any club organisers reading will agree, is a phenomenal number at a singer's night. This is testament to the esteem and affection in which Brian and Ron are held by their many followers. The atmosphere in a large but comfortable concert room was more akin to a festival than a folk club. Brian and Ron were performing as we found seats and, for the last song of their first spot, they invited Steve Johnston to join them on banjo. Steve is a member of The Ron Flanagan Band.

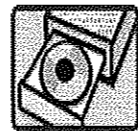
Brian took on the 'compere's role' and indicated that he would like Denis and I to go on next. I don't know what Brian said to the audience, as he addressed them whilst Denis and I were tuning up, but he certainly had them all in stitches, and had

obviously used his well-practised professional skills to set the tone for the rest of the evening. The crowd loved it. I didn't relish the idea doing the first 'floor spot' at a club that was packed to the rafters but I knew that it would give Brian some valuable time to sort out the running order for the numerous performers who were arriving in droves. After all, that's what mates are for. Denis and I were well-received and it was satisfying to take the applause from such a large, well mannered, crowd who stayed quiet during our two songs. They carried on keeping the best of order throughout the rest of the night, which was memorable, not only because of the hosts, but also because of the many talented folk who turned up to perform. They were: Bob Hallet, an unaccompanied singer from Milnthorpe, Alan Middleton, and his ukulele, from Fleetwood, Vicky Lewis, from Longridge - one of the original singers from Longridge Folk Club, and Tony Jenkinson. There were also Bandersnatch, a six-piece band from Bolton, and Frank Lewis from Milnthorpe (Frank wound up the crowd and got them to sing along with his shanties), Laurie and Charlie, from Morecambe, Phil Smith, an unaccompanied singer from Longridge, Sheila Lewis, Frank's wife, and Smithereen, a contemporary trio from Preston. To complete the evening we had Ken Lawson from Chorley, and Caroline Lovett, a singer/songwriter from Scotland (via Preston).

The people at the 'Legion' made us 'folkies' very welcome indeed. The drink prices were extremely reasonable and they even had a 'Real Ale' available. If the first night was anything to go by, then it looks Longridge Folk Club is going to run and run. I certainly hope it does. Check out their web-page www.brianpreston.co.uk to see what delights Brian and Ron have planned for the future. If you want 'Arty Farty', go elsewhere. If you want a warm welcome at an old-fashioned folk evening, where, as well as the music, the emphasis is on entertainment, fun, and taking part, then you could do a lot worse than paying a visit to Longridge Folk Club.

Graham Dixon

CD REVIEWS



BATTLEFIELD BAND - Time & Tide (Temple Records COMD2090)

The Battlefield Band have a habit of reinventing themselves on a regular basis. That's not to say there's anything wrong. In fact, every subsequent line-up puts a new slant that is refreshing and, ultimately, always rewarding. New boys Alasdair White (fiddle/bouzouki) and Pat Kilbride (making a welcome return to the band on vocals, guitar, and cittern) are certainly the perfect foil for Alan Reid's keyboards and Mike Katz pipes.

The sprightly 'If Cadillac Made Tractors/Happy Birthday Fiona/MacFarlane's Rant', where the fiddle and whistle/pipes melody is supported by driving rhythm guitar, is bound to find its way into the repertoire of numerous bands. What is pleasing is that these tunes have longevity (in much the same way as say 'The Mason's Apron') and are written in such a way that they will stay the distance. No mean feat when more bands than ever are trying to be too clever in their tune writing. The same could also be said of Alasdair's beautiful title track - it's got that extra something special that makes you wish it wouldn't end. Pat's tribute to the sessions at 'Camden Town' will ring true with any who have experienced a night out in congenial company. In fact,

the same could be said for this album, which has the feeling of welcoming back old friends.

Pete Fyfe

CHURCHFITTERS - Strange News (Own Label CH04)

The Churchfitters have been in existence for a number of years but for some reason have never quite established themselves in the UK. Rosie Short, her brother Chris, and Anthony McCartan are indeed some of the unsung heroes of our ever fickle folk scene. I hope that this recording will put that to rights and, at long last, this enterprising trio will gain the recognition they so rightly deserve. Rosie and Anthony are both striking vocalists, while all three are skilled musicians, calling on an arsenal of instruments including fiddle, saxophone, and bouzouki, to name but three. In addition to traditional standards, such as 'The Month Of January', 'Twa Corbies' and 'Sorrows Away', the trio boast several of their own compositions. Rosie's 'Over The Isle Of Skye', where the addition of Ashley Dow's lap steel guitar lends a haunting texture - not dissimilar in style to the soundtrack from the Wicker Man - is just glorious. Chris's fiddle workout 'Bernard's Feet/Banjo Pete' shows the creative juices flow within the family.

None of the material is contrived and each track bears listening to for its own innovative twist. OK, so there are snatches of the Tannahill Weavers and Bothy Band present but that shouldn't detract from the Churchfitters adding their own unique stamp. Finally, congratulations to Rosie for the illustration on the CD sleeve, which for some reason reminds me of something Shockhead Peter might utilise on a poster. Buy this album - you won't be disappointed.

Pete Fyfe

COLCANNON - Dolphin Bay (COL006)

It's long time since a CD has held my attention from first note to last, but 'Dolphin Bay' really compels you to listen. This five-piece band from Adelaide has been one of Australia's best-kept secrets until now. The band comprises John Munro on guitar, better known on these shores as a member of Eric Bogle's band, Kat Kraus, around whose soaring vocals the group revolves, and the newest and youngest member, Emma Luker, on fiddle. Then comes the engine room, Pete Titchener, on guitar, and last but by no means least, Don Holderness, who plays bass, guitar, and keyboards. Each band member contributes to the vocals to one degree or another.

The opening track, 'Listen To The Old Ones', has a chorus in Irish Gaelic. As the band found out, many audiences struggled to come to terms with it because, for most, English is a second language!!! 'Broken Things' is rapidly becoming a must hear and sing song; it displays Kat's voice at its premium best.

As in Australia with the Aboriginal people, Native Americans are also claiming back land that was stolen from them in times past. Pete performs 'Grey Owl', his composition dealing with the subject. Travelling is all very well, you meet and make good friends; it makes you want to stay but the lure of the road compels you to travel on, as Kat explains through, 'Fields of Gold'.

How difficult can a relationship be, sometimes it's one step forward and two steps back, as explained in the up tempo, 'Really So Hard'. The instrumental inspiration on the CD comes from 'Cumberland Aire', a duet for guitar and fiddle, written and hauntingly performed by Emma and Don.

A song from across the Atlantic, with which Dick Gaughan fans will be familiar, 'A Miner's Life' gives Pete another opportunity to

display his vocal talent. It tells how the mining unions tried to stamp out sharp practice by the management, as the chorus suggests, 'keep your hand upon your wages and your eye upon the scale'. Emma again demonstrates her fiddle dexterity.

The title track is quite simply stunning. Written by John and Kat, 'Dolphin Bay' actually does exist and dolphins do play there. Don's understated piano complements Kat's absolutely outstanding voice. Kat's 'chameleon' voice again changes style as it adapts to 'The Piper'.

Many people find the real world a difficult place to inhabit, but we all have 'Dreams' that we can live through to escape; Pete leads on this poignant song. Don was inspired to write the next song after a weekend away with his wife but the scenario will be all too familiar to everyone. The promise was for gloriously fine weather; instead it was replaced by the sound of 'Rain On The Roof'. Kat finishes with a soulful ballad, 'We Work The Black Seam', about the plight of the coal miners who, in years gone by, were at best viewed as expendable. This brings the CD to a balanced conclusion.

'Dolphin Bay', is the band's sixth release and their best yet in my humble opinion. Colcannon did forty-four gigs on their first tour to the UK, with the promise that they will return maybe in the autumn of 2003. Their music was very well received and their professionalism shone out like a beacon. Finally they are really personable and I predict it won't be long before they enjoy real success on these shores.

David Jones

(Ed:- I saw Colcannon at Westhoughton Folk Club and on that performance alone they are already a huge success in the UK)

CATHRYN CRAIG & BRIAN WILLOUGHBY - I Will (Goldrush Records Gold CD 009)

It has been a long wait since Brian Willoughby's debut album featuring the American Country singer Cathryn Craig and, in a cameo role, Mary Hopkin. That album received rave reviews but Brian and Cathryn resisted the temptation to rush another one out until they were ready and absolutely satisfied with the end result.



CATHRYN CRAIG & BRIAN WILLOUGHBY

I am pleased to say that their decision has been fully justified with the issue of the beautifully crafted album, "I Will", their first officially as a duo. There is some backing on certain tracks, courtesy of Phil Bates (double bass), Ruth Gottfried (viola), Michael Snow (accordion), Ron de la Vega (double bass) and Dennis Bryan (percussion). However, it is essentially Cathryn's

and Brian's vocal and instrumental talents that shine through. Cathryn's voice never fails to demand your attention, drawing you into the songs in a way few of her contemporaries can emulate, whilst Brian's guitar work is, as ever, sublime. If you can imagine the most relaxing moments of your life, be it on holiday or after a hard days work, then you'll have a pretty good idea of the feeling generated by many of the songs on this album.

The opener, "All the Way to Denver" has, as you would expect from their long association with the capital of country music, a very Nashville feel to it; it has a classic sound that they seem to have made their own, being one of several self-penned songs on the album. "That Ol' Guitar" follows, a Silvester/James song that tells of yet another guitar widow - my wife probably knows the feeling well! Cathryn sings it so convincingly and Brian excels with some brilliant guitar work. I reckon that the guitar is replying to all the accusations levelled against it, and I think it wins.

"The Snake" is one of Cathryn's most popular songs in their live sets and we've all harboured ones to our bosom at sometime or other in our lives. As long as it is not the "asp" variety, we will probably survive. Next follows, to my mind, one of the best songs the duo has written yet (though "Alice's Song" off their first album takes some beating) - "Goodbye Old Friend" has a lovely melody and a great chorus. This is one I can really see being covered by other artists and before too long I suspect. However, we are brought back to harsher reality with the next two tracks, both self-penned. "Mysterious Ways" is really a cry for help in hope of a better life beyond this crazy world. Cathryn's powerful vocals really carry the message across too.

Every town has a "Mr. Jefferson" (aka Mr. Big) who feeds off the more vulnerable in society, though I have a feeling this may be set in the Southern States of America. It just seems to have that desperately lonely and helpless feel about it, enhanced by some atmospheric guitar work from Brian. "There Will Come A Day" is a song Brian was already familiar with from his "other band", The Strawbs. He actually played this song with Dave Cousins, the writer, recording it on their "Old School Songs" album. The next one is a puzzle and, try as I might, I cannot fathom out why it is called "Rod Stewart". I am sure Cathryn and Brian will enlighten me next time I see them.

And so to a real treat, Cathryn's acapella version of the much sung (but not like this!), "Amazing Grace". Calculated to give you goose pimples, it gets even better when Brian reprises the song on guitar before Cathryn comes back in - guitar and vocals in perfect harmony. Beware all imitations; this is how the song should be performed.

"I Will", the title track, another Cathryn and Brian song, raises the tempo and has a catchy refrain, good vocal work, and a great lead out break by Brian. The laid back ballad, "Wedding Vows (Forevermore)" is all too short and leaves you feeling a bit cheated before the final track is upon us.

Yes, "What A Wonderful World" is the old Satchmo favourite but it was never sung like this and Brian is certainly the equal on his instrument of the old jazzman on his. This version just proves how good a song this is, being strong both in melody and lyrics and Cathryn, God bless her, sings her heart out. A fitting end to a very professional production all round and another immaculate performance from Messrs. Craig and Willoughby that has surely taken them on to a different level. I only hope they finally achieve the worldwide reputation their music deserves, besides which they are two of the nicest people on the acoustic music scene today.

Ian Chesterman

36 TIM GARLAND - Carentan (Private Label)

Tim Garland, judging from his photograph, has been around the scene for some years although I have never come across him before. A founder member of Nottingham based group Fieldwork until February this year, Tim obviously knows his way around and is now performing solo. Judging from his sleeve notes he has also travelled a bit, especially in the Southern Hemisphere.

He draws his material from traditional sources, poems set to music and his own compositions, all of which are equally represented on the CD. Although I would not necessarily call this a theme album, the opening track, "Danny Deever", the famous Rudyard Kipling barrack room ballad set to music by Tim, is just one of several songs with a war/life and death theme. The use of cittern and fiddle also points the way to much of what follows.

Two traditional Macedonian tunes, a refreshing change from the usual jigs and reels we hear on most CDs, then the Alan Lomax collected song, "St. James Hospital", are followed by two of Tim's own songs - "Port Augustine" and "Evington Cinema" - the former written after a journey around Southern Australia in 1999, and the latter about an incident just on the writer's doorstep in Leicester; both earnestly written and performed.

A Cornish and Macedonian traditional tune set breaks up the songs again; then the traditional "Mother of York" features interesting use of harmonica towards the end of the song. Another war theme, "WW2 Lullaby" is followed by another Garland song, "Crane Tinkerman" about the fate of many a teenager who thinks the streets of London are paved with gold. The traditional "No Sir, No", the well known courting song, lifts the mood before "Formby Sutherland" relates the story of one of Captain Cook's sailors, again written on Tim's travels, this time in New Zealand.

Perhaps the most unusual choice for inclusion on the album, given the rest of the material, is "Crawdaddy", the old skiffle song, though it does fit very well and the foot-tapping arrangement has a definite Appalachian feel about it. Finally, its back to the war and the album finishes as it started with the title track, "Carentan", a 2nd world war poem by Louis Simpson set to a Garland tune.

Well, there you have it. Tim is a competent musician displaying his skills on cittern, guitar, fiddle, mandolin, harmonica, and Saz (?) and his vocals are supplemented by some good harmony singing from Gamer Taidn who also plays percussion and Dan Milgart who plays whistle and gopichand (?). That said it is somewhat of a Curates Egg, good in parts and simmering though never quite coming to the boil. Although I may get complaints from thousands of cittern players out there, it was never my favourite instrument and, not having the variety and range of the guitar, it can make some of the tracks sound a bit monotonous at times. However, I am sure Tim Garland's fans will buy the album along with many more people who see his gigs. You certainly can't accuse Tim of being the same as a hundred others, either in his choice of material or his performance. He has tried to be original and sings with conviction and purpose. At the end of the day, that is all you can ask. Phone Tim on 0116 273 4453 for the CD and/or bookings.

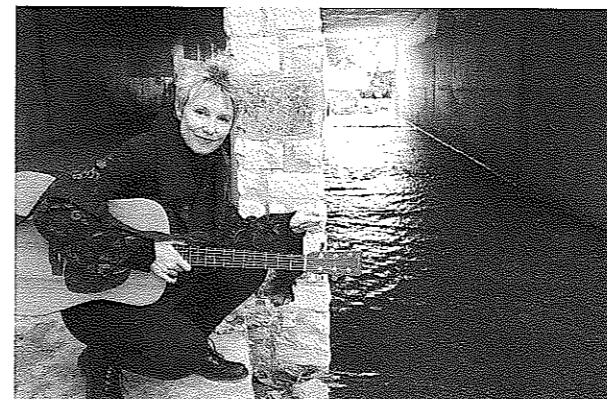
Ian Chesterman

ELIZA GILKYSON - Lost And Found (Red House Records RHR CD 162)

For a music forager like me, it's great to find someone who surprises you. This CD came through the door from a friend,

who figured that it would be my cup of tea. My cup of tea? This is the full pot!

Eliza Gilkyson is well established in her American homeland but has only really had occasional plays over here from Radio Two's Bob Harris. The range of her writing is quite amazing. 'Easy Rider', for instance, is the sort of song whose strong chorus is beloved by the folk clubs who like to sing along. Yet, it's followed by 'Richmond Boy', a blues worthy of comparison with contemporary blues players such as Eric Bibb. If you think you're still with this, then, the 'three of us at the wheel - me, you and your death wish' lyric on 'Angel And Delilah' will take you to a deep, dark place that would spook anyone! Still with it? OK, try 'Heart Of A Man' which is one of the finest ballads I've heard all year. Later, the CD closes with the gospel feel of 'Riverside'. I think you'll get the picture. This lady writes very strong songs but can change her approach from one style to another with consummate ease.



So, as I sit wondering how come I've not heard her before, I casually peruse the sleeve notes. Here I find that both Lloyd Maines and Gurf Morlix appear on the record. These guys have been two of the hottest producers around the Folk/Country area in the US. The latter, for example, is known for his work with Lucinda Williams. Andrew Hardin, guitarist extraordinaire with Tom Russell is along for the ride as are Slaid Cleaves and Patti Griffin, who have busy enough careers of their own. Quite clearly, America's finest were queuing outside the studio door. As I hear that she may be in the UK in 2003, you can bet I'll be at the front of the queue.

Steve Henderson

GRAHAM HOLLAND - It's A Frog's Life (ZABA-CD1)

Well here at last the long awaited review of Graham's CD. It begins with a new genre of music, 'The Greens', an affliction peculiar to frogs apparently. An interesting if not onspiring start to a CD but it does set the tone and make the listener at least curious to know what follows as the rather spartan sleeve notes reveal that all songs are written and performed by Graham.

'Saturday Evening (Lottery Dottery)' is dedicated to the increasing number of people who have given up the attempt to claim that winning the lottery will not change their lives as they realise that entering the lottery is unlikely to give them the chance to prove such a ridiculous boast. Graham's feelings come across clearly and it is an amusing 'protest' topical song that doesn't quite hit the jackpot but is not a rollover.

The sentiments of 'The Mobile Song' will appeal to all of those who are not keen on finger in the ear music being replaced by the haunting tones of the plastic brain zapper that inspires inane

communication after that uninspired choice of ringtone. It didn't need the mobile phone interruption towards the end to get across its message.

Well done, Graham for reviving the protest song and chipping away at The Chipperfield's circus whose owners were convicted of animal cruelty in 1999. In this rendition or should it be rendering to a pulp the animals put their foot down. Written in 1999 it does stand the test of time. This version of cruelty by animals to their owners is performed with relish but may not be everyone's taste. There are great word pictures and a clear message as befits such a topic.

From repeated playing this is a CD that finds its way more into the novelty, occasional played section of the CD rack rather than the rack of frequently played favourites. It is well performed and pleasant listening and on first playing holds your attention very well. By now I have played it several times and taking the trouble to listen to it carefully I find something else to appreciate each time.

For collectors of original songs and those seeking some gentle and amusing music then this CD will find acceptance. My favourite amusing track is 'Don't Knock Yer Granny (When She's Shaving)' since it brings to mind a whole collection of 'wise' sayings handed down from one generation to the next.

'Eyes of a Child' is a very well written and sensitive rendition concerning child poverty in Europe. Inspired by the BBC TV documentary of the same name it stands out as the true quality track on the CD and is a song that deserves a wider audience. This is the smash hit single of a workmanlike collection of well crafted songs performed without frills but with integrity.

If you are seeking something that is different, at times amusing and at other times thought provoking then take 'It's a Frog's Life home to your lily pad. Alternatively you may just want directions to 'The Egg Cafe', which apparently is the place to be for vegetarians or should that be v-egg-eater-ians. I hope that this has removed the egg from our faces regarding the protracted delay in reviewing this CD.

Ken Bladen

THE HUSH - Dark To The Sky (Mawson & Wareham Music MWMCD SP54)

The North-East of England has been established in folk music circles for many years, represented by such great bands as Lindisfarne, Jack The Lad, and Hedgehog Pie. Now a new name can be added to this illustrious roster. The Hush boasts the vocal talents of Bob Fox, and an awesome line-up of Jed Grimes, ex-Hedgehog Pie, (guitars and bouzouki), Garry Linsley (saxophones), Graham Wood (piano), Paul Smith (drums) and Neil Harland (bass). Drawing material from the rich seam of traditional ('Here's The Tender Coming' and

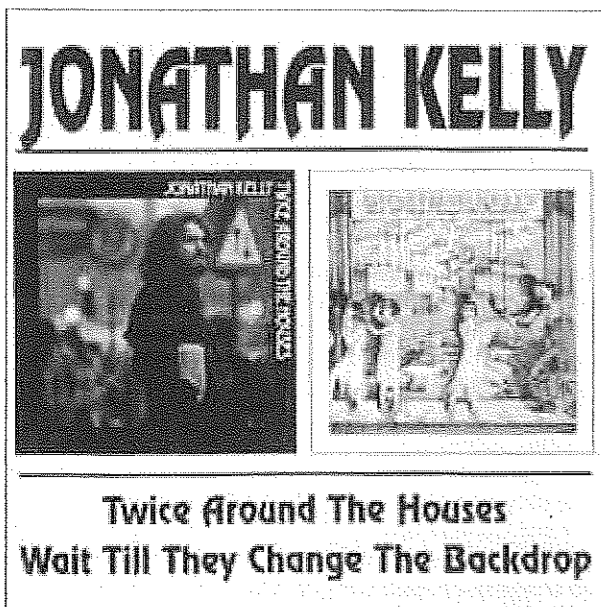
The Snow It Melts The Soonest') and contemporary songs from their native area, the band has managed to capture fresh sounding arrangements that will appeal to the widest possible audience. Exploring a diverse array of rhythms, including reggae and jazz, or the region's own indigenous timing of 3/2, the band's sound is vibrant without being over the top. The scene has been lacking an 'original' folk-rock sound for some time and, considering the title of the band, The Hush has more than enough to shout about!

Pete Fyfe

JONATHAN KELLY - Twice Around The Houses/Wait Till

They Change The Backdrop (BGO Records BGOCD533 – Double CD)

Like fire, nostalgia can be a warm comfort blanket but it can also burn you when you least expect it. It's hard to come to terms with the fact that it was 30 years ago that Irish singer and performer, Jonathan Kelly, released his first solo recording, the excellent *Twice Around The Houses*. Now it's finally been re-released on a double CD with Kelly's 1973 recording, *Wait Till They Change The Backdrop*.



Kelly was one of those enigmatic artists that ended up in the folk scene by chance. Born in Ireland, he first came to prominence on the London folk circuit in the early 1970s, winning cult status for his live performances and subsequent vinyl recordings. I first heard of Jonathan Kelly not long after moving to London. At the time, I was living in student accommodation in the leafy suburbs of Egham on the edge of Windsor Great Park. A local record shop owner rented out LPs at about 20p a shot – not good for the artists or for the purchasers who subsequently bought them. Nevertheless, it was a way of discovering and sharing new artists. I subsequently bought the LP – not from that shop – and played it to death, so I was particularly happy to get a scratch free copy to play again.

Twice Around The Houses has lasted remarkably well for its age. One song, 'Ballad of Cursed Anna', has remained a constant friend and companion over the years. It's one of those archetypically constructed folk songs – steeped in allegory, symbolic mysticism, and dark forest legend. Like Pete Atkin's, 'Beware of the beautiful stranger', it's a song I never get tired of hearing. Other songs on the album like the love song 'Madeleine', which I heard covered by a floor spot singer not so long ago, and the lyrical ballad, 'Sligo Fair', still retain their freshness three decades on.

Kelly was primarily a rock performer who stumbled in to the folk scene. He attracted an array of cracking musicians to play on his albums, including Tim Renwick, the legendary lead guitarist with the Sutherland Brothers and Quiver, Rick Kemp on bass, and for good measure Gerry Conway on drums; and, for even better measure, Donal Lunny on acoustic guitar.

Wait Till They Change The Backdrop didn't match the excellence and high energy of his debut album but still illustrates Kelly's underrated singing and songwriting qualities. Despite a few forays into recording albums with bands such as JK's Waiting

Outside, by the end of the 1970s Kelly had become disillusioned with the music industry and settled for a family life in Wales. He was one of the brightest and unfulfilled talents to emerge from a fertile period for folk rock performers. This double CD reissue of his early, and most creative, material is long overdue; it's a tangible reminder of what was and what could have been.

Lewis Jones

JEZ LOWE AND THE BAD PENNIES – Honesty Box [TTRCD102].

A songwriter of true quality and perception is perhaps the best way to describe this son of County Durham. Another would be to call him a workaholic, for if he isn't writing he's touring the world, with a huge following in Australia and the USA. This latest offering, as you would expect, is a mixture of good singing, solid musicianship, reality, and more than a little tongue in cheek humour.

We like to think we're thick skinned, but deep down, to one degree or another, we all soften; 'Skin Too Thin' is enhanced by Sam Pirt's accordion accompaniment. 'Tasker Jack' is about a mountain of a man who mined for coal. He was regularly verbally abused by a co-worker, who eventually disappeared in strange circumstances! 'I Saw Hands' is the true story of north east born, John Alderson, who went to Hollywood and became a star in the movies. However, despite searching when in Hollywood, Jez couldn't find his hand prints on the boulevard outside Mann's Chinese restaurant. It's again a song structured in Jez's inimitable style.

A priest and a prostitute see the light and leave their vastly different lifestyles to be true to themselves. If that means living alone, at least they can hold their heads up high. 'In My Trade' is truly enlightening; Jez and Judy share the vocals on this song of discovery. Great acappella harmony on this song that celebrates a common enough name in the north east. 'Armstrong's Army' is a celebration of the many with that moniker who were musicians but enjoyed limited success.

Andy May plays low whistle as Jez sings and plays solo on this poignant tale of competition madness. Maddison won a car thanks to his wife Eunice and her slogan writing, but it'll all end in tears, again inspired words that bring the situation into sharp focus.

Never trust a woman when it comes to affairs of the heart. Don't be another notch on the bedpost, stand up and be counted; 'Latchkey Lover' is lively and eminently singable. 'Mother's Day' explores the bond between mother and son, probably the strongest of all family ties, to the point of not wanting to face up to reality when difficult situations arrive. Jez's vocals are complemented by Judy and Kate's harmonies.

'Fancy Goods' is up tempo escapism of a kind. Tat is the word that springs to mind; we all have a squirrel like mentality towards certain things. Go on throw it out, the new found space will amaze you. 'Matchboxes' – quite simply what happened to those days of collectables? Matchbox models were certainly in vogue when I was growing up. Eventually they were swapped for the real thing and the craze for collecting seems to have died.

With apologies to Raymond Chandler, 'The Big Fear' paints the badger as the forest's law enforcer. Why do humans continue to exploit animals in the name of sport? They then try to pass the consequences off as simple road kill. Will they ever learn? A song with humour, but nevertheless with an earnest message that hopefully won't fall on deaf ears.

The final track, 'Long Iron', refers to the mine blacksmith's anvil

on which he used to work on rails and steel frames. Long since left outside to the mercy of the elements, as the skills are made redundant. Kate adds sympathetic fiddle to this track.



Once again, Jez Lowe has delivered a quality CD, with something for everyone, no matter what your taste may be. One thing is assured, his songs will live on and take on new meaning for future generations.

David Jones

GORDON MORRIS - Full Sail - inside the lid (Little Room Studio LITRMCD 027)

This is a CD of poems by Cicely Fox-Smith set to both original and traditional tunes by Gordon Morris.

As a fan of C. Fox-Smith's work and in the knowledge that others have put her words to music, I looked forward to listening to this project.

Unfortunately, I have to warn potential purchasers that this is not for the faint hearted! This has to be one of the most difficult reviews I have written in a long time because although I'm not questioning Gordon's sincerity in this project a little more research would have made him realise that some of the poems have already been set to tunes that already work very well. As in the case of Port of Dreams, not to be confused with Pint & Dale's instrumental by the same name but listen to Joyce McLeod's version successfully set to Carole King's 'Tapestry'. Stately Blackballer (wrongly named - it should be The Stately Blackwaller - again see Danny & Joyce McLeod's version with tune by Dave Webber) and The Extra Hand (full title Tryphena's Extra Hand and again set by Dave Webber). Somewhat luckily, he hasn't overlapped any of 'Keeler' Alan Fitzsimmons' settings!

In terms of Gordon's settings, Tom Pascoe works quite well until the out of time chorus singers come in (!) but Mainsail Haul, in spite of some nifty guitar work at the beginning sounds as though it's a dirge rather than a seaman cursing his lot.

Racing Clippers, set in part to the Morris tune Princess Royal, The Convalescent (incorrectly spelled on the sleeve!) and Sea Change which is set to a jolly tune which fits the sentiments of the song work quite well too so it's not all bad! Similarly, Admiral Dugout is acceptable.

There are some nice solo instrumental introductions too, but when the instruments are played ensemble the timing is often all over the place which distracts the listener and spoils the overall effect as does Gordon's wavering off note on occasion particularly in Blue Anchor Lane which would otherwise be a much stronger song.

Amateurish springs to mind and yet, what is a not very good performance, with a little more effort and rehearsal could have been improved so much. Words aren't always clear either and there is no lyric sheet so you would need to refer back to the original books, which admittedly are usefully listed and referenced to each of the songs, but are mostly now out of print!

One track I thought was a little nearer the mark was The Shipkeeper, which is topped and tailed by some appropriate atmospheric sea, sounds and has a solid tune and chorus. Yet again though, the overall performance doesn't do it justice. Peter Massey plays guitar and sings backing vocals on the album, and has, in defence of him, produced a technically competent recording.

In conclusion - don't buy this for the performances but for the potential of the material within! So, come on you singers of C. Fox-Smith songs treat this CD as a resource and perform the songs to your standard so Gordon can at least get some recompense for his efforts! And, let's face it, at £6.99 a copy available from Little Room Studio, Chester tel: 01244 349203 it's a bargain!

Derek Gifford

After Derek had done his review, Gordon Morris sent him some extra notes about the 'Full Sail' CD.....

Firstly, it is not meant to be a tribute album to Cicely Fox-Smith. I have over the years, set tunes to her words and someone in a local folk club said I ought to put them all together on a CD.

Regarding the choice of tunes. I first came across CFS in song when I acquired musical arrangements to six of her poems by Michael Head and Cicely Fox-Smith, these done in the 1940's. I have recordings also of some of them by Ian Wallace (of Mud Glorious Mud fame). The best two being 'Limehouse Reach' and 'Sweethearts and Wives' (recorded in the 50's) I tried out some of these arrangements, but they are Music Hall/ Concert Party arrangements and remind me of Miss Jones at the piano in primary school trying to get us to sing The British Grenadiers etc. The best of the lot is 'Jackinto's wine' to the tune of 'Ghost Riders in the Sky'. The whole point being that there is lightness and (God forbid) a song of fun about the arrangements. As such, I have used tunes not unlike those Okayed by CFS herself, but as I sing in folk clubs I have used tunes that may be familiar.

I have a copy of Alan Fitzsimonds Sea Boot Duff album and Dave Webber's Lime House Reaches (on his CD). All very fine work and I'm sure they are proud of it. have also heard Danny and Joyce McLeod sing 'Port of Dreams'

to the tune of 'Tapestry' by Carole King. My version was done some years ago (1997), and the reason for adding the chorus came as a suggestion by a singer on the folk circuit who remarked that it was not unlike Fiddler Green in context, and it was a pity there wasn't a bit for the audience to join in. So, I added a chorus and took out the now unnecessary last line (as the chorus covers that part).

The "Jauntiness" in some of my songs comes about mainly through the current vogue in now-written folk songs to be deeply meaningful and in the main a bit heavy. Fortunately, I am of an age to remember how folk clubs used to be and how much pleasure and fun was to be had. I am also fortunate to have known a number of seamen who worked deep sea in between the wars and they weren't all sad characters, in fact most were very funny and enjoyed a good sing-along. I suppose given the choice I would dedicate my songs to them."

Gordon Morris

THE OLDHAM TINKERS – 'Sit Thee Down' (Pier Records PIERCD 505)

This is the third CD to arrive from Pier Records who continue to make all things Tinker-ish available to us again. Thanks to them, and the championing of The Tinkers by Andy Kershaw, their popularity now extends outside of Lancashire. However, their appeal remains in a style deeply rooted in Lancashire folklore and I suspect their wider following has connections to the area, too. Certainly, there's a nostalgic element to what's going on here.

The 'Sit Thee Down' CD takes the 14 songs from the original 1977 release of the same name and adds four tracks from the vintage 'Deep Lancashire' and 'Owdham Edge' records. So, we get value for money and, typically, off at a tangent 55 minutes and 55 seconds of The Oldham Tinkers. This includes gems like 'John Willie's Ferret', the poem 'To Sarah', 'Owdham Edge', 'The Talking Dog', and the title track. It's the usual mixture of serious songs with a political angle, children's songs familiar to those who remember skipping ropes in the school ground, and the humorous material that is at the heart of their live shows. Nostalgia abounds and I do wonder what it would be like if the boys got back into the studio again.

Meanwhile, for those familiar with the work of The Tinkers, this represents an opportunity to help complete a collection of their work. On the other hand, you'd be better getting the 'best of' compilation, 'A Fine Old English Gentlemen', if you are less familiar or just haven't got any of their music. This, at least, will remove the stigma of shame that should attach itself to any self-respecting Lancastrian without a record by The Oldham Tinkers in their collection.

Steve Henderson

PATTERSON JORDAN DIPPER - Flat Earth (Wild Goose WGS309CD)

Who? OK, let me enlighten you. They all have a long pedigree. James Patterson and Ralph Jordan became a duo called Silas based in London in the 70's, later to join Mick Ryan and John Burge to form Crows. James stayed but in 1981 Ralph left to form the band Eric with Nigel Chippindale and Colin Thompson. While this was happening, John Dipper was immersing himself in the tradition in Wiltshire via his parents, including performing with the Wiltshire Youth Orchestra. The three of them met up at Whitby Folk Festival in 2000. You'd think, with their back ground then, that they'd make a pretty damn good sound. Believe me

(my life) they do!

Included in the 15 tracks are 6 traditional songs which are: 'Rounding the Horn', 'The Game of All Fours', 'Adam the Poacher', 'One Night As I Lay on My Bed', 'The Captain's Apprentice', and 'William Taylor'. Those of you who regularly read my reviews (I believe there's two of you now!) know I do not usually list tracks so comprehensively but I have made an exception here to illustrate the range of material. You'll immediately notice also, no doubt, that some of these might be considered old hat but the freshly created arrangements makes for interesting listening.

The 'contemporary' songs worth singling out are John Tams' wonderful development of Ewan MacColl's 'The Manchester Rambler', a delightful rendition of Flanders and Swann's 'Slow Train', which breaks the mould nicely, and Bill Caddick's thought provoking 'Flat Earth', which is, of course, the title track. James, who has a rich mature baritone voice, leads on all the songs.

There's tunes too. Although the instrumentation on the traditional material might be considered by some to be a bit overdone, there is no doubt to my mind that we have here some fine instrumentalists with guitars, bouzoukis, cittern, mandolin, concertinas and fiddle all played with style and panache, but, thank goodness, not all at the same time and on every track!

To quote the sleeve notes 'We had fun making the recording...' I'm sure you'll have fun listening to it. Available direct from Wild Goose on 01264 860569 or from Musikfolk Ltd. on 01326 318085.

Derek Gifford

BRIAN PETERS Lines' (PUGCD004)

Since receiving this CD for review it has seldom been off my CD player. Brian Peters is one of the finest singers of English traditional song, he has that magical knack of taking a song,



whether it be well-known or not and instantly making it his own.

All the songs on this CD are traditional and include some great ballads, 'William Gower', 'Hind Horn' and 'Young Hunting', superb versions, they grab you at the start and keep you listening to the last word. The accompaniment is always just that. Whether on guitar melodeon or concertina Brian's subtle accompaniment weaves around and lifts the song, it never takes over, the words are always crystal clear.

On the CD are eight songs and seven sets of tunes and the tunes are mainly Brian's own compositions. These are English dance tunes at their best, all of them great tunes which I am sure will soon be heard in sessions and at ceilidhs and will disappear into 'the tradition'. For me, if I have to choose, my two favourite tunes would be 'The Sidewinder' and 'The Bouncing Bomb', both of which (eventually) I hope to be playing, I certainly can't stop humming them.

Brian is joined on the CD by Nancy Kerr who provides excellent fiddle and viola backing on some tracks and also backing vocals. Backing vocals are also provided by Margaret Peters and James Fagan. But, mainly it is the man himself. If you have not seen Brian at a club or Festival then be sure to seek him out (or persuade your local organiser to book him), you won't be disappointed.

Once again, a superbly crafted CD, a must for anyone interested in our rich heritage of English traditional music and song.

Angie Bladen

THE REEL AND SOUL ASSOCIATION (Flying Sparks Records TDBC065)

Ostensibly, the thought of well known dignitaries of the British and Irish folk scene recording an album of soul material would drive many a folk purist running for the cover of an Arran sweater, with both fingers placed firmly in their hearing orifices.

However, the concept of merging the rhythms of Dublin with the sounds of Detroit is not as farfetched as it seems. Many artists who play in folk clubs and venues introduce a wide range of songs and influences into their sets and motown songs like 'Tracks of my tears', 'Walk away Rene', and 'Harvest for the world' are generally greeted as welcome intrusions by most audiences.

In a similar venture in the early 1970s a group of folk artists, assuming the band title, The Bunch, got together to do an album of classic 1950s and 1960s rock songs and ballads. This project featured the likes of Richard Thompson, Linda Thompson (or Peters as she was then), Sandy Denny, and a number of Fairport related musicians.

This project features the likes of Maartin Allcock (who seems to be a prerequisite for most bands at the moment!), John Kirkpatrick, and a host of other talented musicians. Sharing the vocals credits are two fine young women performers – Kelly While and Thea Gilmore. Not only has the band got airplay on Radio 2, they've also managed to get a slot on Top of the Pops 2 –singing the Percy Sledge classic, 'Warm and tender love' - without ever having gone through the apprenticeship of TOTP1 (apart from Maartin that is who, no doubt, appeared with Jethro Tull and others).

Some of the well known soul and motown hits on this CD include the Bill Withers compositions, 'Ain't no sunshine' and 'Lean on me'. There's an interesting arrangement of Curtis Mayfield's 'Move on up', but one of my personal favourites was originally co-written and recorded by Ann Peebles during the 'I can't stand

the rain' era. 'One way street' features Kelly While excelling on lead vocals. The same Peebles album spawned – 'Just enough to keep me hanging on' - unearthed and revived by Linda Thompson on her first solo album.

Other musicians who feature on this album include Michael McGoldrick on whistle and highly distinctive Ueillian pipes, which work particularly well on 'Warm and tender love', Simon Swarbrick provides fiddle on a few tracks, while Nigel Stonier not plays guitar on the majority of the album, he does a highly accomplished production job.

This album manages to bridge an apparently insurmountable gap between two cultures that have often been regarded as musically incompatible. It does it in a way that meets somewhere across the mid Atlantic without falling into the deep blue yonder.

Lewis Jones

KATHRYN ROBERTS AND SEAN LAKEMAN – 1 (Own Label)

It's been a strange career for Kathryn Roberts. She came to the fore on the wonderful 'Kate Rusby and Kathryn Roberts' CD which found her in partnership with another fine chanteuse. Then, she joined Equation who signed to a major label but found their career quickly hitting the rocks, or at least slowing to snail's pace, in this country. Fellow singer in the band, Cara Dillon, has already put on record her frustration and released a solo recording based on her traditional Irish background. Apparently, this was conceived in the time while Equation sat around waiting at video shoots, etc.

Inevitably, there will be comparisons with the Cara Dillon record as here is another female Equation vocalist teamed up with a Lakeman brother. However, we should delight in the fact that we have one of the country's finest female vocalists back with a record available, which mainly selects from the folk tradition. On this 'home cooked' record, there is limited information. So, bear with me if I get some of this wrong. However, the ten tracks mainly seem to be traditional arrangements with such as 'Lord Gregory', 'Once I Had A Sweetheart', 'The Drowned Lovers' and 'The Maid With The Bonny Brown Hair' being given the once over. It's great to hear such a wonderful voice in a simple setting. Even the couple of tracks that appeared on a 'The Dark Ages EP' by Equation keep the arrangements simple. Yes, it's acoustic guitar, piano, flute (?) and Kathryn's lovely voice all the way. I trust the talents assembled here will emerge to the fore once more. Meanwhile, if you'd like this record, it is available from 1, Bedford Place, Horrabridge, Yelverton, Devon PL20 7QD. Cheques for £10 payable to 'S.N.Lakeman' will obtain you a copy of the CD. Also, I hear Fish Records are stocking copies.

Steve Henderson

ST. AGNES FOUNTAIN – Going to press CD so far untitled.

In the last couple of years many of the folk world's leading artists have joined forces to create bands to play and tour specific genres and concepts in their fields of expertise. Last year Chris While and Julie Matthews joined forces with fiddle virtuoso Chris Leslie, from Fairport Convention, and Essex based guitarist, David Hughes, for a Christmas tour. Such was the success of the venture that it is about to happen once again.

Last year they released a CD titled, 'Acoustic Carols for Christmas'. This time there is a new album with fourteen new tracks. By now it will have been given a title, but there was no such luxury as we went to press. We Three Kings Of Orient Are' has an instantly recognisable

tune but with a fusion beat on predominant drum. Julie leads on harmonica on 'O Little Town Of Bethlehem', while Chris provides slow jazz style vocals to understated fiddle accompaniment. David Hughes is a guitarist par excellence, which he displays on '3pm', complemented in no small measure by the hauntingly beautiful, lilting sounds from Chris's violin. This leads straight into 'Silent Night', a carol from the Rhineland, on which Julie gives her German an airing.

A set of Breton tunes, 'Boules', the title - not an expletive - follow; for me Chris Leslie is the outstanding fiddler of his generation. Another jazz style treat from Chris, as she gives 'God Rest Ye Merry Gentlemen' the treatment; it has a beat that suits this popular Christmas offering.

My favourite track is 'Follow That Star'. Julie penned this song whilst travelling home from a gig; as she looked skyward, it was a clear night with only a single star to guide them. It's poignant and gutsy in equal measure, enhanced, as on the last track, by Steve Brookfield on keyboards and bass.



'Christmas Day' will be unfamiliar to many of you, but listen carefully as it's performed in the deep rich tones of David Hughes, who also wrote it. Julie and Chris Leslie wrote the fiddle led 'Present Times'. For me Chris sings 'The River', by Joni Mitchell, as well as the songwriter herself. Julie's piano helps mark this out as an outstanding track.

Again, as on all the standard carols, new and exciting rhythms have been introduced to breathe new life into them; 'Once In Royal David's City' is given an Afro Caribbean beat. To complete this recording all four voices combine to give an unfamiliar, but hugely singable, treatment to that most popular of all children's carols, 'Away In A Manger'.

If you get the chance, do try to catch one of the twenty-two dates on the tour. You won't fail to be inspired and imbued by the spirit of the season. The music is infectious, the musicianship top quality, and the voices will transport you into another dimension.

David Jones

DONALD SHAW & CHARLIE MCKERRON - Gruth is Uachdar (Vertical Records VERTCD062)

Forget Monarch of the Glen and Ballykissangel. Make way for Gruth is Uachdar (Crowdie and Cream). I'm a firm believer that film (or in this case TV) soundtracks lead the way in presenting folk tunes as an art form. The basis on which this is founded comes from such settings as Cal and Local Hero - both by Mark Knopfler and more recently the CD releases of Rob Roy and Braveheart. In this context, the use of orchestration to beef up the foundation for the layers of top line is an intrinsic part of the arrangement. The panoramic settings of some of the tunes on

this CD such as the Orange Beach just make you want to leave your mundane existence and head for the hills. Donald Shaw & Charlie McKerron know how to craft a tune like a stone mason working with fine marble and in the process let's the listener share in their design. I can cast my mind back to the days when films had the use of orchestras at their disposal to accompany scenes of lush Scottish landscapes. It's probably an accountant's nightmare so fair play to the good people at the BBC for not scrimping. The tunes themselves are well represented by a stellar cast of extras including Michael McGoldrick, Brendan Power and Tony McManus so, as you can tell, a real musicians album. This is a truly remarkable recording and a real feather in the cap to Donald, Charlie and everyone involved. We in the folk world should be proud to count you as one of our own.

Pete Fyfe

KENNY SPEIRS - North Wind Blowing (Big Sky 103)

Ex-teacher Kenny Speirs has, in the past few years, had lots of publicity, having been the guitarist for the highly successful John Wright Band. He also featured as a solo performer in some more recent fully booked tours. The album North Wind Blowing follows on from Bordersong, an album that I enjoy and play a lot. Being a fellow Scottish Borderer, I may well be biased but I am sure that Kenny's talent is appreciated far and wide. His is presently touring with a new band, Real Time, which includes in the line up ex Bad Penny, Judy Dinning, and a brilliant young fiddler, Joe Wright.

Anyway, on with the review. The opening track, 'Norland Wind', is brilliant and suits Kenny perfectly. It's a poem written by Violet Jacob and set to the music of Jim Reid. I've heard this song many times, when Kenny took lead vocals in the JWB. The opening guitar chords bode well for the rest of the song and, together with his 'throaty' voice, Kenny successfully puts across the sentiments felt by an exiled Scot. I should know, because every time I hear it, it brings a lump to my throat and a tear to the eye. By the way, for those that don't know, 'Haud Yer Wheesh' simply means 'keep quiet'. This song also uses the North East Scotland custom of changing 'wh' to 'f'.

'Turning away', which comes next, is from the pen of that renowned Scot, Dougie MacLean. With a veritable orchestra behind him, Kenny very successfully portrays this song with the help of superb whistle playing by current JWB member, Terry Coyne. Talking of Dougie MacLean, am I the only person from the Wirral that has not visited his pub in Scotland?! This music venue has been well publicised in past issues of Folk North West.

I heard Kenny sing 'Back to the Borders' at Parkgate Folk Club recently and, like he did, I enjoyed it at the first hearing; a fine rendering on the album of this Ewan Carruthers song. 'The Loch Tay Boat Song' is one I've heard more recently sung by Black Eyed Biddy; Kenny with his Scottish lilt, does it full justice.

Kieran Halpin, an Irishman who has chosen to reside in the Borders, is a prolific writer of songs. 'Mirror Town' is yet another of his brilliant songs. Has he ever written a bad one? In my opinion, however, Kenny's version lacks the power and deliverance of the original.

'The other part of you' tests Kenny's prowess at songwriting. He has written three other songs on the album and co-wrote 'A Traveller's Lullaby' with Judy Dinning. I find all these songs enjoyable - especially the latter. They are the sorts of songs that grow on you the more you hear them. The penultimate song, 'Vinnie Den', deserves a special mention

and is admirably suited to Kenny's voice. He learned this Jim Reid song from Jim Malcolm's rendition. I must agree, after hearing Jim singing it, that it is a fantastic Scots ballad. It's ending is reminiscent of the happy conclusion to that old chestnut, 'The Farmer's Boy', with the boy and girl getting married and living happily ever after ... and yes Kenny, you've brought back that lump and that tear!

Tommy Roseburgh very adeptly engineered the CD in the Borders. Tommy, of course, is the personal sound engineer to no less than her majesty the Queen during her recent visit to the Borders. What comes next Tommy, a knighthood? Arise, Sir Tommy.

To conclude this review, I wish Kenny Speirs the best of luck with his new band and, if he continues to provide material such as this, he should incur no problems. Good on you Kenny!

Arthur Laidlaw

SUNHONEY - November (Vertical Records VRTCD005)

When Vertical Records started out, their policy was to feature what could loosely be described as '...thinking man's music'. If that was the aim then they have scored a direct hit on almost every subsequent release. Sunhoney is a new name to me but the band boast a line-up featuring an impressive array of established musicians including Aidan O'Rourke (fiddle), Donald Hay (percussion), Fergus Mackenzie (Programming & Piano), Kevin Mackenzie (guitars), Quee MacArthur (bass guitar) and the breathy vocals of Alyth McCormack. I know I'm sticking my neck out here but in Alyth, perhaps the folk world has found its answer to Sophie Ellis Bextor on the track 'Favourite Place'. I suppose as a reference point, the group fall between Shooglenifty with a dash of Oliver Schroer and a touch of Capercaille for good measure. The band set up passionate, consumer friendly grooves that will prove popular to our 'dance' orientated generation and they should definitely be aiming themselves at the major festivals for 2003 - festival organisers please take note! In a short review, it's difficult to sum up a recording in a few words but if you like music by any of the other artists I've mentioned you'll doubtless enjoy this album.

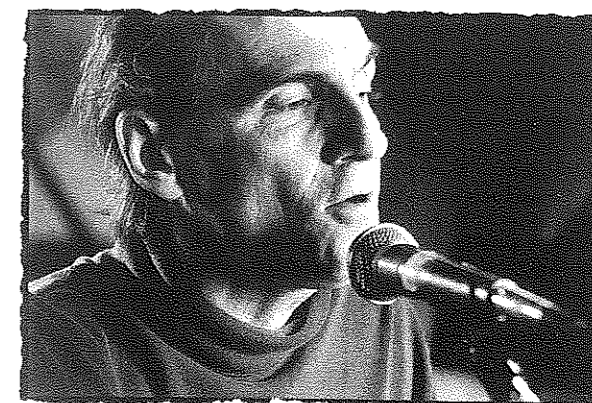
Pete Fyfe

JAMES TAYLOR - October Road (Columbia Records 503292 9)

A James Taylor record is like a favourite pair of shoes. Slip it on and you get a comfortable relaxed feeling. There's a familiarity that is reassuring. Even the other musicians recall yesteryear with names like Steve Gadd, Walter Brecker, Ry Cooder, Greg Phillinganes and legendary producer Russ Titelman at the controls. If those names don't register with you, you couldn't fail to recognise that smooth as silk voice. So, it is with 'October Road'.

The whole feel of this record is 'pleasant'. There is nothing wrong with the songs. The melodies are sweet and the lyrics are harmless in a 'moon and June' way. Titles like 'September Grass', 'Whenever You're Ready', 'My Travelling Star' and 'Carry Me On My Way' will give you the idea. The packaging is attractive and early purchasers will get a bonus three track CD featuring Mark Knopfler on one track. So, fans have an incentive to get out there as soon as possible. It's all there, isn't it? So, why am I snoozing before I get to the end? I seem to remember that those early records were memorable without the same soporific effect. Furthermore, the fact that the record ends with 'Have

Yourself A Merry Little Christmas' suggests there was a need to find filler material for the record. Mr Jones will wish that I'd written

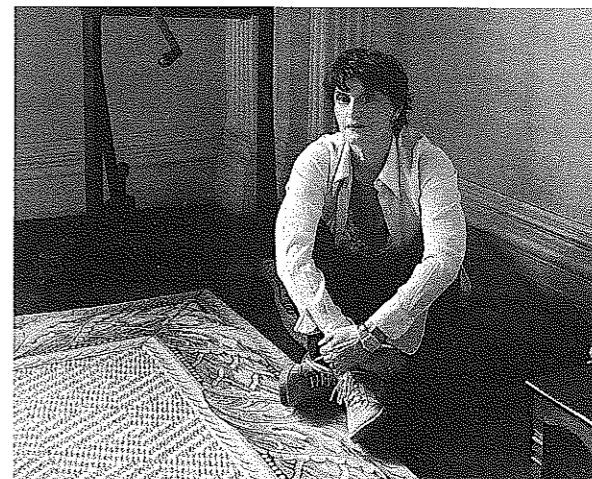


more about this record but I'm afraid there isn't much to say. After all, the eyelids are heavy and it's all the fault of James and his laid back pleasant record.

Steve Henderson

LINDA THOMPSON - Fashionably Late (TOPIC RECORDS TSCD821)

'Fashionably Late'? Yes, I recognise the tongue in cheek element but, hey, you can say that 'late', again! If you think that the Thompson name came to the fore with a run of classic albums by Richard and Linda, you might rightly think that she's been rather quiet compared to Richard who has carved out a strong position in the annals of Folk history. So, it takes a brave woman to emerge after such a long period of quiet. Thankfully, the great and good have gathered to make this as painless as possible. Indeed, on the evidence of this, any worries that Linda may have had should have been quickly dispelled.



The opening track, 'Dear Mary', has all the family gathered around on a jaunty little number. There's Linda, Richard, Teddy, Kamila, as well as prodigal son, Danny Thompson (no relation). From then on, the mood is generally down and, on first listen, I felt that this was not going to be a record for me. After a few plays, the class just shone through. Just wouldn't it when the supporting cast includes the family, Kate Rusby, John McCusker, Van Dyke Parks, Martin Carthy, Andy Cutting, Dave Pegg, Geraint Watkins, Eliza Carthy, Kathryn Tickell, Rufus Wainwright, Jerry Donahue and John Doyle. Phew! I'm not swayed by big names on albums. In fact, I often think that the 'names' don't pull their weight. However, in this instance, there are some wonderful contributions.

There should be a big 'hats off' to Teddy Thompson whose writing contributions and vocal work, taking the lead on Lal Waterson's 'Evona Darling', are simply wonderful. His feel for the traditional had me thinking that most of the material was traditional arrangements. There are some lovely harmonies from Kate Rusby, great string arrangements from Robert Kirby, delightful accompaniment from Kathryn Tickell and more to be discovered with every listen because it's that sort of record. Every home should have one.

Steve Henderson

JANE AND AMANDA THRELFALL, MARTIN ELLISON AND ROGER EDWARDS - Gown of Green

Jane and Amanda have produced a second album of folk songs drawn from the great collections from the turn of the century – the last but one we have to say now – and from some classic singers, notably from Devon and Lincolnshire. As my grandparents lived on Dartmoor and in Brigg, I am particularly attracted to these songs

The new album is as successful as the first. The sisters sing with an easy grace, their voices fitting naturally together, sharing the melody and harmony lines. Accompaniment is an art in itself, as Martin Ellison and Roger Edwards show so well. Generally restrained in their melodeon, concertina and guitar parts, they are prepared to be adventurous when the opportunity arises. The sisters have also shown a little more of their own playing skills.

There is a mixture of pace. Some songs have a brisk rhythm – 'Cold and Haily Night', 'Horncastle Fair', 'Highwayman Outwitted', and 'Gown of Green' – and are sung with spirit. In between are some of the most tender of all folk songs – 'The Blacksmith' and 'April Morn' are sung with a quiet but intense emotion.

'Searching for Lambs' is reverently sung without accompaniment and, in return, the men are allowed two tunes on their own, a Morris dance and a hymn tune, each a fitting complement to the songs. Together, the songs and tunes make up an album of great strength and lasting beauty. It is going to be a source of pleasure for years to come.

Henry Peacock

WAKEMAN & COUSINS - Hummingbird (Witchwood Records WMCD 2007)

The strains of the electro-violin give you the feeling that you've stumbled onto an un-earthed Fairport recording. Then on further listening, there's the unmistakable voice of Dave Cousins and Rick Wakeman's trademark keyboard. Ah, somewhat blissfully, this recording transports you back to the time when the Strawbs were just breaking through with 'Antiques & Curios' and everything was right with the world. If it's ok with you I'll skip the first number - it's not that I don't like it it's just that the violin is a bit to full on for me. No, the album really starts on 'Hummingbird' where the track conjures up days of a misspent youth lounging by the river. Cousin's lyrics are so precise in their construction that you get the feeling of an artist gently bearing his soul - opening the door, enticing the audience in with lucid visions of an aural palette. Likewise, Wakeman's keyboard offers a cushion of velvet on which to rest the caressing vocal tones. As anyone who knows me will tell you I'm not particularly into singer-songwriters but in the hands of a master you can make a grown man cry. Meanwhile on the arpeggio laden, 'Higher Germanie',

Dave turns his hand to interpreting a traditional ballad (the first time he's done so if memory serves me right) and the frailing banjo produces a dramatic edge that sounds not dissimilar to early Steeleye. Like the Hummingbird, this album is a thing of beauty and worthy of a place in everyone's CD collection.

Pete Fyfe

GORDON GILTRAP PLAYS FUNDRAISER



David Lewis tells us that folk and rock scene veteran Gordon Giltrap is playing a special gig at the Burnley Mechanics on 27 March next year. Gordon is one of the finest guitarists the UK has ever produced. He composes for and plays the guitar and his music has received many accolades over the forty years he has been around the music scene. The excellent Pete Abbott is on the bill as support.

The concert is to raise money for Pendleside Hospice where David's wife manages the Nursing operation. Details of David's fundraising activities and this gig are on his website: www.davidlewisfundraising.co.uk Tickets are £10. You can email David at: info@davidlewisfundraising.co.uk or get tickets via the Mechanics Box Office – tel: 01282/664400

JUBILEE CONCERTINAS / BROKEN TOKEN BAND SESSIONS

I have been running (with a lot of help from Mark Dowding and Mike Bartram) a monthly Concertina workshop for a couple of years now. With help from the Four Fools Folk Festival who obtained some Lottery money for us, last June we were able to purchase two instruments, one Anglo and one English treble concertina, and 'Jubilee Concertinas' was launched at the Festival. We can now offer 'hands on' experience to anyone interested in playing the Concertina, as well as those who wish to improve their playing. The workshop is open to everyone interested in the Concertina, all you need is a love of the instrument. We can provide you with tunes (both printed and recorded) and also offer an informal self-help workshop (everyone has tips to pass on to each other) and every encouragement is given to players of all standards.

We have now been given some financial support from 'Folkus' for which we would like to take this opportunity of saying a very big thank you, and this has enabled us to have a guest 'tutor' at our January meeting and probably another one later in the year.

At one of our Concertina workshops it was mooted 'What about other instruments, there are people who have been to sessions and have been a bit intimidated by them when they see how well and how fast tunes are played'. From this chance statement evolved the Broken Token Band Session. This is a workshop/session for people who want to start playing with other musicians and feel they would find it easier playing tunes 'slow and steady' to build their confidence before joining in some of the really great sessions we have in the North West. We have had a wide variety of instruments at these sessions, including

mandolin, whistle, concertina, banjo, fiddle, percussion, flute, recorder and guitar.

The Broken Token Band Session meet on the First Saturday of the month. Jubilee Concertinas meet on the Second Saturday of the month. Both workshops take place at Eaves Green Community Centre, Lower Burgh Way, Eaves Green, Chorley between 2pm and 5pm.

Your first visit is free and thereafter the charge is £2.00 (£1.00 for OAPs and under 16s).

For our January Concertina workshop with Steve Goodyear the price will be £5.00 (£3.00 for OAPs and under 16s).

So if you think either of these sessions are what you are looking for do not hesitate to come and join us. You will be assured of a warm welcome.

For further details please contact Angie Bladen on 01257 263678 E.mail:- four.fools@virgin.net or Mike Bartram on: 01744 817127 Following excellent directions from Jill I arrived in good time, found a parking place without any problem and presented myself

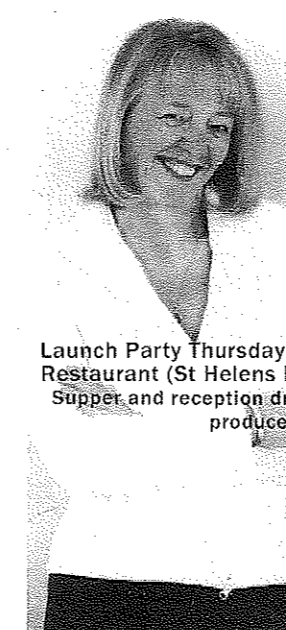
JILL FIELDING'S CD LAUNCH



Once Upon A Dream

Introducing the second album from Ormskirk's local Artiste Jill Fielding

A collection of Folk songs featuring:
Tom McConville (Fiddle)
Chris Newman (Guitar)
Maggie Boyle (Flute)
Kate Howard (Harmonies)
Tony Gibbon (Backings Vocals)



Music all evening by local artists

Launch Party Thursday 24th October at Slim Jim's Restaurant (St Helens Road, Ormskirk) from 8pm. Supper and reception drink provided if this leaflet is produced at the bar.

Please confirm your attendance by contacting either Jill on 07712 892999 or the Marketing Department on 01695 585404

www.jillfielding.co.uk

at the bar in Slim Jim's Jazz Restaurant. Swapping my invitation leaflet for a drink I found a seat and settled down in good humour, pen in hand to record proceedings for this humble magazine.

The evening began with the blues from Bill Hackney who is an excellent guitarist and provided a lively start to the evening. While his singing and playing speak for themselves it would be nice if his introductions were addressed to the audience with more enthusiasm and greater contact was established.

Another Bothy Folk Club member, Les Brown followed with 5 songs/tunes. A note to performers here, sitting with pen in hand it becomes noteworthy (well actually worthy but not able to note) that many performers do not introduce the song title and/or credit the author. If it is worth singing then it is surely worth introducing properly and acknowledging the inspiration behind it. Three good songs and two sets of tunes on the melodeon constituted Les's performance.

Paul Henty, guitar in hand upside down (a left handed guitarist), continued the tradition of not introducing things properly but giving a good performance of three songs. There is something special about the sound of a well played upside down guitar. well done Paul.

The copious buffet followed endorsing my decision not to have anything to eat at teatime before setting out to the wilds of Ormskirk. I got the impression that Slim Jim's Restaurant is worth a visit for the grub. It also provides a wide selection of Jazz from Traditional to Modern and upbeat jazz as well as Live Comedy.

After we were thoroughly fed up, or rather after we had eaten our fill and were sat contented the lady herself (and Pete Rimmer) took to the stage. A break with tradition here because your humble scribe clearly heard all the names of the songs and due credit given to the author and source of inspiration. Well done for that Jill. The CD contains sixteen tracks covering a wide range of material and we were treated to a scheduled six followed by an encore. Commencing with a Tom Paxton song 'I Will Love You Everytime' a slight touch of nerves and that settling into the task in hand was in evidence but faded as confidence was restored and the two guitars began to agree with each other and with the audience that this was a fitting start to the launch. So maybe it did take two attempts to break the champagne bottle on the side of the vessel but by now we were down the slipway and smoothly into the water with no evidence of that sinking feeling. A good safe launch was ensured by the end of the first song.

Les Barker's 'The Turn of The Road' came next and was performed well. It is good to hear Les's serious songs given an airing and appreciated. 'Somewhere Along The Road' by Rick Kemp followed to complete the 'road songs' section. After we had completed our journey around the bend and along the road we encountered 'Unicorns', a great song by Bill Caddick. A few niggling PA problems (feedback ought to be an extinct species) did not put Jill off her stride (all that walking along the road?).

Then the seasonal 'Autumn Leaves' written by Kosma and Mercer and inspired by Eva Cassidy drifted gently towards us and floated around the room. Another good choice of song ably performed. Finally, saving the best till last we were treated to Vin Garbutt's 'The Troubles of Erin' which was easily Jill's best performance of the set. An appreciative audience persuaded Jill to do an encore and appropriately she decided to do the first folk song she ever sang 'There is a Ship' by Pete Seeger. So the launch was completed, nobody shipwrecked and nobody drowned and everyone safely on board for the rest of the evening. 'Once Upon A Dream' had been realised and the dream come true for Jill Fielding.

Alex Mackenzie was entrusted with following the Lord Mayor's Show and brought more than just a touch of Spain to the room. Flamenco guitar at its very best with an incredible amount of string bending and mind stretching. If he emigrates to Spain as was suggested by the MC, Dave Jones, in the Flamenco world there will be a new reign in Spain. The Barry Jones Band more or less managed to introduce things properly and made quite an impact with guitar, mandolin and

bass guitar. Well done lads an accomplished performance.

Finally that ageing rocker Neville Grundy began by 'Lazing on a Sunday Afternoon'. Despite the fact that I had not consumed alcohol a strange apparition occurred. Neville's head completely disappeared, his body remained and an orange balloon took the place of his head. A sudden draft had caused a nearby balloon to perform a total eclipse of the head. This persisted for the majority of his performance and it was one of those 'why haven't I brought a camera' moments. Unaware of its new features the body beneath performed its usual gyrations and the balloon gently swayed above. Neville performed well without eclipsing the star of the show Jill who took her guitar to a party and everyone asked her to play.

Ken Bladen

A RECIPE FOR SUCCESS

"The La Jeusselinere Experience 2002" by Stan Graham

Take the best live performer on the folk scene today, mix in a great songwriter, add years of experience, a bucket full of humour, bags of personality and you have a recipe for success, or should I say "Coq Au Vin". Allow yourself time to relax, drink a glass or two of local wine over a thoughtfully prepared lunch, mix in some great music, good company, stir slowly for 5 days and you have "The La Jeusselinere Experience"

In June of this year I decided to take up Martyn and Dani Wyndham-Read's invitation to join them at their charming farmhouse in the tranquil Mayenne countryside in Northern France. The idea was simple but quite inspired, to offer people the chance to share and develop their musical and performance skills in the company of some of the best musicians, performers and songwriters on the folk scene. The choice was daunting, Martyn himself would be working for the first week with Iris Bishop, two great songwriters and particular favourites of mine: Jez Lowe and Harvey Andrews would run weeks 2 and 3 and last but by no means least, the one and only Vin Garbutt, would be let loose on anyone foolish enough to venture across the channel for week 4. As a songwriter I was spoiled for choice, but after much soul searching and several Valium, I decided to join Vin and risk my sanity. My partner Julie, who didn't need much persuasion, decided to join me and take up Dani's offer of a leisurely week of arts and crafts or perhaps she would just put her feet up and relax.

I met my fellow students early on Monday morning as we presented ourselves at the door of the farmhouse. Martyn and Dani's kitchen was already a hive of activity, the aroma of fresh coffee and smiling faces set the scene for the week. No airs and graces here, get stuck in, grab a cup and make yourself at home.

Our friendly hosts had worked hard during the winter months to provide the perfect setting for our musical extravaganza. The huge loft space, which ran the whole length of the building had been converted into a music room, spacious art studio and later to be concert hall. We headed for the music room, crowded round our famous or should it be infamous leader, mouths open wide in anticipation, leaning forward, pens at the ready, doubts filled my mind. I think to myself, this has been a big mistake, what on earth are we going to do for a whole week?

I had no need to worry as we set off at a gallop, Vin started by giving us a fascinating and hilarious gallop through his colourful career and we sat spellbound as folk secrets of enormous proportions were laid bare on the table, budding blackmailers were furiously making notes. In no time at all the morning had flown by and we trooped downstairs to be greeted by Martyn, doing an excellent job as "Manuel" the wine waiter, and one of Dani's not to be missed and all too tempting lunches. Good food

and wine, life was getting better by the minute, but going back to work in the afternoon looked less likely.

So what did we do all week? Well, there were six students on the course, John our whistle player, Jane and Mick both songwriters, Ian on guitar, Richard (who did a bit of everything) and me of course. So we did all of that and much more, with Vin responding intuitively to our individual and group needs. We learned guitar licks to Vin's songs and spent hours trying to emulate his easy going but effective style of accompaniment. We developed some of our own songs, with his valuable help and experience, and of course got to know each other and appreciate the many talents that were assembled in our small but select group. At one stage like an enthusiastic group of 7 year olds, we played tunes on the penny whistle (my fingers and brain desperately trying to keep up with the numbers) and throughout tried unsuccessfully to maintain a serious academic atmosphere as Vin set off on yet another hilarious diversion, this time brought about by a chance remark picked up in the local bar the night before or was it his inability to pronounce the French word for chilblains. So we continued our French romp "Al a Garbutt" style, laughing and learning, eating and drinking our way through his endless witticisms and drawing on his remarkable talents as a performer, musician and songwriter. The group were getting on really well together and having a great time at "Le Jeusselinere". For all of us this was a great opportunity, just as Martyn had envisaged, to learn from Vin's 30 odd years of experience, and learn we did. Julie meanwhile had been producing major works of art, under Dani's gentle but firm guidance, colourful creations on canvas, bits of wood, glass jars and flower pots. I particularly admired the portrait she'd done of me as an ever youthful cherub, but next time can I please have some clothes on! On Wednesday we were given the afternoon off for good behaviour, so most set off to explore the delights of the local countryside or visit one of the fascinating medieval towns or castles. Thursday evening after another brilliant day, we all treated ourselves to a memorable Gourmet meal at one of the finest restaurants in the area "La Petit Auberge" (why can't we eat this well and as cheap at home) After that there was only one thing to do, go out with a bang! So after another memorable day in the music room, we set about planning for the evening's Gala concert to be attended by the cream of the local nobility. The performances as you would expect were of the highest quality, with cameo appearances by Harvey Andrews, Martyn and Vin. The stars of course were the students, playing and singing out of tune but with remarkable confidence and gusto, instilled upon us by our ever-exuberant guide and mentor. The other highlight being, the massed student whistle band playing our hearts out, totally ignorant of tune or rhythm. Our surrogate parents and teacher looking on in amazement and admiration. The coup de grace was Jane's fluent translation of the evening's events in French for our non English speaking visitors. By now I think you might be getting the idea that we were enjoying ourselves.

Believe me this was a great "Experience" and one I would recommend to anyone keen to polish up their latent musical talents. I can only scratch the surface to give you a flavour of what you can expect on these fun filled weeks. But be warned, keep this information to yourself, there will be only 8 places on each course next year and one of them will be mine. For more information get in touch with:- Martyn Wyndham-Read, PO Box 341, Farnham, Surrey, GU9 0YT.

Well that's it. All that remains for me to do is thank everyone I shared this fantastic week with, especially Martyn and Dani for the inspired idea and all their hard work and enthusiasm over four weeks. I'm just off down to the hairdressers for my perm. I need to prepare for my forthcoming appearance in "Stars In Their Eyes".

Folk at Playhouse 2

Newtown St Shaw Nr Oldham

SAT NOV 2 Colvin/Quarmby & Stanley
Accrington £6.50

SAT NOV 23 Tickled Pink-led by ex-Albion Simon
Care £6.50

FRI DEC 20 St Agnes Fountain Chris While
Julie Matthews-Chris Leslie-David Hughes £9.50

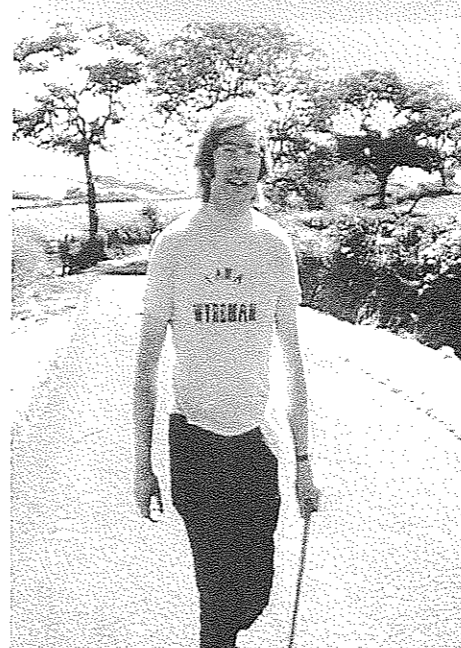
SAT JAN 11 Rocky Mountain Ploughboys & Joe
Broughton/Kevin Dempsey £6.50

SAT FEB 8 Bopp ! £6.50

Tickets available from Lancasters Tbcnists
Market St Shaw Oldham Tel 01706 847494

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February 23 - THE BIG SESSION - OYSTERBAND, ELIZA CARTHY,
JAMES O'GRADY, JIM MORAY, ROSE KEMP, BENJI KIRKPATRICK

March 8 - TOMMY EMMANUEL

March 21 - JUAN MARTIN

April 12 - BLUE TAPESTRY - CHRIS WHILE & JULIE MATTHEWS

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