

FOLK NORTHWEST

SPRING 2003 (MARCH, APRIL & MAY) £1.50



ELIZA CARTHY

IN THIS ISSUE

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

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Spring 2003

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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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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

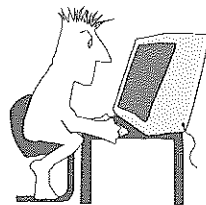
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Please note that the copy date for the next issue is April 10th 2003.



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EDITORIAL

Ken Bladen
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Chorley, Lancs, PR 7 3QU
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It is always sad to hear of the untimely demise of friends and acquaintances in the folk scene be it national or local. Dave Jones has paid tribute to the lives of Lonnie Donegan and Jake Thackery in his Jottings. As I was putting the finishing touches (well rather trying to scramble it all together) I was saddened to hear of the death of Trevor Morton, a stalwart resident of the Railway Folk Club and who's CD is reviewed in this issue. He died of a massive stroke on the 23rd of January 2003. An obituary will appear in the next issue. Shortly afterwards I was told by Joan Blackburn that Paul Conner, staunch supporter of the Manchester folk scene died on Tuesday 28th January 2003. He performed regularly at The Jolly Angler in Manchester, writing poetry and songs with a wicked sense of humour. Coincidentally on the same day John Green, another stalwart of the Manchester folk scene also passed away. He sang unaccompanied and had a vast repertoire of songs, both serious and humorous and included a fair number of Kipling pieces. He was a former organiser of Drolysden Folk Club and Drolysden Folk Festival but had suffered ill health recently. A few weeks ago, Paul Connor had given some of his poetry to John to set to music. I like to think that the completed work will feature in those celestial concerts alongside 'Sister Josephine' and 'My Old Man's A Dustman'. It's getting to the stage where there is more folk singers up there than are left down here.

It is good to see signs of Spring and the awakenings of the slumbering Folk Festival organisers who have advertised their events in this issue. Start dusting the caravan or patching the old tent and make your plans to cheer yourself through the remains of winter. Remember to take a pen and a notepad with you so that you can let us know what you think and what you think we'd all like to know about. Get out and support your local folk club and our local artists. The Diary Dates reveal a wide range of opportunities to do this mainly thanks to the sterling work of John Owen who compiles all the information and harries us all to provide him with the information. Well done, John, not an easy task, and very time consuming.

Finally try to encourage young people to give folk music a try and find out for themselves just how enjoyable it can be. Write letters to the BBC and ITV to encourage them to provide more folk music on their channels. Why are there Country and Western, Classical and Jazz DAB Digital Radio Stations and not one dedicated to Folk Music?

A What's On Publication

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CHAIRMAN'S JOTTINGS



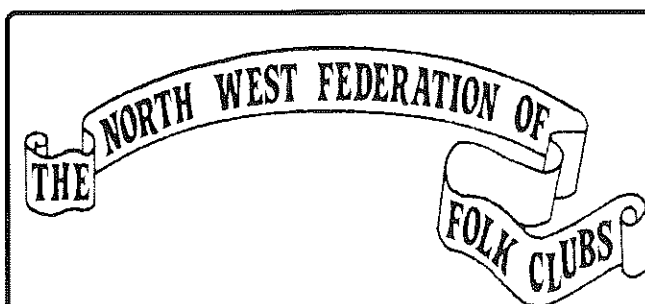
The end of 2002 saw the huge loss of both Lonnie Donegan & Jake Thackery, now you may wonder why I link both of them together. The Glasgow born 'King of Skiffle', was rightly lauded for being the forerunner of British rock and pop after bursting onto the scene via trad jazz bands in the 1950's, but he also embraced American folk, blues and country during his long, distinguished career. He was a headline act at Brampton Live 2001 and he held me transfixed for almost two hours as he jumped about the stage like an 18year old, rather than a grandfather of 70. His enthusiasm knew no bounds, despite his well documented problems with heart trouble. He rattled through all his hits, 'Rock Island Line' and 'My Old Man's a Dustman' - a No.1 hit from 1960 - being just two examples among many too numerous to mention. He completely captivated the sell out audience from first note to last. Skiffle gatherings turned into rapidly evolving folk clubs during the 1960's and for that fact alone Lonnie Donegan will live long in the memory and hearts of all devotees.

On the other hand, Jake Thackery was an all together different performer, his songs of observation came from personal experience and struck a real chord with the British public, as did his voice that was truly a one off. He sprang to national prominence with a weekly spot on one of Esther Rantzen's consumer programmes, which in turn meant he was in popular demand at clubs and concerts all over the UK. He will always be remembered for his hilarious song, 'Sister Josephine', that poked gentle fun at the church, but he was much more than that, he was a deep thinker and very little escaped his gaze. His songs were covered by many, but just didn't sound right without being performed in his unusual drawl. In recent years ill health had cut down his work and it was with deep sadness his passing came at the age of just sixty-three.

So the music industry is poorer because of the loss, but those celestial concerts will be quite something to behold.

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'

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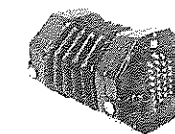
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Saturday 12th Apr	2pm to 5pm
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Saturday 14th Jun	2pm to 5pm

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Eaves Green Community Centre
(near The Minstrel Pub)
Lower Burgh Way, Eaves Green, Chorley


Please contact:-
Angie Bladen on 01257 263 678
or Mike Bartram on 01744 817 127



FOLK MUSIC PROGRAMMES ON LOCAL RADIO
 compiled by Rob Dunford



FOLK MUSIC PROGRAMMES ON INTERNATIONAL RADIO
 compiled by Rob Dunford



LIVE REVIEWS



SUNDAY

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

MANX Radio FM 89/97.2/103.7 MW 1368kHz
MANX FOLK presented by JOHN KANEEN Sunday 5.30-6.30pm
 E MAIL:- johnkaneen@manxradio.com

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

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

MONDAY

BBC GMR 95.1 (104.6 Saddleworth)
THE PARLOUR presented by ALAN KEEGAN Monday 7.00-8.00pm 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

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

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 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
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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 Kerzshaw, 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.

MIKE SILVER at Standish Folk Club, 4 October 2002

Mike Silver is a veteran of the folk scene who is widely respected for his sensitive emotive lyrics and compassionate vocal delivery. This was his first visit to Standish folk club, meeting as a one off at the local Labour Club. The temporary venue was fine but, with a much smaller turnout than normal, the artists and the music tended to rattle around in the hall that normally hosts bigger turnouts for live bands and bingo.

Merseyside singer, songwriter and guitarist, Derek Boak, performed a great support slot. The pick of the bunch were 'When Sally comes down', featuring some great acoustic guitar work, 'Young women dance', which he wrote after seeing a documentary about the Cuban émigrés, the Buena Vista Social Club, and, to finish, an unaccompanied, blues influenced, song called 'Money honey'. Derek writes and performs most of his own material and he has a powerful vocal delivery complemented by intelligent, thoughtful lyrics. There's a phrasing, at times, that is reminiscent of John Martyn.

Mike Silver is based in Launceston, Cornwall, so he was a long way from home. He began the evening with 'Reaching out for love', a song by friend, and occasional collaborator, Ewan Carruthers. 'Turning point' is about those periods in our lives when we reach metaphorical crossroads. As Mike says, "Sometimes you screw up, and sometimes you get it right". This song is about one of the times it goes right.

A love cheat is the subject of 'The wrong side of midnight'. The names have been changed but the faces remain the same! Mike apparently wrote this in the hope that Willie Nelson would cover it - but Willie doesn't appear to have caught on yet. You'd think that, after the tax problems Willie's experienced, he'd more aware of the need to give some other songwriters a share of the royalties.

There was an increase in tempo for 'Evening blue', an angst-ridden song, with Mike providing fine driving guitar rhythms, while he regards 'Angels in deep shadow' as one of his favourite compositions. 'Dirty water' - another Ewan Carruthers composition - was inspired by the Nick Leeson affair (Leeson wrote off Berrings Bank single-handedly through his money exploits and got jailed for it). For some reason, there's a reference to Hugh Grant and allusions to 'speed' in the city - the sort of speed that zooms up the nostril rather than down the motorway!

Mike began the second half with one of his finest songs to date. 'Fragile Peace' has been more than ably recorded by the likes of John Wright and Bram Taylor. It was originally a poem written by Mavis Taylor from Birmingham, which Mike subsequently rearranged and adapted in 1990. Its sentiments are still very apposite to the current fragile precipice on which we stand.

Back to the 1960s for the next song. It's the Searchers version of 'Love Potion No9' that I best recall, but Mike has revived this after looking through his vinyl collection and discovering it on the soundtrack of the 1970s 'American Graffiti' movie. A couple of songs from Mike's new album then followed. 'When Pollyanna gets the blues' is song about optimism. He then demonstrated his wide vocal range on 'Elaina'; based on a true story it's a tale of unrequited 'luurv'. At the back of the room, during one of Mike's

London gigs, stood a stunning woman who appeared to be smiling at him all evening. They started corresponding and she was due to meet up with him in Bristol but, twenty-four hours before she was due to leave, she met someone else in London, fell in love with the other person and never made it to Bristol.

'Army and Navy' was written at Luton Airport. It's about a couple - he, a navy man, and she, the daughter of an army person. It's all about their painful trials and tribulations with the telling lyric, "How can you mend a heart when a heart's so sore". Seeing James Taylor's performance of Buddy Holly's classic, 'Every Day', on the Terry Wogan TV show some years ago, inspired Mike to write 'Certain something', which also inspired the audience to join in wholeheartedly with the chorus.

Moving towards the close of the evening, the pre encore song brought out some affectionate reminiscences. During 1999, Mike was playing in The Onion, a German back street pub, and, in the middle of the evening, the promoter put on a record by the late Hamish Imlach. It started Mike thinking about those, like Isaac Guillory and Davy Steele, who are no longer with us. 'Standing in line' portrays them all standing outside the Pearly Gates waiting to get in.

To round off the night, Mike delivered a superb rendition of 'Not a matter of pride', a song that John Wright recorded on the last studio album with his old band - it was an album that Mike Silver also produced. Described as a one-act soap opera; it has some gut wrenching emotions as it illustrates the difficult times of a personal relationship in which both people have almost given up trying. It typifies the quality of Mike Silver's songwriting and his ability to stretch not only audience emotions, but also their senses, to the limit.

Lewis Jones

LUCY KAPLANSKY at Westhoughton Folk Club, 5 October 2002

On 10 December 1999, Lucy Kaplansky made her first appearance at Westhoughton Folk Club and since then she has returned on an annual basis to sell out performances. Such is her popularity with the audience that her visits have now become weekend performances. So far, no other visitor to Westhoughton has had the honour of playing two nights in a row at this auspicious institution. Kaplansky exudes charisma and unspoilt charm that is utterly engaging and enraptures her audience, particularly in this type of intimate surrounding. Like many other artists that have visited this club she is effusive in her praise for the warm reception and knowledgeable audience, many of whom who had been there for both nights and had travelled from as far away as Glasgow, to the north, and Sussex, to the south.

Opening the evening, as ever, was resident band Auld Triangle, fronted by club organiser, Pat Batty. The band has been going almost as long Fairport Convention but with fewer changes in personnel; an early Auld Triangle vinyl album is now a collector's item - last quote £60! Their set, probably more by accident than design, contained a number of songs about water, ranging from the traditional favourite, 'The Water is Wide', which I remember learning at school sometime in the last century, to (a Wogan favourite) Beth Neilson Chapman's 'Sand and water', and a fine rendition of the poignant Eurhythmics ballad, 'Seventeen Again'.

Kaplansky intersperses her set with the compositions of others. Having opened with the atmospheric Louvin Brothers classic, 'The Angels Rejoiced Last Night', she delivered a great stripped down rendition of the Roxy Music lounge ballad, 'More than this' - she also sang backing vocals on Bryan Ferry's last album - the traditional Scottish institution, 'Banks of Loch Lomond', and the catchy 'I'm Looking Through You', one of the lesser known

Beatles recordings.

Nevertheless, it is for her own perceptive songwriting talent that Kaplansky is drawing more and more transatlantic attention. Her more recent albums – *Every Single Day* and *Ten Year Night* and her collaboration with Dar Williams and Richard Shindell in *Cry Cry Cry* - have brought the critical acclaim she so richly deserves. It is no coincidence that, as her songwriting has become more confident and predominant on her recordings; her already rising star has risen even further in its ascendancy. Songs like 'Don't like me', which she describes as a "lighter shade of darker vein", 'Ten Year Night' (about her relationship with her husband) and the acerbic 'End of the day' reflect her talent in integrating what appear familiar hooks with intelligent and perceptive lyrics.



She establishes a close rapport with her audience and there can't be many better than the one at Westhoughton, injecting gentle deprecating humour that explores the understanding of a common language that has evolved in different tangents either side of the Atlantic. She also likes to throw in the odd number written by her father – a mathematician who writes songs. This time an antidote to the slushy sentiments of 'The Alphabet Song' ('A' your adorable etc. becomes somewhat less than flattering!).

Undoubtedly the highlight of the evening was Lucy's performance of a new song that was written in the horrific aftermath of September 11th. As an inhabitant of downtown Manhattan, she witnessed at close hand the physical and emotional devastation brought about by the Twin Towers disaster. 'She still watches over Manhattan, she's still holding on to that torch of life' describes the symbolic hope provided by the Statute of Liberty. This song spells out of dangers of human over reaction to a tragedy of this nature, looking round for culprits to punish even if they weren't involved in the perpetration. She highlights the image of a taxi driver who was beaten up in the aftermath because he looked like a 'foreigner'; his family became too frightened to go outdoors.

So, to the encore. By popular request, a Cry Cry Cry favourite. Written by Canadian Ron Sexsmith, 'Speaking with the angel' examines the state of innocence that babies are born with and how it changes with growing up and the influence of adults. The final song 'My name Joe, is another one of modern day plights – illegal immigrants who flee poverty and become economic migrants.

Lucy Kaplansky's songs have a subliminal quality about them as they seep their way into your musical consciousness. Most appropriate for a singer whose live performances are sublime and not to be missed.

Lewis Jones

MARY BLACK - Fairfield Halls, Croydon 22 October 2002

Well, I was always told to save the best to last. And this could be just the case when attending a concert by Irish balladeer Mary Black. Without the fanfare (if you'll pardon the pun) Mary followed her band on stage and with no introduction went into her first number of what turned out to be just over two hours of the most scintillating music you could hope to witness. This was a real tour de force with a backing band to die for. Long time collaborator and musical director Pat Crowley put his army of minstrels including ex Stockton's Wing guitarist Steve Cooney, James Blennerhassett on bass, Martin Ditcham on percussion and the dextrous lead guitar of Bill Shanley (excuse me if I have misspelled any names) through their paces. A more colourful wall of sound you could not wish to encounter particularly on the jazzy breaks introduced to Noel Brazil's 'Ellis Island'.

It is admirable to see a leading artist allowing her musicians to shine and boy, did they do her proud! With the subtle use of colour washes from her lighting crew, the audience were treated royally to what amounted to a 'best of...' selection of Mary's hits. The icing on the cake was the re-introduction of the folk song 'Annachie Gordon', which on its own would have been worth the price of admission. As well as the obligatory standing ovation, the crowd got up to dance during the bodhran driven 'Spanish Lady' which is something I haven't experienced at a Fairfield concert in a long while. What an excellent show - or, as our Irish cousins would have it - Slainté!

Pete Fyfe

SHOW OF HANDS - at the Brewery Arts Centre, Kendal, 1 November 2002.

There are few concerts as keenly anticipated as those given by Show of Hands, and so it proved once again as a sell out audience of 300 in the Malt Room of this popular Lakeland venue built themselves up for the opening song. That number was written in 1994 for a friend who went off to make his fame and fortune, but a year later was back selling insurance, 'Beat About the Bush', set Phil & Steve off to a rousing start.

Quattro & fiddle combined on, 'Long Dog', the tale of a poacher, giving way to, 'The Six O'clock Waltz, telling how Steve, in his student days worked as a theodolite man on the motorways, his calculations eventually determining how much Tarmac would be laid. Phil has always had a passion for the blues, which he ably demonstrated on the Big Bill Broonzy number, 'Leaving Blues. 'John Harrison's Hands', by Dick Gaughan & Brian McNeill, tells of the maker of a clock by which sailors could chart their course at sea, but nobody believed an ordinary working man could create such a device and so he never received his due accolade. A great story played on fiddle and guitar.

'Crazy Boy', one of the duo's most popular songs, was born out of a cancelled concert on the Avalon stage at Glastonbury in 1997, when the marquee was wrecked by severe gales. The

story of four Irish brothers, who returned to their home country after many years to find out where their parents came from, is told in 'The Roaring Water Bay'. The first half finished in style; during a tour of India in 1997, the boys met a Muslim on a late night train. It was the first time he'd been back to India for fifty years, since the country's partition, and gave them the inspiration to write, 'The Train', and then when they encountered an empty club in Agra, they put it together with the Irish song, 'Black Waterside' and the Scottish tune, 'Soldiers Joy', in a jam session.



One of Steve's compositions opened the second set, 'Come By', is a song about hill farming, which has become a firm favourite with fans of the John Wright Band. Learned after a meeting with the much-missed Hoyt Axton, and the late fiddle master, John Hartford, Phil really excels on, 'The Blind Fiddler'. Steve then performed a new song, the ballad, 'Smile'. The story that is told in, 'Santiago', was brought into stark contrast when the Chilean exiles displaced from their roots and living in London, protested against the regime back home, during General Pinochet's arrest. Great contrast between the mandocello and guitar is a feature of, 'Be Lucky', Show of Hands ten-year plan for overnight success, make friends or make money. A favourite with audiences everywhere is, 'Crow in the Cradle', which features Phil on his concertina dating back to 1898.

Fiddle and Guitar again combined on another new song, 'Country Life'. Steve then sang, 'The Setting', with Phil prominent on the lovely Irish song, 'Mary of Dungloe'. As the Cornish tin mining declined, with it went their unique language as they were forced to seek alternative employment. 'Cousin Jack', tells the story of that demise. The ghost story of, 'Widdecombe Fair', was given a fresh and unusual treatment by Steve, who went out acoustically amongst the audience for the encore, which was followed finally by, 'Are We Alright'.

I've been to many Show of Hands concerts down the years and can honestly say I haven't seen a bad one. This evening was no exception, with Phil & Steve always able to balance a programme of audience favourites whilst introducing new material. This was the beginning of the second month of a two and a half month long tour, but you would think it was the first night due to their enthusiasm, professionalism and a real belief in everything they do. I can pay them no higher compliment.

David Jones

LUNCHTIME LEGENDS AT THE FALSTAFF, SOUTHPORT on 29 November 2002

What do you get from a group consisting of three Bothy Folk Club residents and the accordion player from Strawhead? Rock & roll is the surprising answer. The Legends began on the fringe of Whitby Folk Week in 1992 as a one-off jam session that has become an annual event with celebrity opening acts such as John Kirkpatrick, Pete Morton, Janet Russell, Steve Tilston and Maggie Boyle to name a few. The band consists of Alison Younger (vocals), inexplicably referred to as "Candy Rell, a very sweet singer" throughout the night, Chris Harvey (accordion, keyboards), Clive Pownceby (drums) and Nev. Grundy (vocals, acoustic guitar).

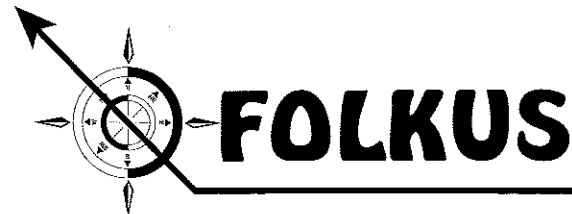
On this occasion, they were playing the Falstaff in Southport to raise money for kidney research. Opening with Be Bop A Lula, the Legends seemed to take a song or two before getting fully into their stride but once they did it was party time for the rest of the evening. The Legends' music is rock & roll in its broadest sense and includes songs by Elvis Presley, Gene Vincent, and Buddy Holly alongside others from Gerry and the Pacemakers, Dusty Springfield, The Kings and the Drifters. "Ferry Cross the Mersey" takes on a new dimension when played in a West Coast style and was for my money better for it.

With four albums under their belt, they have plenty of material to choose from, including the two Geoff Parry originals that were in the set: "You're Dreaming of Elvis" with its catchy chorus is about being married to an Elvis obsessive and "It's the Year 2000 (and the world needs to rock & roll)" with hints of Eddie Cochran. Candy led on a couple of songs: Sandy Posey's "The Single Girl", jokingly described by Nev as a feminist anthem, and "Denis", played in full-tilt Blondie fashion. She also sang with Nev on others such as "The First Cut is the Deepest", their voices locking well together. These songs are so far removed from what her alter ego is renowned for, Scots ballads and being a member of First Principles, that they further enhance her reputation for talented versatility.

Nev introduced "Teenager In Love" by saying that he wanted to sing it as often as possible before it became inaccurate, eliciting precisely the response you'd expect from an audience that knew better. "Sorrow", "Blue Suede Shoes" and "Matchbox" followed; a song that was intriguingly described as being collected from a Yorkshire Tea farmer turned out to be "Heartbeat". Although Nev's vocal style is more Billy J. Kramer than Little Richard, he still handles the rockers with conviction. With Chris' imaginative accordion and keyboard arrangements creating and enhancing the mood and Clive's impressive and energetic drumming, there is no doubt this group means to rock. The instrumental break in Da Doo Ron Ron was pure Van Halen. The second set opened with a fast version of Richard Thompson's "I Want To See The Bright Lights Tonight" showing a well-known song in a completely new light.

The Legends do not attempt to recreate the sound of the originals but put their own stamp on some very disparate material. Playing on folk instruments and employing the folk ethos of the importance of the vocal, they have a distinctive sound of their own that gives a different perspective on the classic 50s and 60s songs that we all grew up with. They clearly enjoy what they are doing and that enthusiasm infects the audience. To the final numbers then: "Hi Ho Silver Lining" which had dozens on their feet waving hands in the air and joining in, no doubt remembering those handbags in 70s discos, leading into "You're Sixteen". And that was it: the bar was shut, the staff waiting patiently to clear up and everyone leaving in a cheerful mood.

Nev has said privately that he believes that in time this material



The Folk Arts Network of the North West

FOLKUS SPRING PROGRAMME OF EVENTS TO DATE

15TH FEBRUARY

The Platform, Morecambe. Choice of workshops on Fiddle, Guitar, Penny Whistle, Melodeon, Bodhran.

22ND FEBRUARY

St. Wilfreds Terrace Members Club, St. Wilfreds Terrace, **Longridge.**

Workshops Fiddle, Penny Whistle, Bodhran.

1ST MARCH ASIAN/ENGLISH

Cross over music workshop with Asif Ibal-Tabla, and Ali Zaidi - Sitar.

Bodhran, Penny Whistle Guitar & Fiddle. Bangor Street Community Centre, Blackburn. Date to be confirmed

SATURDAY 8TH MARCH

Eccleston Heritage Day. Eccleston County Primary School.

Folkus will be staging workshops on Fiddle, Bodhran (Irish Drum) Guitar, Penny Whistle.

In partnership with The Green Centre, Countryside Agency and Alex Fisher who will be running open clog dancing sessions during the day. The day will end with a free Ceilidh. Music by Striding Edge.

Info: Tel 01257 452088

29TH MARCH

Castlefields Community Centre, Castlefields, Runcorn

Choice of workshops Fiddle, Guitar, Melodeon, Penny Whistle, Bodhran

SATURDAY 5TH APRIL

In partnership with Carlisle City Council, Folkus will be staging workshops on Fiddle, Bodhran (Irish Drum) Guitar, Penny Whistle.

Tullie House Castle Street Carlisle Box Office 01228 534 664

SUNDAY 6TH APRIL

Chris Coe will be holding a voice workshop for the Waddow **Singing Circle** at Waddow Hall Clitheroe.

FRIDAY 16TH MAY. 8PM

In partnership with the **Spot on Rural Touring Network**, Folkus is supporting the appearance of The Ukulele Orchestra of Gt. Britain in Melling Village Hall, Melling Carnforth. Tickets £6. Info Tel 015242 - 21233

Folkus is supporting the **Eaves Green Community Centre** workshops in Chorley.

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For details contact Angie Bladen Tel: 01257 263678

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will be as acceptable in folk clubs as music hall is now, and for much the same reasons. That remains to be seen; the Lunchtime Legends may plough a lonely furrow on the fringes of the folk scene, but it is certainly a cheerful one where a lot of fun is to be had.

Dave Newton

STEELEYE SPAN - Southport Theatre, 7 December 2002.

Four years after her final concert with the band, which I witnessed at the Albert Halls in Bolton, Maddy Prior returned in triumph with Steeleye Span on their current tour. The line-up also welcomed back - after a seventeen year gap - bass player, Rick Kemp alongside regulars, Peter Knight, on fiddle, and Liam Gonockey (he of the plaited beard) on drums. It also introduced Preston based guitar genius, Ken Nicol, in place of Bob Johnson, whilst Rick and Maddy's daughter, Rose Kemp, joined the band to sing on a number of the songs.

The one thing about the band's loyal fans - of which I'm one - is that they enjoy joining in with the songs and they were given plenty of opportunity as hit followed hit. The timeless tale of 'Black Jack Davey' started proceedings. Why are we attracted to things we know we should not do and people we know are unsuitable? Maddy was undoubtedly in fine voice. 'Sir James the Rose', he of Loch Lagan, provided Ken with his vocal debut with Span on 'home turf', it proved a triumph.

One of my all time favourite numbers, 'One Misty Moisty Morning', followed. Picture the rural idyll of a young man watching a young girl out milking. Great instrumental work marked this song outstanding. The legendary Bert Lloyd put together this, another rural song, a deeply sensual, but not at all innocent lyric, deftly matched to a fascinating tune. Again, Maddy excels. Another Bert Lloyd collation, an early attempt at linking songs and ideas, boy falls in love with girl, father disappointed at the union, an age old story in, 'The Weaver and the Factory Maid'.

Daughter joined dad on stage with Rick leading on 'John Barleycorn', a gory and sadistic story, metaphorically speaking. If you took it literally, you'd never touch beer again. Ken's outstanding guitar solo allied to Peter's pizzicato fiddle give the song great depth. 'The Hard Times of Old England', were just after the Napoleonic Wars and the start of Victoria's reign. The government and its economic policies appeared to be working against the man in the street - no change there then.

Ken & Maddy shared the vocals at the start of the second half on 'King Henry', which tells of one of the most horrifying ghosts in Ballad literature. From the singing of Irish traveller, Mary Doran, came 'When I Was on Horseback', a young soldier is dying, not from the wounds of war, but the wounds of love. Put quite simply, a song that continues to evolve, 'The Blackleg Miner', is all about a slice of social history.

Peter wrote, 'Let Her Go Down'. One of Span's songs with a rare contemporary feel, it reflects the dangers of the sea and how quickly the weather can change without warning. 'Long Lankin' was an unsavoury character, unless you like your cheese strong, a sort of bogeyman who children were threatened with by their parents. Rose re-joined Maddy on stage for the 'Two Magicians', a tale of magic and witches, and the ability to shapeshift which was fundamental to all witches, for how else would they achieve their hidden work?

Another all time favourite of the fans is, 'Cam Ye O'er Frae France', which Maddy performs superbly, an early Jacobite song from the doomed rebellion. It tells of King George II and his mistress, whom the Scots detested. Based on a ballad in English literature, 'Thomas the Rhymer', was the final song of the

evening, legend has it that Thomas was sent back to earth from Eilfland by the queen and is expected to come back to earth at some time in the future - a romantic tale.

One thing is certain at a Span concert - as certain as death and taxes - it's never over until they've sung, 'All Around My Hat', which, in its time, was an unlikely Number 1 hit for the band. It really does sing itself; it's a combination of two songs and makes a complete nonsense of each. Maddy and Rose sang alternate verses. To set the seal on the evening there followed some fiddle gymnastics from Peter and dancing around the auditorium from Maddy sent us away singing. In inimitable style, the band stood in a line and belted out 'Gaudete'. Truly a folk song with the spirit of rock.

I've been to a Span concert on every tour since their inception and they never disappoint. Their enthusiasm remains undiminished, while musically and vocally the edge to their performance is still strong and you get the feeling, that like their songs, they'll go on forever.

David Jones

ENGLISH ROOTS TOUR at Southport Arts Centre, 7 December 2002

It never rains but it pours: two major folk gigs in one night in Southport. Steeleye Span at the Southport Theatre and the English Roots tour at the Arts Centre. The dilemma - which to go and see? There is more chance that Steeleye will come again than the English Roots, so that's what made up my mind.

English Roots, arranged by Folkworks, was Eliza and Martin Carthy, Tim Van Eyken, Robert Harbron, Norma Waterson, Chris Wood, and Dog Rose Morris. The show was a get together of some of the finest players in this country, both young and slightly older. Each artist is excellent in their own right and could have filled an evening on their own, so it was bound to be a good show. Each member took the lead on various songs, some standouts being 'Sheffield Part', 'Bay of Biscay', 'Servants Arise', and 'T for Thomas'.

Martin Carthy gave us a great guitar solo, and also played for Dog Rose Morris, Those boys can leap. It's great to see some English Dancing taken off the streets and into a concert performance. As with any concert of this type - with so many artists - there is never enough time for all the songs and tunes you might want to hear. Nevertheless, this was a great concert and we look forward to more of the same type of events at the Southport Arts Centre.

Pete Rimmer

BETH NIELSEN CHAPMAN at Telford's Warehouse, Chester, 9 December 2003

I first heard Beth Nielsen Chapman on Mike Harding's Radio 2 programme a while back. If I hadn't been driving up the M6 at the time, I would definitely have pulled over to listen to her sing "No-one Knows But You" - a deeply sad but beautiful song with immediate appeal on first hearing. A capacity audience (only about 150 people) in the intimate setting of Telford's Warehouse was treated to Beth delivering this song, solo with just her own piano accompaniment, as one of several encores to a marvellous evening of songs.

For most of her two lengthy sets, Beth was accompanied effectively by Will Kimbrough, mainly on electric guitar as well as backing vocals. (From my front row seat, he would have benefited from being a bit higher in the mix.) Will opened proceedings with a solo set of his own songs. He is an accomplished singer/songwriter in the country/rock idiom and a

respected Nashville sideman. His style is wide-ranging, from his muscular opener "A Piece of Work" to a gentle song about his family – inspired by the imminent birth of a second daughter. He has his own album out, titled "Home Away".

Beth Nielsen Chapman has become better known in the UK courtesy of Terry Wogan, who has been featuring some of her tracks on his radio show – a fact gratefully acknowledged by Beth during her performance. It's perhaps also reasonably well known that the background to her career over the last decade or so includes the loss of her husband to cancer and her own recovery from cancer relatively recently. She recounted how she wrote her best-known song "Sand and Water" while still traumatised after her husband's death and with no plans to restart her musical career. She was persuaded by friends that the song deserved to be heard and eventually got back to recording and touring. A further boost for Beth was Elton John's choice of "Sand and Water" to sing at his concerts in memory of Princess Diana and Gianni Versace.



Beth's show at Chester demonstrated clearly that despite, or perhaps because of, her personal setbacks, she regards songwriting and performing both as a healing process for herself and as a way to reach other people. Her songs are by turns emotional and uplifting and she can handle heartfelt songs, such as those already mentioned, as well as upbeat numbers like "Happy Girl", with equal effect. Her audience rapport is first class. While being very open about the situation behind many of her songs, she can also strike a chord with down-to-earth comments like "this is the song that put my son through college". She was happy to respond to several song requests from the audience.

Beth's voice is gorgeous and her guitar and piano accompaniments are both tasteful and skilful; indeed, with Will Kimbrough's excellent and restrained support, I personally didn't feel she needed the drum machine, which she occasionally used. Her songs defy categorisation (along with those of many writers in the so-called "folk" and "country" genres) but the sample we heard at Chester proves that she is in the top flight of contemporary writers and performers.

Beth's latest album "Deeper Still" is now available but her brief UK tour is complete - look out for the next one and book early!
Clive Leyland

FESTIVAL & EVENT REVIEWS



GRADELY LANCASHIRE - Lancaster Castle, Shire Hall, 27 November 2002.

Derek Stanton has been around the folk scene for more years than he cares to remember and it was his drive and enthusiasm that saw 'Gradely Lancashire' grow from an idea into a fully fledged show. As chairman of the Lancashire Dialect Society, his writing, which at times proves hilarious, helps to keep the tradition alive.

Derek has gathered a number of well-respected figures from the folk world together and their unity provides an evening of real quality song and verse. The narrator for the evening is broadcaster Judy Merry, a freelance broadcaster and television presenter, who I first met over 20 years ago at the BBC Radio Lancashire. Her clear, concise tones ensure the audience are able to follow the proceedings perfectly.

Stone the Crows Border Morris team performed twice during the evening, firstly a mediaeval scene and later in the proceedings a wrecking scene. Ron White set the tone for the evening playing, 'My Lagan Love', beautifully on the fiddle. Rob Malaney, Nick Caffrey and George Critchley make up Th' Antique Roadshow and opened their account for the evening with, 'Who Liveth So Merry'. Derek treated us to the first of many hilarious anecdotes, before former Valley Folk member, Sheila Hartey sang the emotive, 'Lord of the Dance', unaccompanied. A clear favourite with the audience of over 100 people was Bread & Fishes, performed by the Alan Bell Band. Derek read the poem, 'Crime Lake Boggart', to great effect, Roger Barnes then joined Derek on concertina to play and sing, 'Old Pendle'.

As well as playing together, the members of Th' Antiques Roadshow are performers in their own right and to that end George Critchley sang, 'Stonewalling', superbly. 'Windmills', from the Alan Bell Band, gave way to another fiddle solo from Ron White, 'Lark in the Clear Air'.

Another integral part of the evening was two spots from the celebrated, Preston based, Mary Baker Irish Dance Troupe, with the four girls and one boy going through their paces with great aplomb. Other first half highlights were Derek's reading of, 'Drift From the Land'. Whilst Rob Malaney sang his own composition, 'Breathe With Me'. 'Four Loom Weaver' and the 'Dandy Factory' were well executed by Nick Caffrey. Roger Barnes accompanied himself on guitar for, 'Peterloo', whilst Derek Stanton brought the first half to its climax with the poem, 'Bonny Brid'.

Prior to the evening getting under way and again at the interval, the audience were treated to the delights of the Lostock Hall Silver Prize Band, they played amongst many other tunes, 'One Moment in Time', 'Amazing Grace', and a selection from the musical, 'Chitty Chitty Bang Bang'. An early highlight of the second half was Sheila Hartey singing, 'Alice White', whilst, 'Fair Stood the Wind' and 'Jacinta' added a nautical touch to the evening, from Alan Bell. The early morning trek to work down the mine is the subject of 'Coal Hole Cavalry', from Derek & Roger.

Th' Antiques then sang two songs of great contrast, 'Ellen Vannin' and 'Soldiers of the King'. Alan Bell performed one of my favourite

songs, 'Letters From Wilfred', about the poet Wilfred Owen, who made a brief sojourn to Fleetwood during the First World War. No show about Lancashire would be complete without the 'Lancashire Lads', who went off to war followed by Rob singing, 'Goodbye Working Class'. The raid on the Sabden Treacle Mines was written and performed by Derek. The evening came to its close with a big sing that included such favourites as 'Wild Rover', the children's medley, 'Early in the Morning', 'Dirty Old Town' and finally 'Lancashire Mon'.

Lancashire certainly played its part being the heartland of the industrial revolution. It was the spiritual home of such visionaries as Miles Standish a Puritan and James Fox, founder of the Quakers. It has great historic interest through Henry V1 and the War of the Roses, not to mention entertainers of the calibre of, George Formby, Gracie Fields and Stan Laurel. It was also a place of enormous sacrifice in war, with amongst many others the celebrated Accrington Pals giving their lives. On the darker side was the trial of the Lancashire Witches.

Gradely Lancashire celebrates our great county in word and song, its triumphs and failures, it's very fabric and humour all interwoven with a dialect that must not be allowed to die. Derek Stanton deserves great praise for the detail present in the show and his commitment to preserving our history. How fitting, therefore, that it was performed on November 27th, which just happens to be designated Lancashire Day.

David Jones

HOOSE AGAINST HOOSE! – HAXTEY WOOD EVENT 2003

We were to return from Ely on January 6th, the Twelfth Day after Christmas. According to the Julian calendar, this is Old Christmas Day and it obstinately remains the occasion of a number of traditional events. So, we set off home via Haxey in north Lincolnshire, home of the Haxey Hood game. This is one of the surviving games of mob football in which one half of the town opposes the other. The ball in this case is the hood; a length of rope encased in leather, and the game has a romantic story linked to it, dating back to the 13th century. Lady de Mowbray, the wife of the Lord of the Manor in neighbouring Epworth, was out riding when the wind blew off her hood. Thirteen farm workers gave chase, but the one who caught it was too shy to return it to Lady de Mowbray. She declared that the man who returned the hood would be a lord, but the other would be a fool. The thirteen Boggins commemorate this event every year.



We arrived at the Kings Arms at lunchtime. Above the bar, hung two red ribbons to hold the hood should it arrive there. The pub itself was stripped bare – the carpet was covered in hardboard and the seats in black polythene - to accommodate the muddy players after the game. Nevertheless, the bar was heaving and there was a great sense of excitement in the air. The Boggins

arrived shortly, the Lord of the Hood and Chief Boggin smartly dressed in red hunting jackets and top hats. The Fool wore patched clothing and his face was blackened, while the remaining Boggins wore red jerseys. The Lord waved his willow wand of office and carried the leather hood. A band of photographers awaited them at the Butter Cross, where they posed before leaving for the next pub, the Loco.



The Loco is a modern conversion from a Co-op store. From a wall, the front end of a steam engine protrudes and amongst the decorations is an old willow wand from a past game. The Loco also boasts a new Indian restaurant and the restaurant manager looked on with a mixture of interest and apprehension. The three songs associated with the game - John Barleycorn, Drink Old England Dry and Farmer's Boy - were loudly sung, and a final round of rum was taken before moving on to the Duke William. The Fool tried to escape before the next act, Smoking the Fool. He ran up the road chased by the eminent folk authority Doc Rowe with his video camera. He was caught and dragged to the mounting block in front of the Church to make his welcome speech to the large crowd. The ceremonial fire behind him should have just smouldered but it burst into flames, setting his jacket alight. This year the fool was lightly flambéed!

The procession proceeded up Haxey Hill to the Hood Field. Twelve dummy hoods made of sacking were thrown for children to chase – there was a prize of a pound if they could escape the Boggins. Each hood was accompanied by the Haxey Hood chant – Hoose against Hoose, Toon against Toon. If a man meets a man, knock 'im doon but don't hurt him! Fifty or so men gathered to make up the sway. "Have a good hood", they wished one another as they shook hands. The chant was repeated and the leather hood was thrown to begin the game. The players compressed into a tight scrum, pushing towards Haxey centre or Westwoodside. The sway lurched erratically in one direction or another before collapsing in a heap, when the Lord would raise his wand to stop play. Progress was very slow - after an hour, it had only moved ten yards! The light was fading and a cold wind blew over the exposed hilltop, bringing occasional flakes of snow. Above the horizon, the Red Arrows traced their patterns in the sky. The only concession to the twenty-first century proved welcome, a trailer selling burgers and chips. It seemed that the game was going to be a long one, and we reluctantly returned to the car. As we walked along Church Street, a van screeched to a halt and the passenger door opened. "Where's th'ood?" the driver demanded. "Th'ood's still on th'ill!" I replied. "Is it?" he said, "I thought it would've finished long ago." He drove off and left us feeling just like locals.

News flash - The sway first made progress towards Westwoodside, but then fortunes turned and the sway arrived in Haxey. It passed the Duke William and seemed to be heading for the Kings Arms. Abruptly, it again changed direction and

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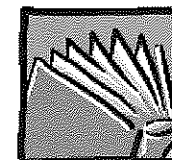


returned to the Duke William, where the landlord proudly received the hood to hang over his bar for the next twelve months.

Nearer to home, during Easter week, a similar mob game takes place in Workington between the Uppies and the Downies. One of the balls is on display in the National Football Museum in Preston. The game is the subject of a song on Maddy Prior's recent CD Arthur the King. Band member Troy Donockley grew up in Workington and wrote Hail the Ball with Maddy. I would be interested to know if there is any legend or ceremony attached to this game.

Henry Peacock

**JOHN'S
DIARY CHAT**



Hello everyone. Well it seems a long time now since Christmas and the New Year. I hope you had a good time. The incessant barrage of furniture adverts on telly has diminished - at last. Garden crocuses and daffs are raising their beautiful heads and before long we will all be enjoying the wonderful world of folk music in warmer temperatures.

The centre pages this time include many interesting names, such as Julie Felix, Finbar Fury, Dougie MacLean, Tommy Emmanuel, Show of Hands, Lindisfarne, Maddy Prior and many more. I hope you will find this column useful when planning your diaries for the forthcoming quarter.

I am delighted to welcome two new clubs to membership of the Federation - they are.

"Folk at the Wheatsheaf" and **"Walshaw Folk Club"**.

You may remember that **Cockermouth Folk Club** closed last May. As promised, Terry Haworth got back to me to report that for some months now his new club at The Wheatsheaf, Embleton, has been running very successfully. The venue is located between Cockermouth and Keswick and full-house signs have had to be posted on some nights. With guests such as James Keelaghan, Bernard Wrigley, Mike Silver and Jez Lowe, it is no wonder. The room holds about 50 people so Terry strongly advises that tickets are booked in advance for guest nights. The club meets on the 1st and 3rd Thursday of each month and the residents are 'The Occasional Three'. You can contact Terry on 01900-604765 or email terryh@collsarms.freeseve.co.uk and the club website address is www.collsarms.freeseve.co.uk

Walshaw Folk Club meets on the 2nd and 4th Sundays at Walshaw Sports Club, Sycamore Road, Tottington, Bury at 8-30pm. Initially, each night will be a singers' evening but look out for a special concert featuring James Keelaghan and Hugh McMillan at Embleton Village Hall on Wednesday 28th May starting at 8-15pm. Frank Brough is the organiser (no not he of 'Grandstand' fame - there was no 'r' in his surname). Anyway, Frank can be contacted on 01204-413909 or email at frankbrough@fsmail.net A hearty welcome Frank and welcome back Terry and Co.

Regretfully, as two new members join, two have left the Federation. They are - Ruthin and Second Friday.

Following their sterling efforts at the **Railway FC**, Lymm, Don and Heather Davies have stood down as organisers and as part

of the residency. The pleasures of retirement beckon. But there is no doubt that the club will continue to flourish in the safe hands of Stewart Lever, the new organiser. You can contact Stewart on 01925-264660, mobile no.07919-270916 or by email at stewart_lever@yahoo.co.uk

Roger Parker at **Folk at the Manor** advises a change in their residency. Tansky have been replaced by a new name Phil McGinity.

David Ryan at **Fleetwood FC** informs me that The Steamer will be refurbished sometime during the first half of the year. The club will move to a temporary venue when the Steamer closes. Anyone travelling a distance to the club should ring David beforehand on 01253-876351.

Joe Ryan at **Maghull FC** reports that the club has resumed at its normal venue Maghull Community Association, Green Lane, following a period of refurbishment. The club celebrates its 21st birthday in April. Upcoming guests are presently not confirmed for the months of March, April and May. Give Joe a ring on 0151-531-9273 to find out more.

Northwich FC are celebrating their 26th birthday night on Friday 14th March with a visit from Bernard Wrigley - laughter all the way. Will they be able to blow the candles out on their cake I wonder? This club also has singers' night venue changes. They are 28th February (fronted by Fiona and Dave), 11th April and 23rd May at the Davenham Players Theatre. On the 18th April, the venue will be the Hanging Gate, Weaverham.

Normally a singers club, it is interesting to see that the **Everyman FC** at Hope Street, Liverpool will have a guest artiste - Bryan Bowers from across 'the pond'. Christine Jones informs me that Bryan is a singer/songwriter/story teller and a master of the autoharp.

On a Celtic theme, **Southport Arts Centre** has Cara Dillon and the 7 piece band Danu booked on consecutive Fridays, i.e. Cara appears on the 30th May and Danu on 6th June. Danu won the BBC2 Young Folk Band Performers award in 2001 and have been very active in USA and Canada.

Westhoughton's normal season will be brought to a close with two concerts by that wonderful Irish singer, Sean Keane. Dates for your diary are Friday 25th and Saturday 26th April. As is often the case at Westhoughton admission is by ticket only. Other such ticket-only concerts are on 14th March (The Animals - yes the real thing), 28th March (Lindisfarne) and September 19th (Eric Bogle). Pat tells me that tickets are also available for the nights of May 30th (James Keelaghan) and June 6th (Chris and Kellie White). You can contact Pat on 01257-230508.

Another club that is drawing plenty of customers presently is **Broken Token**. Our very own editor Ken Bladen recommends that you get your tickets in advance if you can, as the club is generally quite full every month. Ken's number is - 01257-263678.

On Wednesday 14th May, if you fancy folk music for lunch, why not call in at **The Platform** (Morecambe) for 12-45pm, when Scold's Bridle will be 'on the menu'. Free admission - can't be bad. If top class guitar work is your forte, why not try a visit to the same venue on Saturday 12th April when Bert Jansch appears.

Pauline Dowsett at **Leigh FC** has organised a charity concert entitled "Joe's Night" which will take place on Saturday 22nd March at St Joseph's Hall, Chapel Street, Leigh. The artistes performing will be Calico, Pennygate, Woodend and the Bram

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Taylor Band (Nebula). Joe Roberts was a founder member of Calico. The cause is in aid of the Wigan and Leigh Hospice and cancer research.

Another fundraising night will take place on Saturday 31st May, organised by Ali O'Brien and Co. of **SAFRA FC**. I must say I am delighted to see Keith Donnelly performing in the region as I have only ever seen him when I have visited the Midlands. A night of immense hilarity is guaranteed as Keith teams up with His Worship and the Pig at Greenfield Conservative Club, Chew Valley Road, Greenfield, Oldham. The fun and frolics commence at 8-00pm and the contact number is 01457-870391. Be prepared to ache with laughter with this line-up.

At the **Mr Kite Benefits** concert on 16th May, at St Bede's Club, Chorley, Carol Laula will support Eliza Gilkyson.

On Saturday 26th April, folk icon Julie Felix pays a rare visit to the region and will appear at the **Bluecoats Art Centre** in Liverpool city centre.

Open Door FC are presenting their fourth "Extravaganza" - another two day affair on Saturday 22nd and Sunday 23rd March with the principal artistes being Marie Little, Tony Gibbons, Jon Boden & John Spiers on the 22nd and Harvey Andrews, Bob Fox, Brian Peters & Gordon Tyrall on the 23rd.

Porkies FC cannot wait for Easter again as that weekend will signal three days of high quality music, song and dance at the **Poynton Folk Festival**. Easter 2002 saw the return of this excellent festival. "Who is appearing?" I hear you shout. Well the principal artistes will be, Jez Lowe and the Bad Pennies, Johnny Silvo, Cath Mundy and Jay Turner on the 18th April. Lindisfarne, Harvey Andrews, Sad Pig, Gentleman Soldier, on the 19th. John Wright, Paul Millns, Prelude and again Sad Pig on the 20th.

Pete Rimmer, a resident at **The Bothy** has notified me of two events, which were too late for the centre pages. They are - a barn dance featuring Gallimaufry at St John's Hall, Wright Street, Southport on Friday 7th March commencing at 8pm. The same band will also appear at The Bothy's usual venue, the Blundell Arms, Birkdale on Monday 17th March. Pete can be contacted on 07973-623210 or email at pete@rimmer6.fsnet.co.uk

Still at **The Bothy** - On 16th March, the singer's night will be hosted by Ray and Maire Rooney (what a wonderful surname!!) and friends.

You can also catch Blazin' Fiddles at **Southport Arts Centre** on 10th May The band includes Catriona MacDonald, a winner in 1991 of the Folk Tradition Award and Ian McFarlane, who often stands in when Ally Bain is unable to perform with 'Boys of the Lough'. Can't be bad hey?

If you are in Accrington and Oswaldtwistle during Friday 16th to Sunday 18th May why not get involved with the **6th Lancashire Clog and Folk Festival**. Further information can be obtained on 01254-380293. If you are into poetry and storytelling, you may be interested to know that at 2-30pm on 12th, 19th and 26th March at the **Brewery Arts Centre**, Kendal, Philip Edwards (formerly Professor of English Literature at Trinity College, Dublin) will lecture on the very special quality of Irish poetry and storytelling in the 20th century - contact number is 01539-725133.

Finally, wearing my secretary's hat - the committee are always on the look out for other clubs to gain the benefits of being part of the North West Federation of Folk Clubs. So if you know of any clubs who you feel should be members of the Federation please let me know, or even better, entice the organiser to contact

myself or Kath Holden our membership secretary and we will do the rest.

I am delighted to add that at the last minute another venue has joined the Federation. It is "**Rattan and Rush**". Penny and Paul run this venue which is a restaurant located at Market Street, Kirby Stephen, Cumbria. It is known as "The Acoustic Tearoom" and features mainly folk and blues artistes on a monthly basis. The maximum capacity is about 60 people and in similar fashion to Jonkers Restaurant at Llangollen (a former member), it is a 'dine then watch' concert venue. It is extremely popular, in fact as I write Helen Watson is booked for 15th February and the place is already sold out. Cost includes a meal and ranges between £15 to £19 per person. You must be in place by 7-45pm for dining and the folk/blues entertainment commences at 9-30pm. If you are interested in taking part you must reserve your seats in advance. Contact details are: -tel.no. 017683-72123 fax.no. 017683-72132 email. acoustictearoom@aolroom Artistes booked for March, April and May are:- 15th March Adrain Byron Burns (blues); 12th April Paul Tiernan; 10th May Lee Collinson; 24th May Ken Nicol.

Well for now, I think that's enough 'meat on the bones' so have a wonderful Spring season. I look forward to speaking to you again in June, the next magazine edition.

Cheers.

John Owen

ARTICLES



BBC FOUR SHOWED A COMPLETE NIGHT OF FOLK/ROOTS MUSIC LAST NIGHT...

One of the recently launched BBC digital free to air channels recently showed an evening of folk/roots music. The schedule started at 7 p.m. with highlights of the 2002 Cambridge Folk Festival presented by Mark Radcliffe and Eliza Carthy and featuring Iris De Ment, John Prine, the late Joe Strummer, Cara Dillon, and the Be Good Tanyas. This was followed two hours later by Martin Carthy And Friends, a unique concert from Islington's Union Chapel, exploring many of the songs and partnerships that have made Martin Carthy the touchstone of the English traditional folk scene for forty years.

In Christy Moore Uncovered, the legendary Irish performer was joined by his 'ultimate band members', Donal Lunny and Declan Sinnott, to interact, create and have fun, performing his best work and gives insights into his music. Down From The Mountain, Storyville is an account of the concert, backstage preparations and rehearsals of American roots folk music featured in the Coen Brothers' film Oh Brother, Where Art Thou? The evening concluded with Nick Drake: A Skin Too Few about one of rock's most tragically romantic figures. He died in 1974 at 26. The testimonies in this film describe an artist of integrity who symbolises the destructive effect of loneliness.

BBC Four's listings are at www.bbc.co.uk/bbcfour/listings/ - note the many genres of music catered for (Last night was not the first showing of The Cambridge Folk Festival. I'm sure that it will be on again in the next few weeks). If enough people use the feedback - www.bbc.co.uk/feedback/, and say how much they enjoyed the Folk Music, then I'm sure that the 'powers that beeb'

will sit up and listen. After all, it is paid for by public subscription. (Maybe people who didn't see it could say that they would be interested in accessing Freeview if there was more Folk music in the pipeline)

BBC FOUR is available on freeview http://www.bbc.co.uk/digital/get_aerial.shtml - you don't need a dish - My PACE adapter was £89:00 at Comet. Comet tried to sell me an aerial upgrade for £100:00 - I decided to try my existing aerial first - I got pictures - but they kept breaking up - I phoned my local aerial installer (yellow pages) he offered to adjust my existing aerial for £15:00 or fit a brand new one for £35:00 - I chose the latter. The pictures are fine now.

Graham Dixon

PEL PETITION

Tom and Barbara Brown tell us that the creators of the none in a bar Licensing Bill are stuck in the 18th-century. The Bill is constructed as if 21st century safety, noise and crime and disorder legislation had never happened. The maximum penalty of a £20,000 fine and six months in prison for an unlicensed performance of live music is greater than for a serious breach of health and safety, or noise, legislation (which does not carry a potential custodial sentence). This was one reason why existing PEL legislation was rubbished in Parliament earlier this year as 'archaic and just plain daft.' But, unbelievably, the government has just confirmed that the penalty would continue to apply to carol singers:

"People singing carols in a supermarket or a railway station and so on would need to be covered by a premises licence or a temporary event notice." [Lord McIntosh, government whip, 1st Committee stage debate of the Licensing Bill, House of Lords, 12 December 2002]

Criminalising live music without a licence was an 18th century innovation. It was a crime and disorder measure, applying only to pubs in Westminster, at a time when there was no unified police force for London. Public safety and noise legislation was rudimentary or non-existent. The Bill is a gift to jobsworths. Rest assured local authorities will enforce 'none in a bar' if this Bill is passed without amendment. Licensees, and musicians, will be treated as criminals where there is no safety risk and no noise complaint.

Graham Dixon has recently set up a petition on the internet at www.musiclovers.ukart.com that allows people to register their protest against the proposed Entertainments License requirements, which threaten to kill off live music at grass roots level, i.e. pubs, clubs, parties, school concerts, churches etc.

The response has been ballistic. (Well over 63,000 - including a number of prominent musicians - had signed the petition by the end of January and that was rising by the thousand on a daily basis). Lots of information is available on the Post Comments/Observations link on the front page of the website.

If you have a mailing list please inform your members. If you haven't signed yet please do so now click on www.musiclovers.ukart.com and follow instructions. UNITED WE STAND DIVIDED WE FALL.

DAVE FARMILOE INSTRUMENTS -

Fritillary Acoustic Mandolin. Firstly, let me own up to the fact that I don't generally review instruments. It's not that I don't want to you understand, it's just that I've always felt there are people far more qualified than me to do so. So, although I might be able to write a totally unbiased review, we'll leave the real nitty-gritty

to the likes of Simon Mayor. If it's a generalisation and my reasons for liking an instrument that you're interested in then you've come to the right place.

Dave Farmiloe will undoubtedly make his mark among luthiers for his attention to detail on the necks of his instruments. In fact, I'd go so far as to say I haven't come across anyone better. Bearing in mind that I am already the proud owner of one of Dave's bouzouki's (along with Donal & Manus Lunny), I at least feel qualified enough to state that the neck is an all-important part of the construction as it is the most utilised part of any stringed instrument. In performance, my main requisite is a suitably smooth 'feel' allowing the hand to glide effortlessly up and down coupled with the correct depth for positioning the arch between the thumb and fingers. The width of the neck is also very important. Bearing in mind that in order to play tunes, (as opposed to chords) the requirements are very much a personal preference. The performance of intricate tune playing can be hindered if the width is too narrow (a feature of many 'country' style mandolins) making the fingers feel uncomfortable. As a preference, I like mine slightly wider (but not too wide) allowing room for the fingers to be placed on the fret board without the feeling of them being too close to each other. For comparisons, Stefan Sobel also employs a slightly wider neck on his mandolins.

For the anoraks out there, here's the tech spec. The wood used is flame maple and spruce with Brazilian rosewood fingerboard and bridge. It is fitted with a bone nut and saddle, nickel silver frets and Schaller tuners. The tailpiece is made of brass and suitable for loop or ball ended strings. Decorative features include edge purfling, herringbone pattern inlay ring. The tone of the instrument is not dissimilar to that of say a 'flat iron' (loud with a clear 'ringing' tone). Dave is a 'diamond geezer' who has tried hard not to compromise his years of technical experience whilst creating an instrument that is affordable and, above all a joy to play. In my mind, he's succeeded brilliantly.

Dola 5-String Electric Mandolin. I don't know what it is they put in the water in Bedfordshire but I'd like some. If it makes the creative juices flow this freely then those the other side of the Watford Gap are surely blessed. Dave Farmiloe for those of you who haven't been introduced already is (in my eyes) one of the finest luthiers to grace this planet. Never one for the tried and tested Dave has come up with another world-beater in his beautifully constructed Dola 5-string electric mandolin. OK, so once you get over the initial (pleasant) shock of the instrument shaped like a mini Fender Telecaster then you are only too willing to put it through its paces. This is one of those instruments that, once you've picked it up, you won't want to put it down (it seriously is that good). My initial thoughts were I'm not sure about the 5th string but trust me in this day of modern technical innovations (5 and even 6 string basses anyone?) what could be more fitting for such a powerful tool? Even if you don't ever use the fifth string, it doesn't interfere with the performance. When you first get to grips with it - and bearing in mind that I'm playing this unplugged at the moment - my initial thoughts are it sounds like the top end of a Telecaster. But, given the fact it has the same three pick-up system employed by Fender, the warmth of tone I'm looking for is produced by setting it to the neck pick-up. The neck as with any Farmiloe is superb allowing for comfortable positioning without being overly wide nestling naturally in the heel of the left hand. This enables you to run through tunes at blinding speeds and played through the amplifier and a 'box of tricks' such as Korg's wonderful Pandora PX4 effects unit then the true measure of the beast is revealed. A slow air performed on a 'proper' mandolin would require the skill of the performer to play just the requisite vibrato whereas with a little thought and subtlety, the sustain control can give as good (if not better) quality to the single string approach. I can see controversy coming from the purists as to whether or not the instrument is strictly a

mandolin but at the end of the day it's a question of how does it perform. Well, in my opinion it exceeds all expectations - in fact I'm going to buy one myself.

You can contact Dave on 01933 675757, E Mail: dave@djfarmiloe.co.uk or www.djfarmiloe.co.uk

Pete Fyfe

HIS WEBMASTER'S VOICE

www.folknorthwest.co.uk



"Harry Boardman? Who's he then? Something to do with folk music? Sorry - never heard of him."

This is the response I've had when I mention one of the pioneers of the folk music revival in the fifties and sixties. I imagine most people have heard of Ewan MacColl and A.L. Lloyd - two other giants of the revival but, when it comes to the revival of the Lancashire tradition, if it wasn't for Harry Boardman, then people like The Oldham Tinkers, Mike Harding, Gary and Vera Aspey, and others, probably wouldn't be around today. Harry opened one of the first folk clubs in the country (before they were called folk clubs) and was instrumental in putting together the LP "Deep Lancashire" in 1967/8. This was a phenomenal success and led to the follow-up LP, "Owdham Edge", a year or so later.

Before Deep Lancashire, Harry's recording debut came in 1965 with "New Voices" - an LP highlighting new singers. The other two artists on this LP were The Watsons (anybody know what happened to them?) and Maureen Craik.

Harry then recorded an LP called "Trans Pennine" with Dave Hillery. This LP highlighted Lancashire and Yorkshire songs, tunes and recitations. Harry then made a recording in his own right in 1973 called "A Lancashire Mon". All of these recordings were made by Topic. "Golden Stream", issued in 1978 on AK Records, is arguably his best work.

As far as Broadcasting goes, there was a series of programmes in 1973/4/5 called "Ballad of the North West" that Harry was involved in, along with other North West folk singers of the day - many of whom are still around. Each programme concentrated on a topic that was relevant to Lancashire, for example, Cotton, Coal, Canals, Witches, and Military life. These three series were broadcast only in the BBC North West area and I would be interested to hear from anyone who remembers them or appeared in them. Harry also wrote a couple of radio series called "Ballads of Occupation" and "Ballads of Britain" that were produced by Baz Barker and were broadcast on BBC Radio Manchester (as it was then) in the mid eighties.

More details of "Ballad of the North West" and other works of Harry Boardman can be found on the site: www.folknorthwest.co.uk/harry_boardman.htm.

If anybody can supply any other information or memories about Harry that I can share with you all then please email me on webmaster@folknorthwest.co.uk and I'll include it on the site. I've already had information and help from various sources including Alan Bell, Baz Barker, Pat Ryan, Bernard Wrigley, Harry Ogden, Joe Beard, Wilf Darlington, John Howarth and Mary Humphreys. Thanks to you all for your help and assistance.

Talking of websites, John Howarth has asked me to mention

that The Oldham Tinkers have come kicking and screaming (the Tinkers? kicking and screaming? Slow down boys - you'll have a corona) into the 21st century and have now got themselves a website that can be found at www.oldhamtinkers.com It's worth a look just for the photographs of some very young Tinkers with Harry Boardman! It also has details of the newly reissued Topic records of the Tinkers on CD and words and information to some of the songs. John informs me that it is their intention to publish the words to as many of their songs as possible on the site. This will be a welcome addition to the folk song resource available on the Internet. If you have a website and you want it putting on the links page please let me know.

The Song Search page on the site remains popular and I must take time to thank Henry Peacock who has done some sterling work recently in helping find songs and tunes that have remained elusive for a while. If you are looking for words to songs, please have a look through the lyrics sites on the links page or put your request on the site and we'll see what we can come up with. Please make sure that your email address is correct when you post requests. It's frustrating to find a set of words for someone only to find that an email is not delivered due to a misspelled address.

All suggestions for additions to the site are welcome as are any articles about your club or any other Folk North West member related articles.

Until next time - happy surfing

Mark Dowding Email: webmaster@folknorthwest.co.uk

LETTERS



Dear Ken,

On June 15th 2003, I will be 70 years old. Naturally, there will be a family party but I intend to further mark this milestone in my life by having a celebratory year. From then to June 15 2004, my aim is to fill the year with as many happy times as possible. I have some non-musical things planned, including the honeymoon that Elaine and I didn't have 45 years ago, but I would like to include some singing too.

A few years ago, I retired from full-time singing and that still holds, I'm not making a comeback, but in this special year I would like to have one more go-around the clubs and festivals. There are many old pals and friendly places that I've been missing since retirement. This would be a fine way to see them again, and maybe to see some new ones.

So, club and festival organisers, if I've ever played at your place, or even if I haven't, I'd love to come around again. I can still put a song across, and tell a tall tale or two. If you're interested, please contact me at 31 Carling Court, Haig Place, Cardiff, CF5 4PH. Phone 02920 657311, or e-mail reharris@ntlworld.com Remember the time-span, June 15th 2003 - June 15th 2004. This may well be my last go-around so I hope to hear from lots of you. Thanks in advance.

Roy Harris.

(Ed:- What a great idea, I hope that we will get many opportunities in the North West to meet up with Roy again)

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Dear Ken

You might have been told, that I'm going to be helping to run the
Railway Folk Club, Heatley, Lymm from January 2003, which I
consider to be an honour, as I think it's one of the best clubs in
north west.... but I'm biased.

Can I use your letters column to thank folk club folk, for supporting
me through a very difficult 12 months? My wife, Anne died of
cancer in July 2001, and before she died she talked to me about
getting back into folk music, singing and playing my guitar....
especially as we met through folk, at my family's Warrington
folk club in 1970. She even spoke to some of my friends about
encouraging me to get back into folk music before she died...and
I want to thank them for taking me to my first folk club for over
30 years. That first Club was the delightful Ring o'Bells,
Widnes...what a great night that was too!

Since then I've visited clubs at Port Sunlight, Warrington, Lymm,
Westhoughton, Wallasey, Runcorn, Haskayne and
Northwich...and at every Club I've really enjoyed myself and felt
welcomed and supported through my grief. I don't think I could
have done it with out folk music and the lovely people that go to
the Clubs. So a big, big thanks.

Keep on singing and performing

Stewart Lever

PEL - SONG PARODY

Colin Andrews has produced a parody by Bob Dylan's "The
Times They Are A Changin'"

THE LAWS THEY ARE A-CHANGING (with apologies to Bob
Dylan)

Come all you folksingers throughout the land
Dancers, musicians who play in a band
Take note your activities soon could be banned
If unlicensed performance intending
New regulations gone way out of hand
In a Bill that needs amending

The fine it is set, the penalty's cast
It's in the new law but the law is an ass
That song in the bar, well, it might be your last
And six months in jail you'll be spending
Or thousands of pounds if the bill it is passed
For the Bill it needs amending

All mothers and fathers with kids at a school
Sing carols at Christmas and tidings of Yule
That nativity play could be breaking the rule
And criminal charges pending
Bureaucracy gone mad yet we'll pay for it all
This Bill it needs amending

People of England please heed the call
In church, school and pub and community hall
Or soon you will have no live music at all
Traditional customs all ending
Red tape & taxes imposed by Whitehall
This Bill does need amending !

Come good honest citizens take up your pen

Write to your M.P. and tell Number Ten
That the Minister for Culture should go think again
Our traditions he should be defending !
Let's play music free so let's sing it again
This Bill does need amending !

Colin is happy for this to be distributed as widely as possible
and it seems like a great way to keep momentum without having
to verbally repeat your plea at your folk club or session!! Let the
songs speak for themselves!!

PRESS RELEASES



ALBION MORRIS STILL DANCING AFTER ALL THESE YEARS

Peter Stowe tells us that Albion Morris have recently released
a CD in celebration of their 30 year anniversary. The CD is called
"Still Dancing After All These Years" and contains 22 tracks
representing the full range of their repertoire and the Morris
tradition. The musicians include Shirley Collins, Ian Cutler, John
Watcham, Jon Davie, Tom Leary, Phil Pickett, Michael Gregory,
Graham Taylor and Guido Rincon. In addition, of course, all the
Albion Morris Dancers are also included!

Copies of the CD can be obtained for £12 (+ £1 post & packing)
by visiting the official Albion Morris Website at
www.albionmorris.co.uk or, send a cheque to Albion Morris, 135
The Causeway, Bassingbourn, Royston, Hertfordshire, SG8 5JD.
Further information about the CD and Albion Morris can be
obtained from Peter by contacting 01279 654264 or Mobile:
07949 167290; e-mail: peters@albionmorris.co.uk; Post:: 31
Patricia Gardens, Bishops Stortford, Hertfordshire, CM23 3QE;
As I mentioned in the previous newsletter Gregson Lane Folk
Club were awarded £1400:00 from the National Lottery - this
money was used to purchase a sound system for the Folk Club

I am pleased to announce that we have also received an award
of £300:00 from South Ribble Borough Council's Arts
Development Fund. This money will be used towards folk club
running costs.

BEVERLEY'S BACK!

Beverley's folk festival - whose Patron is Mike Harding - is full
steam ahead for 2003 and aims to be 'better than ever'. After
taking a one year break, the Beverley and East Riding Folk
Festival is back with a vengeance in 2003, and will be more
spectacular than ever: Top national and international artists will
offer a weekend packed full of quality music, song and dance.
Artists lined up so far include, Aly Bain & Phil Cunningham,
Barachois, Eliza Carthy, Danú, Sarah Hayes, Lindisfarne, Old
Rope String Band, Martin Simpson, Te Vaka (Pacific Isles/NZ),
and many more. As always, there will be workshops and
opportunities to be involved in more informal events during the
weekend at the Festival Fringe. And, to celebrate the longest
day of the year, a special Midsummer Night Dance Party will be
held on Saturday night.

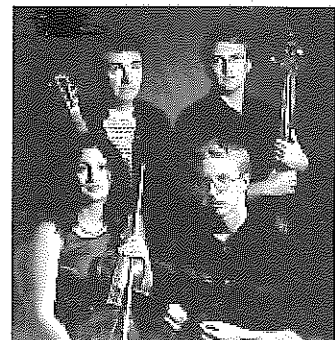
The festival has recently received a welcome boost with the
confirmation of grants from the East Riding Of Yorkshire Council
and Yorkshire Arts. These are aimed at helping to develop its



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For further information:
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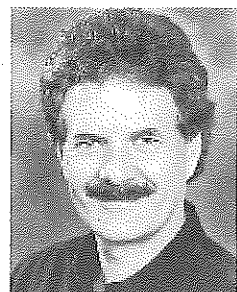
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BERNARD WRIGLEY**

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ROY BAILEY

THE ALAN BELL BAND

FLOSSIE MALAVIALLE

KATE HOWDEN, PAUL JONES &

TONY TAFFINDER

THE TOM TOPPING BAND

ASIF IQBAL & ALI ZAIDI



REAL TIME

MARIE LITTLE



Clitheroe Great Days Festival

Fri 6th - Sun 8th June 2003

programme into an all year round series of events and workshops in Beverley and the East Riding, as well as the annual festival in June. A year-round programme of workshops in song, music and dance are planned to begin early next year, with participating groups giving a celebratory performance during the festival weekend.

Get on the festival mailing list, now, to receive regular updates.

More details on the festival can be obtained from Hannah Smith at the Festival Office on 01377 217569 or via email on: festival@adastey.demon.co.uk or website www.adastey.demon.co.uk

CITADEL GIGS

The Citadel, in St.Helens, plays host to King Pleasure and the Biscuit Boys on 15th March (Doors 8 p.m.); tickets £12/£10. Rough, tough and rocking, the legendary King Pleasure and the Biscuit Boys is the most authentic Rhythm and Blues band ever to come from the outside the USA. The band's driving force since way back when is King Pleasure himself, is guaranteed to swing anyone into bad health. With Boysie Battrum alto and tenor, Crab-Claw Tromans the piano man, Bullmoose K Shirley swinging on guitar, Shark Van Schtoop playing the fiddle and Dangerous Dave Wilkes on drums, the invitation is to swing, rock and roar! www.bigbearmusic.com

On 29th March Lindisfarne, supported by the excellent Northwich Folk Club resident, Tom Doughty, play there. Again, it's an 8 p.m. start, tickets £12/£10. Lindisfarne appeared out of Tyneside in the early 70's with an instantly recognisable style combining memorable songs, rootsy instrumentation and rock sensibility. They produced a clutch of hit records which bucked the current trend but have since acquired classic status: 'Meet Me On The Corner', 'Lady Eleanor', 'Fog On The Tyne' and 'Run For Home'. Lindisfarne acoustic will be delving into the Alan Hull, Rod Clements, and Jack the Lad songbook, and polishing up some long lost gems for inclusion with the more contemporary material that their audience has grown accustomed to. Tom Doughty plays a mixture of blues, jazz and folk in a unique style on an acoustic lap guitar. www.tomdoughty.com

You can find more information about the range of activities and performers at The Citadel on their website: www.citadel.org.uk; or tel: 01744 735436 info@citadel.org.uk

GILLY DARBHEY

Gilly Darbey is now booking for 2003 and onwards. Her website address is: www.gillydarbey.co.uk; email: gillysing@btpopenworld.com Gilly has been moving people with her singing for many years and in many guises. As part of the popular duo "Nothing By Chance", Gilly has supported artists such as Van Morrison, Jasper Carrott, Phil Cool, Jake Thackeray And Tori Amos, and has played at nearly every major venue in the U.K.

"NBC" achieved critical acclaim in their own right with the release of their album "Ghosts of Love" on the Chrysalis label. The album received BBC radio one airplay and was on the Radio 2 play list. This resulted in numerous radio and TV appearances, with their own half hour special for the BBC. Gilly's voice has been used by award winning composer Richard G. Mitchell for the BBC drama, "The Tenant Of Wildfell Hall", shown worldwide, and "The Coupe De Gloire", an independent film about the world cup. Recently Gilly decided to go solo and return to her roots in the folk/blues scene. She has since appeared at many of the major festivals throughout the UK and has just returned from a

very successful second tour "down under", appearing, to rave reviews, at the prestigious Australian blues festival, with a live web cast from the "basement studio", Sydney, and a TV appearance in New Zealand. See web site for full report and reviews.

No one hearing Gilly can fail to be moved by the soaring range of her voice and her heartfelt interpretations of the material, which ranges through folk, blues, jazz and gospel, with the odd Doris Day song thrown in...don't ask!! Gilly is also working with Maart Allcock of "Fairport Convention" and their recent demo for a BBC producer was "MP3 of the month" on the significant folk site: www.folking.com

MURRAY GRAINGER & AMY THATCHER

The concept of fusing traditional music and jazz was the catalyst for the formation of this exciting new duo. Familiar melodies combined with a new and fresh twist produces a sound both beautiful and complex with rich harmonies, weaving lines and driving rhythms. By using a combination of traditional and freebass accordions, fiddle and piano Murray and Amy create an eclectic mix of music from the UK, Ireland, Scandinavia and Europe.

Amy Thatcher, having been schooled by the renowned Fosbrooks Folk Education Trust, is establishing an enviable reputation as a highly accomplished performer. Performances to date include working as a young guest artist with Kathryn Tickell, with Karen Tweed and The Chase, at the Bridgewater Hall and the Royal Albert Hall.

Murray Grainger trained at the Royal Academy of Music and has worked in all areas of the music world including at the BBC Promenade series, the Edinburgh International Music Festival, the Cheltenham International Music Festival, and has recorded and broadcast with many ensembles. He has performed and taught around the UK and Europe and was appointed as the musical director of the 'Fosbrooks Folk Education Trust' in 1999.

Contact: 01663 745898 / 07050 040815; a&m@mgrainger.co.uk

LAST NIGHT'S FUN

It's looking like a busy year already Last Night's Fun, described by Folk Roots as 'a formidable traditional outfit', with the big three folk festivals in the hat already—Celtic Connections, Trowbridge and Sidmouth. It actually feels like we're getting somewhere, so thanks for all your support.

Thanks to everyone who made our Slaithwaite Civic Hall concert a sell out. It was a fine night. Thanks also to Fiona, who came all the way to Slaithwaite on the train just to cap the night off. We partied until 5am that night (unless you're Fiona's mum and dad, in which case we had a brew and got an early night!) but still managed to get to South Shields in time, which is always a pleasure to play, as its one of the first places that gave Chris and Denny a chance all those years ago. Playing in Newcastle for the Tyneside Irish Festival was a joy as always, and hello to everyone in Havant - what a lovely arts centre! We had lovely Christmas gigs in Brampton and a packed Ashcroft Arts Centre, but gig of the week had to be the White Cow Folk and Blues Club in Ilkeston. The little ones are often the best!

DATES AND FESTIVALS: Things are looking good for next year already, with festival bookings at Cheltenham, Moor and Coast, Folk on the Pier, Holmfirth, Weymouth (those last three all in two days!), Trowbridge, Saddleworth, Speyfest Bromyard and Saltburn. We're also pleased to be going to legendary folk clubs Hitchin and Nettlebed for the first time.

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Programme subject to change without notice, see website for updates

NORTH WEST FEDERATION OF FOLK CLUBS

Club Name	Time	Venue	Organiser	Tel.No.
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington	Box Office	01254 380293
Alison Arms	8:30 PM	The Alison Arms, Preston Rd, Coppull Moor, Nr Chorley	Hilda Foy	01257 792246
Biddulph	8:30 PM	The Biddulph Arms, Congleton Road, Biddulph, Stoke-on-Trent	Eric Cox	01782 514896
Blackburn	8:30 PM	Fleece Inn, Penny Street, Blackburn	Brian Kirkham	01254 720745
Bluecoat Arts Centre	8:00 PM	Bluecoat Chambers, School Lane, Liverpool, L1 3BX	Box Office	0151-707-9393
Bothy	8:00 PM	Blundell Arms, 34 Upper Aughton Road, Birkdale, S'port, PR85ND	Clive Pownceby	0151-924-5078
Brewery Arts Centre	8:30 PM	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539 725133
Broken Token	8:15 PM	The Eagle & Child, Bispham Green, Mawdsley	Ken & Angie Bladen	01257 263678
Bufet 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	Denis Bennett	01492 877324
Conwy	8:30 PM	The Mail Loaf, Rosehill Street, Conwy	Jim Schofield	01457 833897
Cross Keys	9:00 PM	Running Hill Gate, Uppermill, Near Oldham	Christine Jones	0151-709-3336
Everyman	8:30 PM	The Everyman Bistro, Hope Street, Liverpool	Pete Skinner	01253 301483
Falcon	9:00 PM	The Falcon Hotel, Hardhorn Way, Poulton-le-Fylde	Alison Parker	0151-648-4444
Farmers Arms	8:30 PM	The Farmers Arms, Hillbark Road, Frankby, Wirral	Dave Ryan	01253 876351
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Roger Parker	0151-638-1987
Folk at the Manor	8:30 PM	The Old Manor Club, Withens Lane, Wallasey	Roger Hanslip	01928 731567
Folk at the Prospect	8:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Ferry Haworth	01900 604765
Folk at the Wheatsheaf	8:15 PM	The Wheatsheaf Inn, Embleton, nr Cockermouth, Cumbria, CA13 9XP	Graham Dixon	01254 853929
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Hoghton	Frank Lewis	01524 734440
Hale & Hearty	8:30 PM	The Kings Arms, Hale, nr Milneithorpe, Cumbria	Ron Callow	01606 863283
Howcroft Inn	8:30 PM	The Howcroft Inn, 36 Pool Street, (off Vernon St), Bolton, BL12JU	Sue Howard	0151-526-9927
Kings Arms	8:30 PM	The Kings Arms, Delph Lane, Haskayne	Pauline Dowsett	01942 604603
Leigh	8:00 PM	Conservative Club, Railway Road, Leigh	Brian Preston	01772-457071
Longridge	8:30 PM	Royal British Legion, Townley Road, Longridge, Nr. Preston PR3 3EA	Joe Ryan	0151-531-9273
Maghull	8:30 PM	Maghull Community Ass'n, Green Lane, L'pool Rd North, Maghull	Steve Henderson	01772 621411
Mir Kite Benefits	8:00 PM	Worden Arts Centre, Worden Park, Leyland	John Booth	01606 793556
Northwich	8:30 PM	Harlequin Theatre, Queen St, Northwich	Pauline Westall	0161-681-3618
Open Door	8:45 PM	The Bull's Head, Oldham Road, Failsworth, Manchester	Dylan Owen	01254 390391
Oswaldtwistle	8:30 PM	St Mary's Parish Centre, Lock Street, Oswaldtwistle	Eddie Morris	0151-677-1840
Parkgate	8:15 PM	The Boathouse Pub/Restaurant, 1 The Parade, Parkgate, Wirral	Box Office	01524 582803
Platform	8:00 PM	The Platform, Station Buildings, Central Promenade, Morecambe	Barrie Cottam	01706 663117
Playhouse 2	8:30 PM	Newtown Street, Shaw, Oldham OL2 8NX	Dave Hughes	01625 430149
Porkies	8:30 PM	Royal British Legion, Georges Road West, Poynton, Cheshire	Rob Malaney	01257 231463
Preston	8:30 PM	Moorbrook Inn, North Road, Preston	Stewart Lever	01925-264660
Railway	8:30 PM	Railway Hotel, Mill Lane, Heatley, Lymm, Cheshire	Peter Hood	0161-432-4142
Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Darryl Moorley	01745 353859
Rhyl	8:30 PM	Costigan's Pub, Bodfor Street, Rhyl	Jean Finney	0151-424-3672
Ring 'O' Bells	8:30 PM	Ring 'O' Bells, Farmworth Street, Pit Lane, Widnes, Cheshire	Seth Holden	01257 463766
Room at the Back	8:45 PM	The Railway Inn, Parbold, Wigan WN8 7PG	Ali O'Brien	01457 870391
SAFRA Night	8:30 PM	The Wagon Inn, High Street, Uppermill, Oldham	John Sprackland	01704 540011
Southport Arts Centre	8:00 PM	Lord Street, Southport, PR8 1UB	David Jones	01254 54877
Standish	8:15 PM	The Globe Inn, High Street, Standish, Nr Wigan	Sed Todd	01942 811527
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton	Barry Meyer	0151-733-4159
Upton	8:30 PM	Aigburth Peoples Hall, Aigburth Vale, Liverpool	Martin Kavanagh	0161-748-5497
Urmston Acoustics	8:30 PM	The Fox & Hounds, Woodsend Road, Flixton	Frank Brough	01204 413909
Walshaw	8:30 PM	Walshaw Sports Club, Sycamore Road, Tottington, Bury	Lilian French	0151-474-0979
Walton (Friday/Sunday)	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Pat Batty	01257 230508
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Joan Blackburn	01942 321223
Wigan (Fox & Goose)	8:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn	01942 321223
Wigan (7 Stars)	8:00 PM	Seven Stars Hotel, Seven Stars Bridge, Waigate, Wigan	Jim Coan	01772 452782
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jan Chesterman	01978 357307
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham		



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Supporting the Campaign for Live Music

23rd FEBRUARY to 29th MARCH

(NB: Always check with club organisers before travelling)

SUNDAY	23RD FEBRUARY	2ND MARCH	9TH MARCH	16TH MARCH	23RD MARCH
Accrington Town Hall					
Bothy	Singers Night	Singers Night	BOB FOX	Singers Night	FINBAR FURY
Folk at the Manor	Singers Night	Singers Night	Singers Night	FIDDLESTONE	TOMAS LYNCH
Open Door	Singaround	Singaround	Singaround	Singaround	Singers Night
Platform	MOUTH MUSIC				EXTRAVAGANZA 4
Southport Arts Centre	THE BIG SESSION				
Walshaw Folk Club (new FNW member club)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	Singers Night	HUGHIE JONES	Singers Night
MONDAY	24TH FEBRUARY	3RD MARCH	10TH MARCH	17TH MARCH	24TH 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	Singers Night	Singers Night	Singers Night	DAVE GIBB	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	JOHN KELLY
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	EDDIE MCGURK	Singers Night	CLIVE LEYLAND	Singers Night
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
TUESDAY	25TH FEBRUARY	4TH MARCH	11TH MARCH	18TH MARCH	25TH MARCH
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	ANTHONY JOHN CLARKE		SCOLD'S BRIDLE		HOWDEN/JONES/TAFFINDER
Longridge		JOHN KELLY & IAN GARTSIDE BAND		St Patrick's Singers Night "DAY LATE" Special	
Maghull	EDDIE WALKER	Singers Night	Singers Night	Singers Night	Singers Night
Ring O'Bells	NICK SMITH	Singers Night	Singers Night	Singers Night	JOHN DOWLING
Urmston Acoustics		ANTHONY QUINN		MOONSHINER'S IRISH NIGHT	
Wigan - Fox & Goose	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	26TH FEBRUARY	5TH MARCH	12TH MARCH	19TH MARCH	26TH MARCH
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre	DOUGIE MACLEAN				
Broken Token		HIS WORSHIP & THE PIG			
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	JON BODEN & JOHN SPEARS	MIKE SILVER	LAST NIGHT'S FUN	ANDREW GREEN & FRIENDS	HOWDEN/JONES/TAFFINDER

WEDNESDAY (cont'd)	26TH FEBRUARY	5TH MARCH	12TH MARCH	19TH MARCH	26TH MARCH
Cross Keys	MARTIN STIMSON	WILLOUGHBY & CRAIG	PETE MORTON	DAVE GIBB	TOM & BARBARA BROWN
Falcon	Open Mic. - PA provided	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided
Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull			Music Session - English		
THURSDAY	27TH FEBRUARY	6TH MARCH	13TH MARCH	20TH MARCH	27TH MARCH
Biddulph	WILLOUGHBY & CRAIG	PETE HARRIS & MIKE RYAN		ROBIN LAING	
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf				SIMON HAWORTH/ANDY MAY	
Gregson Lane		BOB FOX		GARY & VERA ASPEY	
Parkgate	ARTISAN				ALLAN TAYLOR
Railway	ANTHONY JOHN CLARKE	Singers Night	STEVE TILSTON	Singers Night	HARVEY ANDREWS
Wigan - Seven Stars	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham		ROAM		Singers Night	
FRIDAY	28TH FEBRUARY	7TH MARCH	14TH MARCH	21ST MARCH	28TH MARCH
Brewery Arts Centre		TOMMY EMMANUEL			
Carlisle Folk & Blues		BROOKS WILLIAMS		Singers Night	
Hale & Hearty		Singaround		Singaround	
Leigh	BERNARD WRIGLEY				
Mr Kite Benefits (@ The Worden Arts Centre, Leyland) on 28/3 only					SHOW OF HANDS
Northwich	**Singers Night	Singers Night	BERNARD WRIGLEY	Singers Night	SAD PIG
Porkies		MIKE SILVER			
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	STEVE TILSTON	Singers, Musicians, Poets, Stories	Singers and Musicians	Singers and Musicians
SAFRA Night				JUAN MARTIN'S ARTE PURO	
Southport Arts Centre		Singers Night	Singers Night	Singers Night	Singers Night
Walton		GARVA	THE ANIMALS		
Westhoughton	WILLOUGHBY & CRAIG	1ST MARCH	15TH MARCH	LAST NIGHT'S FUN	LINDISFARNE ACOUSTIC
Buffer Bar	Singers Night	Singers Night	Singers Night	Singers Night	29TH MARCH
Citadel Arts Theatre					Singers Night
* & ** Leigh - (22/3 @ St Joseph's Hall, Chapel Street - Calico, Bram Taylor Band, Pennygate & Woode				JOE'S NIGHT	LINDISFARNE
* Open Door				EXTRAVAGANZA 4	
Oswaldtwistle	Singers Night				
Platform		HOUGHTON WEAVERS			
Playhouse 2		LITTLE JOHNNY ENGLAND			JENNY CROOK/HENRY SEARS
Southport Arts Centre		TOMMY EMMANUEL			

30th MARCH to 3rd MAY					
(NB: Always check with club organisers before travelling)					
SUNDAY	30TH MARCH	6TH APRIL	13TH APRIL	20TH APRIL	27TH APRIL
Bothy	TOM & BARBARA BROWN	Singers Night	EMILY SLADE	Easter Singers Night	QUARTZ
Folk at the Manor	PHIL MCGINITY	Singers Night	Singers Night	JOHNNY SILVO	Singers Night
Open Door	Singaround	Singaround	Singaround	LYNN/BARRIE HARDMAN	Singaround
Poynton Folk Festival			Singers Night	POYNTON FOLK FESTIVAL	
Walshaw			Singers Night		Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	IAN BRUCE	closed	Singers Night
MONDAY	31ST MARCH	7TH APRIL	14TH APRIL	21ST APRIL	28TH APRIL
* & ** Biddulph	BLUE TAPESTRY	31/03 only - at Daneside Theatre, Congleton			
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	Singers Night	LYNN/BARRIE HARDMAN	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	KAREN & COLIN THOMPSON
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	JOAN BLACKBURN	Singers Night	PHIL HARE	Singers Night
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
TUESDAY	1ST APRIL	8TH APRIL	15TH APRIL	22ND APRIL	29TH APRIL
Everyman	BRYAN BOWERS	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn		CLASS 49		guest tbc	
Longridge	April Fools Singers Night		BRAM TAYLOR		
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Ring O'Bells	HANDS IN POCKETS	Singers Night	JOAN BLACKBURN	Singers Night	BERNARD CROMARTY
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	2ND APRIL	9TH APRIL	16TH APRIL	23RD APRIL	30TH APRIL
Allison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	THE PARTING GLASS				
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	WILLOUGHBY & CRAIG	NICK HENNESSEY	COOPE/BOYSE/SIMPSON	closed	Singers Night
Cross Keys	PAUL TIERNAN	guest tbc	guest tbc	PHIL HARE	HARRY PASK
Falcon	Singers Night	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided
Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

WEDNESDAY (cont'd)	2ND APRIL	9TH APRIL	16TH APRIL	23RD APRIL	30TH APRIL
Red Bull		Music Session - English			
THURSDAY	3RD APRIL	10TH APRIL	17TH APRIL	24TH APRIL	1ST MAY
Biddulph	ANTHONY JOHN CLARKE		HARVEY ANDREWS		Singers Night
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf	Singers and Musicians		MARIE LITTLE		Singers and Musicians
Gregson Lane	Singers Night		Singers Night		BANDERSNATCH
Parkgate				BERNARD WRIGLEY	
Platform					MADDY PRIOR
Railway	Singers Night	JOHN KIRKPATRICK	Singers Night	GORDON TYRRALL	VIN GARBUTT
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	BERNARD WRIGLEY		Singers Night		JEZ LOWE (tbc)
FRIDAY	4TH APRIL	11TH APRIL	18TH APRIL	25TH APRIL	2ND MAY
Carlisle Folk & Blues	HIS WORSHIP & THE PIG				VIN GARBUTT
	& NATHAN CURRY/LINDA MILLER				
Hale & Hearty	Singaround		Singaround		Singaround
Leigh				ANTHONY JOHN CLARKE	
Northwich	Singers Night	**Singers Night	**Singaround	JEZ LOWE & the	Singers Night
		(@ Davenham Theatre)	(@ Hanging Gate, Weaverham)	BAD PENNIES	
Platform		PLAINSONG			
Porkies	TOM TOPPING BAND				DEREK BRIMSTONE
Poynton Folk Festival	Singers and Musicians	Singers and Musicians	POYNTON FOLK FESTIVAL		Singers and Musicians
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	PAUL TIERNAN	Singers and Musicians	PHIL HARE	Singers and Musicians
SAFRA Night		Singers, Musicians, Poets, Stories			
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	guest tbc	SEAN TYRRELL & FERGUS FEELEY	closed	SEAN KEANE	closed
SATURDAY	5TH APRIL	12TH APRIL	19TH APRIL	26TH APRIL	3RD MAY
Bluecoat Arts Centre					
Buffet Bar	Singers Night	Singers Night	Singers Night	JULIE FELIX	Singers Night
Oswaldtwistle	Singers Night				Singers Night
Platform		BERT JANSCH			
Poynton Folk Festival			POYNTON FOLK FESTIVAL		
Southport Arts Centre					
*Westhoughton				SEAN KEANE	

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

4th MAY to 7th JUNE					
(NB: Always check with club organisers before travelling)					
SUNDAY	4TH MAY	11TH MAY	18TH MAY	25TH MAY	1ST JUNE
Bothy	Singers Night	BRIAN PETERS & GORDON TYRRALL	DAVE FLETCHER & BILL WHALEY	Spring Bank Holiday	PETA WEBB & KEN HALL
Folk at the Manor	Singers Night	Singers Night	HUW CHIDGEY & NICK DURHAM	Singers Night	Singers Night
Mr Kite Benefits @ St. Bede's Club, Clayton LW'ds	THE RIDGERIDERS	(i.e. Phil Beer, Ashley Hutchings, Chris White)			
Open Door	Singaround	DAVE WEBBER & ANNI FENTIMAN		Singaround	Singaround
Walshaw	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Residents Night	Singers Night	Singers Night
Wooden Horse	closed	Singers Night	closed	closed	Singers Night
MONDAY	5TH MAY	12TH MAY	19TH MAY	26TH MAY	2ND JUNE
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	Singers Night	Singers Night	ANTHONY JOHN CLARKE	Singers Night	REAL TIME
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	HOWDEN/JONES/TAFFINDER	Singers Night	JOHNNY SILVO	Singers Night	STEVE HIGGINS
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
TUESDAY	6TH MAY	13TH MAY	20TH MAY	27TH MAY	3RD JUNE
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn		GEOFF HIGGINBOTTOM		JILL FIELDING	
Longridge	Singers Night	Singers Night	Singers Night	Singers Night	guest tbc
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Ring O' Bells	Singers Night	TREFOR & VICKI WILLIAMS	Singers Night	BOB DAVIES	Singers Night
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	7TH MAY	14TH MAY	21ST MAY	28TH MAY	4TH JUNE
Allison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	THYANTIQUE ROADSHOW				MRS ACKROYD BAND
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	BILLY MITCHELL	CLIVE GREGSON	PAT RYAN/IKEN HOWARD	closed	EWAN CARRUTHERS
Cross Keys	KIRSTY MCGEE	ANTHONY JOHN CLARKE	RICK CHRISTIAN	RISKY BUSINESS	guest tbc
Falcon	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided	Singers Night

WEDNESDAY (cont'd)	7TH MAY	14TH MAY	21ST MAY	28TH MAY	4TH JUNE
* & ** Folk at the Wheatsheaf - @ Village Hall, Embleton (28/5 only)				KEELAGHAN & McMILLAN	
Platform (NB: lunchtime concert): -		SCOLD'S BRIDLE			
Kings Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull		Music Session - English			
THURSDAY	8TH MAY	15TH MAY	22ND MAY	29TH MAY	5TH JUNE
Biddulph	Singers Night	Singers Night	Singers Night	Singers Night	CHRIS & KELLIE WHILE
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf		NANCY KERR & JAMES FAGAN			Singers and Musicians
Gregson Lane		Singers Night		Singers Night	
Parkgate				KEELAGHAN & McMILLAN	
Railway	JIM CROWLEY	Singers Night	CLIVE GREGSON	Singers Night	TOM McCONVILLE
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham		CLIVE GREGSON			(closed until October)
FRIDAY	9TH MAY	16TH MAY	23RD MAY	30TH MAY	6TH JUNE
Carlisle Folk & Blues		COLUM SANDS		DICK GAUGHAN	
Hale & Hearty		Singaround			Singaround
Leigh			JEZ LOWE & BAD PENNIES		
Mr Kite Benefits @ St. Bede's Club, Clayton-LW'ds		ELIZA GILKYSON			
Northwich	BILL CADDICK	Singers Night	**Singers Night	PINT & DALE	tba
Porkies		Singers and Musicians	Singers and Musicians	Singers and Musicians	EWAN CARRUTHERS
Preston		Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl		Singers and Musicians	Singers and Musicians	Singers and Musicians	
SAFRA Night		Singers, Musicians, Poetry, Stories			
Southport Arts Centre		Singers Night		CARA DILLON	DANU
Walton		Singers Night	Singers Night	Singers Night	Singers Night
** Westhoughton	closed	closed	closed	JAMES KEELAGHAN & HUGH McMILLAN	CHRIS & KELLIE WHILE
@ Hart Common Golf Club, Wigan Road, Westhoughton: -					
SATURDAY	10TH MAY	17TH MAY	24TH MAY	31ST MAY	7TH JUNE
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Oswaldtwistle					Singers Night
Playhouse 2	FLOOK				
Southport Arts Centre	BLAZIN' FIDDLES				
Standish				KEELAGHAN & McMILLAN	
Note: * = Not the usual club night ** = Different venue					
NEXT CALENDAR WILL COVER - 1ST JUNE TO 13TH SEPTEMBER 2003. ORGANISERS NB: FINAL DATE FOR SUBMISSIONS - 11TH APRIL, 2003.					

ADVANCE DATES

FROM JUNE 2003

BIDDULPH June 19 Risky Business July 3 Isla St Clair
July 27 Eric Bogle @ Biddulph Town Hall

BROKEN TOKEN June 4 The Mrs Ackroyd Band

BOTHY June 8 Singers Night June 15 Singers Night
June 22 Hoover the Dog June 29 Broken Token - club swap (tbc)
July 6 Gerry Hallom July 13 Singers Night July 20 Mike Silver
Sept 7 Steve Ashley Sept 14 Singers Night Sept 21 Dana Robinson
Dates to be confirmed: - Louis Killen, John Pearson Kieron Means

CARLISLE June 13 Balshazars Feast June 27 tbc

CROSS KEYS June 11 Queensbury Rules
June 18 Hoover the Dog June 25 Bram Taylor (tbc)
July 2 Geoff Higginbottom July 30 Gordon Tyrrell
Sept 3 Maurice Dickson Sept 10 Joe Stead Sept 17 Jeff Davies
Sept 24 Kieran Halpin Oct 8 Briege Murphy

FOLK AT THE MANOR June 15 Marie Little

FOLK AT THE PROSPECT July 21 Bob Fox

FOLK AT THE WHEATSHEAF June 19 tba July 3 tba
July 17 Pete Morton Aug 7 tba Aug 21 tba
Sept 4 Brian Peters & Gordon Tyrrell
Oct 2 Cathryn Craig & Brian Willoughby
Nov 6 Kate Howden, Paul Jones & Tony Taffinder
Dec 4 Bram Taylor

GREGSON LANE June 12 Robb Johnson

HALE & HEARTY June 20 Singaround July 4 Singaround
July 18 Singaround Aug 1 Singaround Aug 15 Singaround

LEIGH June 27 Bram Taylor & Nebula Oct 31 Vin Garbutt (tbc)

LONGRIDGE June 17 Singers Night

NORTHWICH June 13 Singers Night June 20 Singers Night
June 27 Martin Simpson

OPEN DOOR June 15 Kimbers Men (tbc) June 29 Ken Perlman
(tbc) Aug 3 Singaround Aug 10 Singaround Aug 17 Singaround
Aug 24 Singaround Aug 31 Singaround

PARKGATE Jun 26 Elbow Jane July 31 Derek Brimstone
Aug 28 Tanglefoot Sept 25 Eric Bogle Oct 30 Dave Mallett
Nov 13 Chris While & Julie Matthews (tbc)

PLAYHOUSE 2 Oct 18 Vin Garbutt Dec tbc St Agnes Fountain

PORKIES Sept 5 Tanglefoot Oct 3 Oldham Tinkers

RAILWAY June 12 Singers Night June 19 Les Barker
June 26 Festival Singers Night J
une 28 Festival Saturday Special
July 2 Festival Irish Night with Garva
July 3 Festival Singers Night July 10 to Sept 4 Singers Nights
Sept 11 Grand opening of season Tanglefoot
Sept 18 Singers Night Sept 25 Risky Business
Oct 2 Singers Night Oct 9 Brian Willoughby & Cathryn Craig
Oct 16 Singers Night Oct 30 Singers Night Nov 13 Singers Night
Nov 27 Singers Night

RATTAN AND RUSH ACOUSTIC TEAROOM
June 14 Wizz Jones July 26 Stacey Jane Douglas
Aug 10 Kieran Halpin & Chris Jones Sept 13 Paul Millns
Sept 27 JamesKeelaghan Oct 18 Colum Sands
Nov 15 Fiona Harrison Dec 13 Christmas Bash

RED BULL June 16 Stanley Accrington Sept 15 Fore and Aft
Nov 3 Anthony John Clarke

RHYL June 13 Singers Night June 20 Singers Night
June 27 Jon Brindley July 4 Singers Night

SAFRA July 18 to 20 Saddleworth Festival Principal artistes: -
Eric Bogle, Waterson/Carthy, Old Rope String Band, Firebrand,
Strawhead

STANDISH Sept 27 Tanglefoot Oct 25 Chris While & Julie Matthews

SWINDON June 16 Geoff Higginbottom July 7 Bernard Cromarty
July 21 Stanley Accrington

WESTHOUGHTON Sept 19 Tanglefoot Sept 26 Eric Bogle (ticket
only) Oct 3 Enda Kenny Oct 17 Colum Sands Oct 31 Dave Mallett
Nov 14 Clive Gregson Nov 21 Kathryn Roberts & Sean Lakeman

WOODEN HORSE June 8 Bill Whalley & Dave Fletcher
June 15 Singers Night June 22 Singers Night
June 29 Singers Night July 6 Marie Little Oct 19 Colum Sands
Nov 16 John Prentice

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,
Marje Ferrier, Phil McGinity

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

FOLK AT THE WHEATSHEAF - The Occasional Three

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 - Micron (Mick Unsworth & Ron Callow)

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 - Rick & Lesley Nelson, Bernard Cromarty,
Stewart Lever

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

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 January 2003) 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.

HOSPICE CARE
for Burnley & Pendle

Gordon Giltrap In Concert



27th March
2003
7.45pm

Gordon is one of the UK's greatest talents in composing music and playing guitar. His career spans 40 years. He wrote music for, and performed in, Cliff Richard's musical "Heathcliff" and other compositions have been used by the BBC and ITV. His vast range of material has a wide appeal. Pete Abbott - a singer songwriter from Oldham - will support Gordon. This is an evening not to be missed so get your tickets and reserve the date in your diary!

Tickets £10 available from
Burnley Mechanics Box Office Tel: 01282 664400
All proceeds to Hospice Care for Burnley & Pendle Charity No. 700993

Beverley + East Riding Folk Festival 20 - 22 June 2003

patron: Mike Harding

Artists to include:

Lindisfarne • **Te Vaka** (Pacific Isles/N.Z.)
Aly Bain & Phil Cunningham (Scotland)
Danú (Ireland) • **Barachois** (Canada)
Martin Simpson • **Eliza Carthy**
Darrell Scott (us) • **Más Y Más**
The Angel Brothers & Satnam Singh
Ian McMillan & Snake Davis • **Old Rope**
String Band • **Doghouse Skiffle Group**
Sam Pirt • **Sarah Hayes** • **Acaysa**
dance teams local and national (subject to contract)

Festival Office

2 Star Row
North Dalton, Driffield
East Yorkshire, YO25 9UR
Tel: 01377 217569
festival@adastey.demon.co.uk



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FINBAR FUREY

Accrington Town Hall
Sunday 23rd March
7.30pm

Tickets: £11/£10 concessions

THE FUREYS

with
DAVE ARTHUR
Oswaldtwistle Civic Theatre
Saturday 31st May
7.30pm

The Sixth Lancashire Clog and Folk Festival

16th - 18th May 2003

Throughout Accrington &
Oswaldtwistle

AN EVENT ALL THE FAMILY
CAN ENJOY:

Clog & Morris Dancing * Music
Folk Concerts * Punch & Judy
Folkus Workshops
Street Performances
and much much more...

For further information contact:

Accrington Information Centre, Town Hall, Accrington, Lancashire
Tel: 01254 380293

March 12 The Clarence, Blackpool 01772 683027; March 21 Westhoughton Folk Club, 01257 230508 www.folkclub.org.uk; May 9 Holmfirth Folk Festival 01484 686792; Other Festivals Already Booked For 2003: Sidmouth, Trowbridge, Saddleworth, Saltburn, Speyfest.

album from: ADA RECORDINGS 01773 850000; email: adamailorder@aol.com

LOWE, KEELAGAN, AND OLSEN TEAM UP FOR 3 NATIONS TOUR

Jez Lowe and the Bad Pennies are excited to announce their plans for November 2003, when they will be hosting the 3 NATIONS TOUR featuring Jez Lowe, The Bad Pennies, James Keelaghan (Canada) and Kristina Olsen (USA).

Jez has collaborated before with both James and Kristina over a number of years, but this is the first time these three acts will have ever played as a six piece band, onstage together for the whole night! Jez is best known for his music of the north-east of England, with lyrics both humorous and tragic, accompanied by his new band line-up, Simon Haworth, Kate Bramley and newcomer Andy May on pipes. James Keelaghan is perhaps Canada's most famous folk act. He is a seasoned traveller and won the USA Songwriting Competition in December 2002, to add to his earlier Juno award for a previous album. Kristina is no stranger to UK audiences either with her ballsy mix of travelling blues and folk, and hilarious storytelling! All in all this will be a show to remember!

For more information about the 3 NATIONS TOUR (including bookings) contact Bob at Oscars Folk oscarsfolk@aol.com 0141 634 1095'

MARTIN AND MARTIN - NEW GUITAR CREATED FOR THE UK'S NUMBER ONE FOLK MUSICIAN

London, 12 November – Martin Carthy, the most influential folk musician in Britain, has had a limited edition guitar especially created for him in the USA. A Martin guitar has been Carthy's musical partner for most of his remarkable career and C.F. Martin salutes both the man and his music with the new **000-18MC Martin Carthy Signature Edition**.

Carthy, currently on tour in the UK, is revered by his peers and boasts a large and loyal fan base throughout the world. His forty years of music making have spanned traditional and contemporary genres, solo, duo and group efforts, live performances and innumerable recordings, and the man himself continues to break new musical ground.

The Carthy Special Edition Guitar will be introduced to retailers at the NAMM show in Los Angeles this January and will be available at selected stores in the UK in mid-2003

Carthy's well-worn Martin 000-18 has received some unusual modifications to accommodate his groundbreaking "dropped" tunings, and C.F. Martin incorporates both those modifications and his personal preferences into the 000-18MC.

A zero fret on the fingerboard below the nut and solid brass bridge pins on the three treble strings duplicate those on Carthy's guitar, as does the OM style, tortoise-coloured bevelled and polished pickguard. Unscaloped 1/4" top braces and a small maple bridge plate enhance tonal clarity, balance and dynamics, while a "drop-in" compensated bone saddle assures impressive treble response and accurate intonation. To reproduce the original's modifications exactly, close-up photographs and detailed measurements were taken by Vince Hockey, a luthier

friend of Martin Carthy, whose assistance proved invaluable.

The traditional 000 size is the 24.9" scale and is built with premium solid tonewoods – genuine mahogany back, sides and neck, and Sitka spruce top – this distinctive guitar also showcases many 000-18 features from the mid-1930s including a modified V-shape neck, 1-j-inch ebony fingerboard and matching ebony bridge, dark mahogany stain and polished gloss lacquer body finish. Aging toner on the top and satin finish on the neck enhance the 000-18MC's vintage vibe and playing comfort.

Like many of his generation in the late 1950s, Martin Carthy discovered folk music hearing Lonnie Donegan's skiffle hits. He learned to play his father's guitar and soon immersed himself in traditional British music. By the early 1960s, his passionate singing and innovative guitar sound were drawing crowds at London's Troubadour Folk Club. Among those who came were Paul Simon and Bob Dylan, both of whom integrated his music into songs of their own.

After releasing his self-titled debut album in the mid-1960s, he joined forces with fiddler Dave Swarbrick in a five-year partnership that produced five albums and revitalized the fiddle/guitar folk genre. In 1970, he joined Steeleye Span to explore folk rock, and later became a member of the Albion Country Band to take the blend of folk and modern in yet another direction. He also married Norma Waterson during the decade, a union that resulted in his joining the Watsonsons acapella folk group.

In the 1980s, he and John Kirkpatrick formed Brass Monkey, an innovative band that combined traditional music and brass. In the 1990s, he both reconnected with Dave Swarbrick to record and tour, and formed Waterson Carthy with his wife and daughter Eliza Carthy, a group now considered at the forefront of modern British folk music. His prodigious recording output reflects both his sustained creativity and impeccable musicianship: the recent "Signs of Life" shows Carthy in top form, while the "Carthy Chronicles" four-CD box set is the most complete overview of his remarkable career.

Each Martin 000-18MC Martin Carthy Signature Edition guitar bears an interior label personally signed by Martin Carthy and Martin Chairman and CEO C.F. Martin IV, and numbered in sequence with the edition total. Each guitar is delivered in a Vintage Series Geib™-style hardshell case. Left-handed instruments may be ordered without additional cost: electronic sound reinforcement options are available for an additional fee.

The edition size is limited to a specific ordering period, to close approximately 60 days after the model is shown at the Frankfurt MusicMesse in February of 2003. After the order period closes, the size of the editions and the names of participating dealers will be posted on the Martin website at www.martinguitar.com

Founded in 1833, Martin Guitar is the pre-eminent acoustic guitar company in the world. C.F. Martin and Company is acknowledged as the foremost producer of some of the world's finest instruments.

For further information contact: Debbie Lawrence, The Lippin Company Ltd; Tel: +44 (0) 207 745 7189 deblaw@aol.com

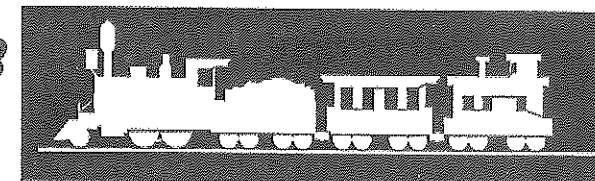
SIDMOUTH INTERNATIONAL FESTIVAL

The Sidmouth International Festival website has just be updated at www.sidmouthfestival.com with the preliminary guest list and details of ticket discounts for 2003. Remember you can save up to £42 by booking your tickets by 30 April 2003. The Festival takes place between 1-8 August 2003 and we hope you will be

THE RAILWAY FOLK CLUB

The Railway Hotel
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Lymm, Cheshire

Tel 0161 432 4317 Every Thursday at 8.30pm



See our web site for more: www.railwayfolkclub.co.uk

6 MAR

Singers Night

13 MAR

STEVE TILSTON

"a rare combination...an excellent singer, songwriter & guitarist"

20 MAR

Singers Night

27 MAR

HARVEY ANDREWS

"a very successful raconteur, singer & writer for over 35 years"

3 APR

Singers Night

10 APR

JOHN KIRKPATRICK

"in a class of his own for the life he instills into whatever issues from his squeezeboxes"

17 APR

Singers Night

24 APR

GORDON TYRRELL

"traditional songs (& the odd bit of rock & roll!) with Guitar & flute"

1 MAY

VIN GARBUTT

"needs no introduction - but order your tickets early"

8 MAY

JIMMY CROWLEY

"from Cork, traditional songs with humour, joy & tenderness"

15 MAY

Singers Night

22 MAY

CLIVE GREGSON

"one of the top guitarists in the world"

29 MAY

Singers Night

5 JUN

TOM McCONVILLE

"fine voice & mastery of the fiddle"

12 JUN

Singers Night

Contact: Stewart Lever 01925 264660 home
07919 270916 mobile
e-mail stewart_lever@yahoo.co.uk

there to join us.

For those of you who might be planning their 2004 holidays, the 50th Sidmouth International Festival will be taking place from 30 July - 6 August 2004. Derek Schofield has been commissioned to write a book to celebrate the 50th birthday of the Festival, and would like to hear from all of you concerning any memories, stories and tales that you have about the Festival over the years. You can contact him direct at derek@dschofield.demon.co.uk or visit the webpage at www.sidmouthfestival.com/50th

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SLIABH NOTES

Sliabh Notes, the traditional group from the south-west of Ireland, features Dónal Murphy from Abbeyfeale, Matt Cranitch from Cork, and Tommy O'Sullivan from Dingle. Since the group was formed about 1995, they have released three albums, and have established an enviable reputation for their high-quality traditional music. They have played at many venues throughout Ireland, and have performed at a number of the major festivals, including Milwaukee Irish Fest, the largest Irish festival in the world, North Texas Irish Festival in Dallas, Copenhagen Irish Festival in Denmark, Torino Festival in Italy, Camden Festival in London, and Castlewellan Celtic Fusion Festival. At all these events, *Sliabh Notes* and their music, which has been described as 'having a distinctive regional flavour but with international appeal', were given a very warm and enthusiastic reception.

In the November 2000 issue of Irish Music Magazine, their performances at Milwaukee Irish Fest were reviewed by Betsy Ener, Director of North Texas Irish Festival, and she had this to say: "Sliabh Notes outstandingly represents Ireland's Sliabh Luachra region and they also get my award for one of the best Irish band names. I can only hope they'll be touring Stateside more often and very soon. I'm a fan but who wouldn't be when the music is this good?"

At the heart of the Sliabh Notes sound is the playing of Dónal Murphy on accordion, and Matt Cranitch on fiddle, who in the words of Paul Dromey, Folk Columnist of the Evening Echo, "have proved themselves to be one of the finest and most electrifying Sliabh Luachra-style box and fiddle duos you could wish to hear." Added to this is the versatile guitar-playing and unique singing of Tommy O'Sullivan. The result is a dynamic mix of exciting traditional music that is vibrant, powerful and compelling. Nuala O'Connor has said in the Irish Times; "It is difficult not to be carried away by this music."

Sliabh Luachra is well known for its unique style of Irish traditional music, particularly its distinctive repertoire of slides and polkas. The area has long been an inspiration and source of influence for Dónal, Matt and Tommy, and this is reflected in their concert repertoire and recordings. Their most recent recording, *Along Blackwater's Banks* (OSS CD 130), includes some wonderful music from the area, as well as exciting tunes and songs from other sources. It also features a number of special guests; - Kevin Burke, Steve Cooney, Matt Molloy, Brian McGrath, Colm Murphy, Liam Ó Maonlaí. This album has been highly praised, and has received much critical acclaim.

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ALBION MORRIS - *Still Dancing After All These Years* (FOAD 30/CD)

Here's where it all began for me - I mean the whole Morris experience. I first saw the Albion Morris at the Norwich Folk Festival and was immediately captivated by their dynamic and (above all) fun presentation. Of course when I saw other Morris sides I wasn't quiet so enamoured. Maybe it's because within the Albion ranks there were real 'exhibitionists' who weren't frightened of falling on their head as witnessed during a sword dance. Then again, it might have been because they also fielded heavyweight musicians such as Ian Cutler (fiddle), Graeme Taylor (guitars), Michael Gregory (drums), Phillip Pickett (recorders) and John Watcham's Anglo concertina. Up until the recent Grandson Of Morris On, I thought this form of British folk rock was nearly extinct. I'm glad to report it is alive and kicking. As well as retracing previous Albion steps such as 'Princess Royal' and 'Black Joker' there is a wealth of new (at least to me) material totalling 22 tracks in all. The nice thing about this album is that it isn't trying to be clever - no, the whole album feels fresh as if it was recorded twenty years ago. Full of vitality and a real joy to listen to!

You can purchase copies of the album by contacting Guido Rincon on 01763 241332

Pete Fyfe

SALLY BARKER - *'Maid in England'* (Old Dog Records)

There are those who know Sally Barker as a solo performer and those who know her as one-time member of the Poozies, and those who know both will be aware of the difference. The strong vocal power is evident in both, but, solo, the influences were more blues and American contemporary. With the Poozies, the feel was much more folk; a little like comparing Bonnie Raitt and Sandy Denny.

Now with 'Maid in England', Sally has split the difference and come up with an album that may appeal to both sets of fans. There are the polished almost pop tracks, 'Sirens' and 'Maid in England', and there are much more folk songs like 'Comrades In Arms' and 'Haul Away'. The former are fine for what they are, though the choruses can be too repetitive, but for this particular listener it is with the latter that she really hits top form, 'Haul Away' being an especially memorable track set in the age of transportation.

Much of the writing is Sally's, aided by Keith Buck, Debbie Cassell, and Sarah Allen, all of whom are listed in an impressive line-up of contributing musicians including Phil Beer and Patsy Seddon. The album then is not what you get from Sally live, but these additions are decoration rather than substance - the album is Sally's own, her vocals well to the fore throughout. Where she does choose to cover, Steve Knightley's 'Captain' for instance, the results fit in well, and indeed the whole album has a pleasing feel, nothing to jar, nothing that doesn't belong. But it shouldn't be damned with the faint praise of 'pleasing' as there are some delights to be found: apart from the afore-mentioned 'Haul Away', the following track 'Bird' has a delightful melody, and with Debbie Cassell's 'The Farm' completing the album, it really goes out on a high.

So, if you know Sally's solo work already, you won't be disappointed; if you know her from the Poozies, persevere. This is an album that gets better track-by-track and finishes strongly, leaving you wanting more.

Daniel O'Kesh

ELIZA CARTHY - *'Anglicana'* (Topic Records TSCD539)

You've got to laugh. Eliza Carthy gets hitched to a major record label that proceeds to make a mess of promoting her. She's got a decent advance of money, we hope, before the major loses interest and she moves on. So, now, Eliza can get back to her natural home at Topic Records and business as usual restarts with 'Anglicana'. Will those majors ever learn?

This debacle leaves Eliza with some catching up to do but that shouldn't be a problem for this busy little bee. Almost as if her recent experiences have caused her to reflect on where her career should be going. 'Anglicana' draws on the wide range of styles that Eliza has used across her earlier albums. The strident 'Worcester City' opens with the sort of band sound that annoys those who don't like someone 'fiddling' with the tradition. For my ears, it's a belting little number whose tempo grows as it proceeds with Eliza's delightful vocals going all the way from sweet to rousing. On the sleeve notes she tells us how maturity allows her to see that an earlier pact with Nancy Kerr to avoid gratuitous use of famous parents ought to be dropped. So, 'Dr McMBE' finds Eliza partnered on a tune with dad, Martin Carthy, on guitar and a delight it is, too. 'Willow Tree' evens sounds like she's taken a leaf (sorry) out of mum's book of both song and singing. Of course, she's no fool and has engaged rising stars John Spiers and Jon Boden to add their melodeon and fiddle, respectively, to the opening track, a set of three excellent tunes as well as the song 'Pretty Ploughboy'. So, all in all, something old, something new, something borrowed but absolutely no need to be blue.

Steve Henderson

AOIFE CLANCY - *Silvery Moon* (Appleseed Recordings APR CD 1065)

Ex-member of Cherish The Ladies, Aoife impressed me with her previous solo recording. So, things were set for more of the same on this follow-up CD. I wasn't to be disappointed. The opening track sets the scene beautifully. The plaintive fiddle and gently picked guitar on 'The Nightbird' written by newcomer (at least to me) Mark Simos is a credit to all concerned and reminded me of the first time I heard Dolores Keane. The second track 'Are You Sleepin' Maggie' brought back memories of the Tannahill Weavers but the treatment with it's jazzy guitar set-up courtesy of Donal Clancy and sweeping fiddle from Lissa Schneckeburger gives a more dynamic, brooding background without the kitsch introduction of thunder and lightning. Cousin Robbie O'Connell provides the bitter sweet song 'There Is Hope' which as Aoife points out could have been written about the

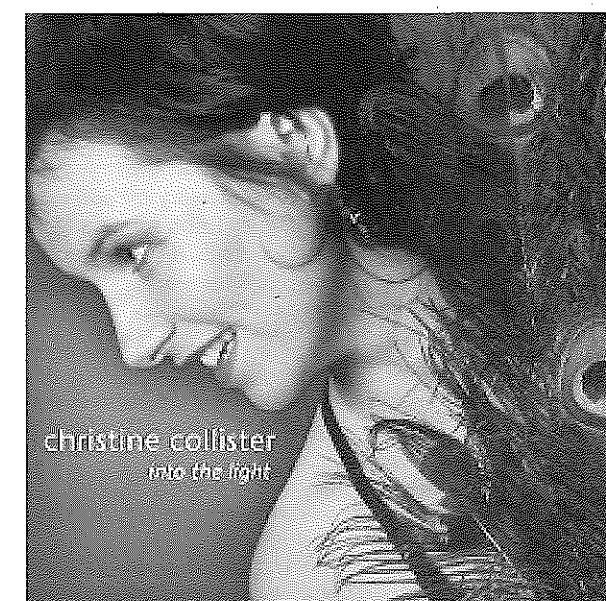
tragic events of 9/11. As you can see from the review this isn't a kick-ass album but if you're looking for subtlety luxuriating in warm vocals then this recording will fill your void.

Although there may not be any sign (at least yet) of Aoife contributing her own songs, she has the foresight and knack of carefully selecting the right material to steer her chosen path, harnessed with acoustic instrumentation and no indulgence of electric fantasies that so often cross the boundaries of taste in an album of this quality.

Pete Fyfe

CHRISTINE COLLISTER - *Into The Light* (Topic - TSCD 1002)

I've been a long time admirer of Christine Collister's voice. Whether inside or outside the folk world, she is one of this generation's foremost vocal talents. She has the ability to adapt to a range of musical disciplines and genres. However, I'm not sure that she's necessarily found the right direction or the best producer that best suits those vocal talents.



Her new CD, *Into The Light* follows similar themes to her *Equal Love* album, which, in musical quality, was patchy and lacked variety. This album again doesn't quite add up. There a number of songs that on their own are reasonable but there are too many that are a much of a muchness. It once again fails to stretch and take advantage of her considerable vocal range and talent, and it lacks the passion she injects into her live performances.

Of the 11 tracks, just over half are written by Collister, mainly in collaboration. The best of these are the opening track, 'Ashlands' and 'Act of Kindness'. The remainder include Roddy Frame's excellent ballad 'Hymn to Grace', the more invigorating 'Lost and Found', written by Kit Hain (who as part of Marshall-Hain had a big hit with 'Dancing in the city') and Paul Simon's 'Quiet'. The Kit Hain song would not be out of place at the end of a Bridget Jones soundtrack and 'Brittle Man', which Collister wrote with Barb Jungr, could easily have come from Fiddler on the Roof. The album has a rather ethereal spiritual feel to it, with several angelic and heavenly references. A number of songs appear to reflect Collister's happy personal circumstances.

However, the penultimate track on the album sums up her current musical predicament. It's a cover of U2's 'I still haven't found what I'm looking for'. Arif Mardin - who did such a great job on the recent Norah Jones debut album - or someone like him, might be a good place to start. While someone of his stature

and wealth of experience is neither easy to come by – or cheap - she needs that kind of direction to move her career forward and bring out what is undoubtedly a prodigious singing talent.

Lewis Jones

COSMOTHEKA - You Only Had To Ask (Folksound Records FSCD55)

Those of us that had the pleasure of witnessing the 'act', that was Cosmotheke (Dave & Al Sealey), should count ourselves lucky. I say this in the knowledge that I, along with countless others, will recall with nostalgia the songs set before us for the first time on CD. So, congratulations to Graham Bradshaw at Folksound for issuing it. I won't re-trace the history of the duo (Dave does that in the accompanying booklet) but, needless to say, a majority of the most popular numbers from their extensive repertoire appear here. To name-check a few, we have 'Wot A Mouth', 'Don't Do It Again, Matilda', 'Thuthie' and 'Wot I Want Is A Proper Cup Of Coffee'. Dave and Al's tireless pursuit of the rich music hall heritage, that was so much a part of Britain's social structure, is a testament to all song collectors.

I reflect with fondness my particular association with the duo when I was asked to play a difficult banjo break on one of their recordings and all the encouragement they gave me in completing the task. Without the likes of Cosmotheke, the world of folk music (which they embraced as much as the music halls) would be a poorer scene. Sadly, Al passed away in 1999 leaving a legacy of recordings that, if they were to be released today, would bring a smile to the sternest of critics. Perhaps now the ball has started rolling, someone somewhere will re-issue all of Cosmotheke's back catalogue.

Pete Fyfe

DEBORAH HENSON-CONANT - The Celtic Album (Golden Cage Music GC 98-007-CD) and Just For You (Golden Cage Records GC 99-009)

The Celtic Album. They say that angels play the harp in Heaven. Well, if that's true then I want Deborah Henson-Conant (not before time of course) there when I arrive (assuming I actually get there!). I first heard Deborah about five years ago when I bought her album 'Caught In The Act'. After that, however many times I asked in all the record shops nobody seemed to know who the hell I was talking about. Just by chance, I decided to tap her name into the web search and there she was. And boy, am I glad that I managed to trace her for here, ladies and gentlemen, I have found my own spiritual and musical nirvana. If, like me, you are sick to death of manufactured pop and want to indulge your senses, in what can only be described as the most gorgeous sound created, then, like me, you'll get a copy of this album.

Coming from a jazz harp background, Deborah gives that something extra special to her performance. So, say on a hackneyed standard like 'Drunken Sailor', it's the little inflections that stay rooted in your senses. I thought I may have been slightly disappointed when I first heard the album which unlike Caught does not feature her jazz buddies joining her for those oh so crucial excursions but, trust me, you won't find a better performer outside of the folk circuit. I know I haven't managed to talk much about the content of the album ('The Ash Grove', 'Loch Lomond', and a truly outrageous version of 'The Mason's Apron' all appear) but if you buy this album like I hope you will see what I mean when I say that folk music can sound fresh. Remarkable!

Just For You. I'm just about to overdose on an adrenalin rush of harp music courtesy of Deborah Henson-Conant. You may find that an odd thing to say considering the bad press the instrument has had over the years. Maligned for all the wrong

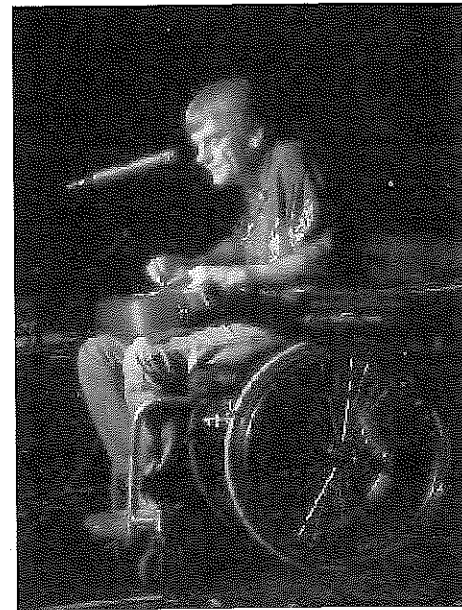
reasons in my opinion and if you want to give your ears an aural delight get this album. Twee doesn't even enter the equation. OK so it's slightly off tangent to be included in a 'folk' review section but if you give the album a hearing, you'll understand where I'm coming from.

Joining Deborah for what can only be described as a jazz workout are the exceptionally talented musicians Wolfgang Diekman, on bass, and the percussive talents of Davey Tulloch. Yes, for those of you in the know, Davey was the truly stunning drummer from Celtic folk band Five Hand Reel so at least there is a folk connection here. The fluid bass lines when played in unison with the harp create a real buzz and to top that, Deborah's scat singing on tracks such as 'The Rain King' are a revelation in the art of performance technique. My only problem comes in that I could seriously be in denial of 'folk' when music this proficient and well performed is put before me. If nothing else, this album will bring you credibility amongst your friends if you play it to them. Ten out of ten. Contact: www.hipharp.com

Pete Fyfe

TOM DOUGHTY – The Bell (Own Label – Corker Music CCD 001)

I consider myself to have a pretty wide taste in music that covers a range of genres. Blues - and instrumental blues at that - is not one of the favourites that immediately spring to mind. That was until I discovered Tom Doughty. I was lucky enough to be at Northwich Folk Club last year to witness a great three-track cameo performance by him. He plays an acoustic lap blues guitar with plenty of slide and a lot of bottleneck. But his work embodies a range of jazz and folk influences. He played a remarkable instrumental version of the Cole Porter classic, 'Ev'ry time we say goodbye' and made it sound like his own.



After that performance, I wanted to hear more of Tom Doughty's repertoire. I was lucky enough to get hold of 'Rambling' a CD of demos, many of which he had written. It contains the aforementioned Cole Porter tune and one of Tom's own 'Juke box as she turned', a song that is a rapidly becoming an all time favourite of mine.

'The Bell' is Tom's first official CD. It was launched in November in Northwich, when he was supporting that fine American guitar exponent, Woody Mann. Tom is due to play at the Citadel in St.Helens in March – appearing with Lindisfarne - and I've no

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doubt that his reputation will quickly spread.

'The Bell' represents an excellent introduction to Tom Doughty's music, incorporating homages to Robert Johnson and lesser knowns, Charlie Patton and Teddy Darby. His reinterpretation of J J Cale's, 'I'll make love to you anytime', surpasses both the original, and the Eric Clapton cover version of the song; there's a great reworking of Alex Campbell's, 'Been on the road so long'. While Doughty's guitar work is the main tool of his trade - it does much of the talking for him - he has a fine understated voice that is ideally suited to this genre of music.

I'm not normally a great admirer of instrumentals but his version of Santo and Johnny's 'Sleepwalk' is stunning and the self-penned title track of the album seems immediately familiar, yet startlingly simple and original in its structure and delivery.

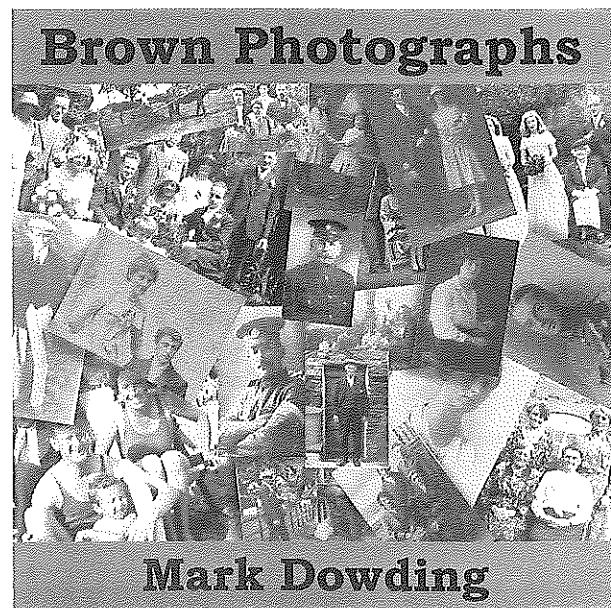
Tom has overcome a considerable amount of adversity in his life and he has musically gone from strength to strength since his first guitar lesson in 1999. This is an accomplished debut CD, of considerable stature and maturity, from an artist who puts his heart and soul into the blues.

You can get hold of "The Bell" CD via Tom Doughty's website: www.tomdoughty.com

Lewis Jones

MARK DOWDING - Brown Photographs (Private label)

There are twenty-one pieces on this C.D.: six tunes and fifteen songs, to be pedantic fifteen and a half songs but more of that later. The songs are well sung and the music well played, but it is the balance of material, the variety of instrumental and vocal accompaniment, and the integrity of the collection that make this such an entertaining, value-for-money album. At three separate points on the C.D. Mark on Anglo concertina is joined by Angie Bladen on English concertina to play a pair of tunes.



All six are delightful, the first pair are bright, the second pair slower waltz tunes and the third pair lively pieces, one with a nautical theme - all are finely accomplished at a good pace and their inclusion is one example of the thoughtful way in which the collection has been put together.

As for the songs, they offer insights into the experience of ordinary men and women and celebrate some of their finest values. The themes I associate with folk songs are well

represented: work, war, love and the sense of passing time and the changes it engenders set against that which endures in nature and the human spirit. There are only two love songs: 'The Maid in the Calico Dress' and 'Sally Wheatley'. The first offers a picture of a pleasing pastoral idyll where the second has a more urban feel. I enjoyed them both very much. Although there are other songs that make reference to farming and the countryside 'The Maid in the Calico Dress' is the only song that offers such an idyllic image of pastoral Lancashire. It is a poem by the Burnley poet Henry Nutter that has been turned into a song by Gerry Kearns of The Oldham Tinkers. It is pleasingly sung here with a delightful guitar accompaniment. The guitar accompaniment to 'Sally Wheatley' is delicious, the song a great favourite from the northeast.

There are four songs with war as theme, three of them: 'Dancing at Whitsun', 'Jimmy Spoons' and 'Christmas 1914' deal with aspects of the First World War. 'Dancing at Whitsun' celebrates the way in which women sustained traditions in the absence of the men but there is too a sense that their lives have been wasted, as has that of Mike Harding's 'Jimmy Spoons', a soldier in the war who is now an aging tramp. 'Christmas 1914', another Harding song, is excellently done - the soldiers from both sides discover their common humanity in no man's land. The song celebrates their decency, generosity and fellowship - fine values ironically inappropriate in opposing forces fighting a world war. Mark's guitar accompaniment is hauntingly lyrical. The piece is further enriched by Alison Younger's sensitive use of close harmony that intensifies the emotional force of key lines. While 'The Heights of Alma' is a strong folk song, well rendered with superb guitar accompaniment, it isn't a favourite of mine.

'Come Whoam To Thi Childer And Me' gives a valuable insight into the domestic circumstances of labourers in mid nineteenth century Manchester but it isn't a favourite of mine either. It made its writer Edwin Waugh famous but the wife in the song is somewhat idealised and the outcome befits a fairy tale. Nonetheless, the excellent use of Lancashire dialect in which it is written is matched by Mark's ability to render the song and to this extent, it is invaluable. It serves as a reminder of how firmly Mark's work is rooted in Lancashire and in the folk tradition. Clearly Mark enjoys singing in regional dialect and the use of a variety of non-standard idioms such as 'fettle', 'boggarts', and 'marrows' remind us what rich resources of language are available to folk singers. There are other songs that touch on family and family relationships as theme: 'Brown Photographs', the title piece, 'Servant of the Company', 'Man of the Earth' and the one I rate most highly in this group: 'Matt Armour's Generations of Change'.

This song is also about work of course, about changing times and about the challenges men have faced and met at work. Indeed work is one of the major themes of the songs on this album and references are made to many of the huge industries such as farming, mining and fishing. Mark has 'served his time,' he is a journeyman folk singer and as we might expect many of the songs are about the time men have given to their trade, often in difficult working conditions such as the cold 'that seeps in your soul' in 'The Little Pot Stove', for little reward and with less recognition from employers. There is an excellent work song from the east of England, 'Following Olga to Lynn' about tank barges on the canals and another, 'Last Man Leaving', about the closure of manned lighthouses. Mark has framed this one with 'Spanish Ladies' - a device that intensifies the purport of the song and one that is characteristic of the intelligence informing the choice and ordering of the material on the album.

There is no fuss, nothing fancy, but Mark has created a rich tapestry of sounds and words. The imaginative use of double tracking and of Alison's close harmonies and the inclusion of

the concertina tunes have all helped to achieve this. Lastly, there is Mark's love of the material and his respect for it that in the final analysis allows it to speak for itself. Buy the C.D. I'm sure that you'll enjoy it.

Mary Wilson

TIM EDEY - Daybreak (Gnatbite Records)

Well, wouldn't you know it - Tim Edey makes good! I first met Tim some years ago when Band Of Two were doing a set at The Prince Of Wales in Strood, Kent. At that time, I didn't know him but Gaz said to me, "there's this great musician who'll probably be down tonight". He wasn't wrong, and so a mutual respect was born from that session. For those that don't know Tim let me just say that you should get out to see him 'live' at the first opportunity. He is one of those blinding musicians that you only ever get once in a blue moon. On a comparable stage, I'd say he sits comfortably between Donal Lunny and Steve Cooney (yes, he's that good!). It's a shame that he hasn't got four or five brothers as his technical abilities beggar belief, in as much that his performance on any of his chosen instruments - of which there are plenty - is truly astonishing. Going for gold on 'The Baltic Arrival', or the more subtle beauty of the nylon strung guitar lead, 'For Ireland I'll Not Tell Her Name', Tim manages to extend the musical boundaries. But it is not only his mastery of instruments that he should be acknowledged, for his production skills are not dissimilar to that of a young Donald Shaw. For those of you that thought you'd never be interested in a purely instrumental album, think again, for this recording will change your mind. If you like Sharon Shannon, Arty McGlynn etc., and thought that the music had been taken as far as it could go, then think again. His peers have acknowledged Tim as one of the best musicians out there - I'd like to second that and more. I've heard some pretty great albums this year but trust me - this numbers amongst the best.

Pete Fyfe

FIELDWORK - The Voyage - (Fieldwork Productions WGS 290CD)

This CD contains the songs from another of Mick Ryan's musical dramas recorded by the team at Wild Goose studios. In fact, it's been out since 1998 but, as I haven't seen it reviewed in Folk NW and Mick kindly gave me copy at Broadstairs last year, I thought I'd at least give it a critical airing!

As you can imagine, anything produced by Mick's Fieldwork cast and musicians is a real effort on my part to review. After all there isn't any *real* talent involved, after all that Pete Watkinson's in it (right in it!) and them dreadful musicians Tim Van Eyken and Paul Sartin. I mean, what's it got to offer after that lot and them terrible tunes and songs by that Ryan fellow. Before you get thousands of letters berating me dear editor, I'll come clean - yes, I'm joking!! It's just that I find so much difficulty in finding anything to moan about in these productions that I could be accused of bias!!

This show is about emigration from Ireland and England in the mid-nineteenth century. As has been the case before in these productions, although it is of course better to hear the songs in the context of the show, many of them will stand alone. 'Green Island', a tribute to Ireland, is a classic example as are 'The Leaving Time' and 'Fever on Board' the latter being an appropriate dirge for the subject! 'Home', the lead vocal sung very well by that young (what?!!) Pete W. whose leg I pulled earlier is yet another one of those sing-able, I want to join in the chorus type songs too. 'The Sea' is an evocative song and spoken word of terror in the face of a storm. There's even a shanty-style song in 'When We Take 'Em Over'!

Not all the songs are Mick's alone with 'The Soldier's Song' (in two parts) tune being written by Sarah Morgan. Sarah is also responsible for 'Keep You in Peace' a lovely song of farewell (with some of the words spoken in the Gaelic) based on an old Irish blessing. 'Any thing wrong with it?' I hear you ask. Nope! Nuff said.

Giff

THE LEGPLAITTERS CEILIDH BAND - The Legplaitters Ceilidh Band With Friends in Ireland June 2002 (Private Label)

If you visit the Joiners Arms in Middleton on a Monday for a quiet night, then you'll be disappointed. Between 12 to 18 musicians get together for an open session of Irish, Scottish and Lancashire folk music and songs. Five of these musicians have got together and go out under the name of the Legplaitters to play for ceilidhs and they are Martin Lynott, Pete Fitzpatrick, Mike Canavan, Billy Hindle and Ian Sidebotham.

They got together at the home of Dave and Helen Howard in Thomastown, Co Kilkenny, Ireland along with a couple of their friends - namely - John Howarth of the Oldham Tinkers and Pete MacMillan from a group called the Hometowners to record a multitude of tracks in Dave's studio.

The tracks comprise a variety of songs and tunes and are all very listenable to. This is due to several reasons:

1. The quality of the musicians - They are all time-served on the folk scene and sound at home playing together. The speed of the tunes is just right - some sessions start off at 150 mph and then speed up which can be annoying both to listeners and players who don't have the experience to keep up and thus get disillusioned and put off going to such sessions.
2. The material being played - Most of the instrumentals are traditional and are as familiar as a comfy jumper, a pair of old slippers and a roaring fire. The other tunes have been written by the members of the band but are as familiar as a comfy jumper, a pair of old slip...
3. The songs - Again there are plenty of songs familiar to most listeners. Some are compositions of Mike Canavan as diverse as 'The Knocker Upper Man' and the comedy song 'The Wolf Cubs' (which is a new one for me although he probably wrote it years ago). Other songs include 'Tramps and Hawkers', 'Dark Island', 'Caledonia', 'Lark in the Clear Air' and 'Red is the Rose'. Definitely songs to sing along to!
4. The production - Dave has got this just right for me. The balance between instruments and vocals is just what you want. You can hear all the words and the instrumentation is kept in the background where necessary. The separation of the instruments is enough that you can pick out who is playing what, where but not so wide apart that it seems like the stage is like a railway platform.

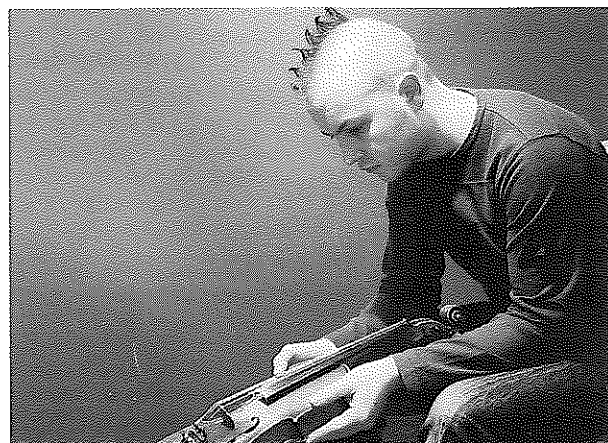
There are 28 tracks in total on two CDs, which I've just listened to both of them twice - one after another. There's nothing on them that I can say I don't like.

The 2 CD set is available from John Howarth at any of his gigs with either *The Oldham Tinkers* or his solo appearances, and for a tenner they represent good value for money.

Mark Dowding

JOHN McCUSKER – Goodnight Ginger (Pure Records PRCD09)

At 29, John McCusker already seems to have a lifetime of experience under his belt. A few moments of conversation with him reveals that this is a seasoned professional. He spent 11 years touring the world with the Battlefield Band, has been a guest on over 150 albums (Eddi Reader, Linda Thompson, Tim O'Brien, etc), had compositions borrowed by Sharon Shannon, The Poozies, Natalie MacMaster, etc., and squeezed in courtship and marriage to Kate Rusby.



'Goodnight Ginger' is his second solo album and draws deeply on his wide range of pals. Amongst them, Ian Carr, Andy Cutting, Simon Thoumire, Michael McGoldrick, Brian Finnegan and his other half, of course. There are some lovely tunes reflecting his Irish heritage and Scottish upbringing with the usual sweep of jigs and airs. If you like this style of instrumental music, John's not going to let you down with this one.

Personally, I always struggle with instrumental records, preferring to hear the music in a live setting where the energy and personalities of the musicians come across more. Mind you, 'Goodnight Ginger' also contains the 'The Bold Privateer' supplied by Phil Cunningham for Kate Rusby to sing. A tempting prospect for any Kate Rusby fans out there. So, all in all, high quality tunes from a young man of great talent and experience. Its appeal dependent on whether you're comfy with a CD mainly based on instrumental tunes.

Steve Henderson

KIRSTY McGEE – 'Honeysuckle' (Fellside Recordings FECD170)

Genre blurring seems to be occurring all the time these days. Kirsty McGee spent her musically formative years around the Manchester rock scene. Yet, here, we find the first product of a sideways move towards the folkier side of things. To be fair to Kirsty, it's more a case of the audience moving in her direction rather than her making the move. Given what we hear on this record, who can blame them?

Quite clearly, it's got to take something special to get the massed talents of Clive Gregson, Boo Hewerdine, Neil MacColl, and John Wood gathering around for your first album. The flowing opening of 'Rich' with its tasty guitar work from Gregson and MacColl takes us straight through to a great melody. For me, it's those melodies that matter and 'Honeysuckle' is packed full of memorable ones. 'Bliss', 'Cat's Eyes', and 'Take What You Need' all come with the melancholic feel that pervades much of her work on this album. Obvious exceptions come in the form of the much lighter 'Golden Honeysuckle Rose', the humorous

music hall feel of 'Tuba Player's Wife', and the harder edged 'The Wrong Girl'. The first of these has a plaintive harmony from Boo Hewerdine but is a little too far over to the sweet side for me. Mind you, who am I to talk, this is already well established as a stage favourite and the source of the album title. 'The Wrong Girl' is stylistically more my cup of tea with its dark electric guitar and meandering funk. Give me this and 'Bliss' and I've got my value for money already.



The key point to take on board is that this record reveals Kirsty McGee as the possessor of a wonderful way with melody. Though the melancholy heard here may have attracted John Wood (producer of the classic Nick Drake material) to the studio knob twiddling, it is not the only string to Kirsty's bow. If you want a reference point, imagine what it would be like if Joni Mitchell and Kathryn Williams merged their talents. Better still, nip out and get the record.

Steve Henderson

BOO HEWERDINE – Anon (Haven Records - HAVENCD15); A Live One (Madan - LIVE001)

Boo Hewerdine is a much-respected songwriter, performer and producer. Although his background, much like his close friend and collaborator, Clive Gregson, is from the pop and rock world, he is equally at ease in a folk club. Hewerdine came to prominence when he fronted the cult rock band, The Bible. He was the songwriting force and lead vocalist in one of the best live acts on the circuit.

His solo recordings have built on the best of The Bible and he is known for an introspective style of songwriting, one that produces intelligent and thought provoking lyrics without depressing the hell out of the listener. Besides his solo recordings, he has provided a wealth of songs and musical backing for Eddi Reader, with whom he and Gregson regularly perform. He's almost as much in demand these days as a session musician, backing vocalist and producer, as he is a songwriter.

'Anon' is his fourth solo studio recording. It's an album that took me some time to get beneath the surface. It starts with 'Kite', which is by no means the strongest track on the CD. However, from hitting the second - and title - track the CD goes from strength to strength. The exquisitely sensitive 'Hunger' must rate as one of his finest songs to date. The intriguing 'A cloud no bigger than your hand', the blues tinged 'Apple Tree', and 'The devil takes care of his own' are typical of the high quality of Hewerdine's melodic songwriting virtues. 'The devil takes care

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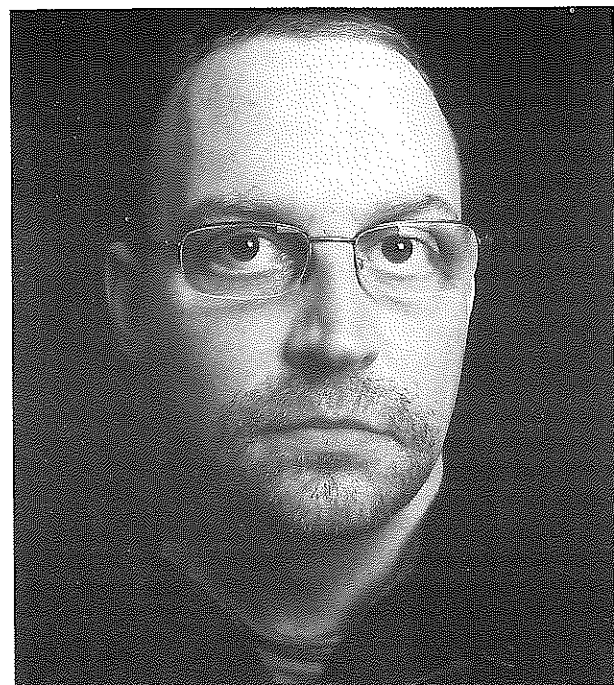
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of his own' is sorry tale of post traumatic relationships with Hewardine transforming feelings of pain and desolation into tangible evocative expression: "Waking up with no one/Is going to take a while to learn/Well I guess I found out/Hell's not the only place you burn"



Boo Hewardine songwriting talent is matched by his fine acoustic guitar playing. He receives some admirable support on all tracks from Gustaf Ljunggren. This man produces a creditable impression of someone obsessed with trying out almost a whole orchestra of instruments, ranging from pedal and lap steel guitars to piano and harmonium.

'A Live One' - as the title suggests - is a recording of one of Boo's folk club gigs; The Ram at Claygate to be precise. It has the advantages and drawbacks of a 'live' CD. It's an opportunity to hear a number of Hewardine's more popular and familiar compositions backed only by an acoustic guitar and without the studio safeguards. It includes a wide selection from his earlier solo recordings including 'Bell, Book and Candle', 'Joke' and 'Patience of Angels', all of which have been covered by Eddi Reader and others. There's also the opportunity to hear a reworking of 'Graceland' from The Bible back catalogue. However, it inevitably cries out for the variety of instrumentation that Gustaf Ljunggren provides on the studio album.

I can highly recommend 'Anon' - you may not appreciate it on first hearing but it's one that you'll grow into. The live album, which is only available from Boo's gigs or via his website (www.boohewardine.net), is a good introduction to his music and illustrates why so many performers have such a high regard for his songwriting abilities.

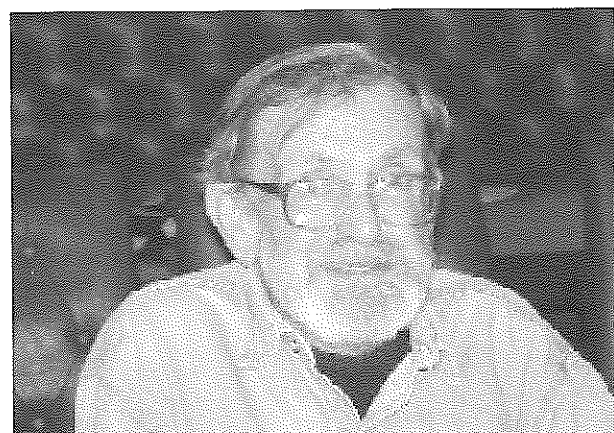
Lewis Jones

TREVOR MORTON - A Lancashire Look At Life (Private Label)

This is the collected work of one of the most gifted poets in the folk world. The whole collection is found in the booklet, illustrated by Paul Bidston, whilst the CD, produced by Bernard Cromarty, has a selection of his best known creations delivered as the regulars at the Railway Folk Club have been hearing them for years - only better. Sit back and enjoy as Trevor takes you on a journey starting from his wartime childhood in Middleton, a Lancashire mill town, and moving sceptically through today's

world.

In 'Ode to Saint Tesco of Irlam', the first and, at the time, largest hypermarket in Europe, is wistfully compared with the old corner shop, which was much more part of the local community. This kind of new development, built on the needs of an ever increasing population, led to the proposal by a Conservative MP that Social Classes 4 and 5 were unfit to breed. This idea is castigated in 'The Ballad of Sir Keith Joseph', as is the failure of the bosses to recognise the contribution and the needs of the ordinary working man in 'The Saga of the Rawtenstall Rubber Company', in which "Fred jus' stood their hadamant until 'e 'ad 'is way."



Whilst Trevor always sees the funny side of life, with a heavy sense of irony, he certainly delivers some serious messages as quickly becomes clear in 'Some 21st Century Nursery Rhymes'. He points to some of the ecological disasters like the use of CFC's, pesticides, fungicides and the effects of the explosion in Chernobyl. He even reminisces about 'Weshin' Day' although it must be said that the washing machine he ruefully misses has probably been the single most powerful force in the movement of men and women towards equality in society. The fact that women have really always been equal to men is sublimely demonstrated in Trevor's only love story 'All's Well', in which the father warns his son off marrying girls he thought he'd sired until his mother asks him "Dust tha' reckon' thi' Dad is thi' father?"

'Coppice Pit', which takes us back to schooldays of fishing in a bottomless pit and 'Skoo Dinners', is of a similar time but with a current theme; even today profit has to be made out of school dinners because it is in the Head's budget. A light hearted look at the duties one has to perform on holiday for example sending the 'Postcards' leads to the grand finale in which the ordinary man at last gets his own back on the Establishment. After misleading the Rates Officer into thinking that he has built some new building and getting a signed statement of the added cost, he informs him "Tha' can tek that off mi rate bill cos them's t' buildin's. 'ave just pulled down."

Don Davies

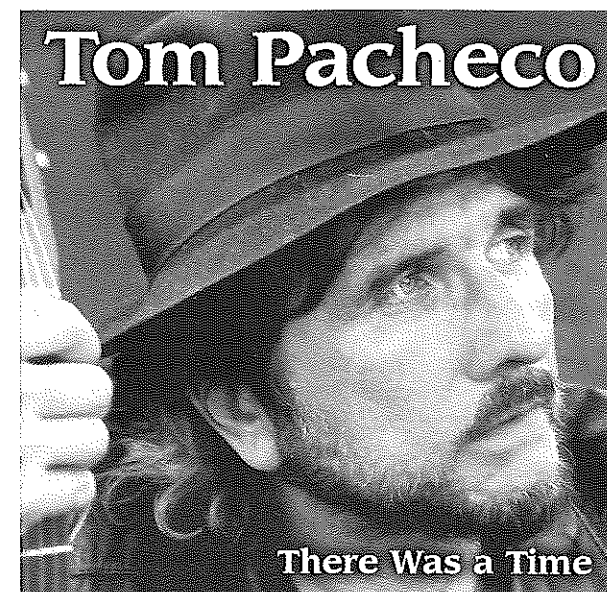
(Ed: Sadly I have to report that Trevor Morton passed away on Thursday 23rd January 2003)

TOM PACHECO - There Was A Time (Appleaseed Recordings - APR CD 1067)

The Appleaseed label has a reputation for musical integrity, supporting artists with political and social conviction. As well as the legendary Pete Seeger and Tom Paxton, this now includes the highly respected singer/songwriter activist, Tom Pacheco. Tom has been an infrequent visitor to these shores but his band of admirers is increasing. This latest CD has already received considerable acclaim in his native America and should open his

music to a wider audience.

Pacheco has a distinctive vocal style that infuses passion and commitment, in some ways reminiscent of the early Dylan. He exudes a home-grown political and social philosophy that manifests itself in well-constructed songs with a pointed message - whether this is about Native American Indians or the abuses of people and their environment by corporate business and their corporate politicians. The title of this album is symbolic of a theme that runs through it. It has a post September 11 feel to it but draws conclusions, which are nearer to Michael Moore rather than the end of the political spectrum that George W Bush inhabits.



This CD features 11 new songs. The finest of these is the title track that looks back in time but also at 'a time' when there was a greater sense of social responsibility, and the philosophy market forces and global capitalism were less entrenched. 'What about us' demonstrates the inequalities in society symbolised by the corporate scandals such as Enron. In the end, it's the worker that pays the price for the misdeeds of the rich: "They still ride in limos, we wait for the bus' sums up the predicament.

From the opening title, 'Indian Prayer', which offers hope that the spirit of the land remains amount the faceless shopping malls, to 'You will never be afraid again', his songs offer glimpses of the what was possible and what was achieved in the past as a signpost of hope and direction for positive change for the future. This CD is to be admired not only for its sentiments but also for the quality of the lyrics and delivery.

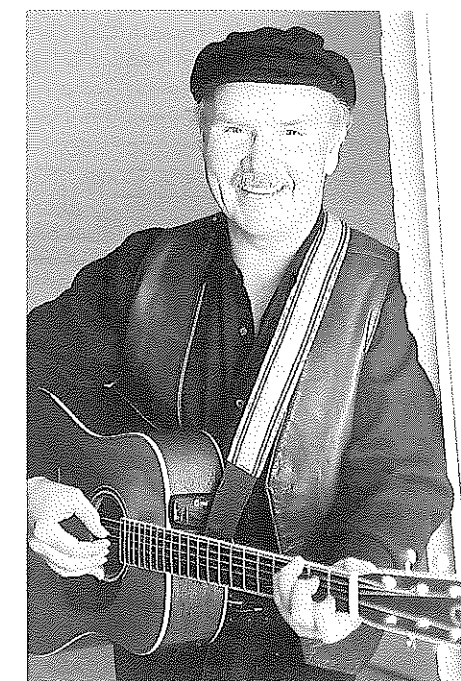
Lewis Jones

TOM PAXTON - 'Looking For The Moon' (Appleaseed Records APR CD 1069)

A new record from Tom Paxton is a like a pair of old slippers. There's a comforting familiarity that comes with this songwriter. His compositions have always been well received and so many have become standards. Who can resist a lyric like 'the full moon is perched on the top of the trees like a big, heaping scoop of ice cream'. The man simply has poetry in his soul.

'Looking For The Moon' is his first solo release since 1994 and it will quench the thirst of those who have waited to drink from his well. There are thirteen brand new compositions that take on topics from nostalgic looks over the shoulder in 'My Pony Knows The Way Home' to appreciation of his American homeland in 'My Oklahoma Lullaby'. The love that oozes out of

'Me And A Couple Of Angels' and 'Marry Me Again' could very easily come across as rather soppy but not in the hands of this master. He even takes on the events of September 11th and



avoids trite hawkish 'we'll get them' commentary for simple praise of those who risked their lives for others on that terrible day. Supported on a couple of tracks by Nanci Griffith, singing backing vocals, the musicians, such as Al Perkins, are all out of the top drawer. Legendary isn't a word that should be used too often but here there is no other word that fits. This record can be admitted in evidence of this fact, m'lud.

Steve Henderson

RANDOM - Deviation (Wild Goose Records WGS308CD)

Well, I'd really like to say that I enjoyed this recording but there comes a time in every reviewer's career when unfortunately the creative juices stop flowing as you've said it all before. OK, so there's nothing wrong with the album, it's just that there are plenty of similar sounding bands, including Florida and various others. The choice of material goes from the tried and tested, 'Portsmouth/Staten Island' and 'The Kesh', but there's nothing here to really excite me. Even when the band slip in Bert Kaempfert's, 'A Swingin' Safari' (which incidentally was utilised to great effect by Banjax many years before), the arrangement is so slow and ponderous it makes you wonder if it was all worthwhile.

I don't like to knock any band for recording a CD especially after they've obviously put in time and effort, it's just that I'd rather have picked it up as a souvenir at a dance.

Pete Fyfe

ROSHEEN - Rosheen (Own Label ROS2002)

My knowledge of the French language is strictly limited so you'll have to excuse my ignorance in assuming that the lead vocalist in the band Rosheen is Lynn Vallieres. I say this as the sleeve notes are in French, which is mighty confusing as a majority of the songs are sung in English. The reason for my assumption is that the band are based in Quebec, Canada. Anyhow getting on to the music - the main thrust of the album hinges on her crystal clear vocals. Think if you will a traditional version of the band Renaissance, which featured Annie Haslam, and you'd be near to describing the beauty of Lynn's vocal range and dynamics.

Simply stunning would be another description!

To prove that the band are no slouches in the instrumental stakes either the cleanly picked single note (as opposed to triplet laden) mandolin technique of Gregoire Painchaud is a joy to listen to. The addition of piano and harp also moves the listener into the realms of Loreena McKennitt. Some years ago another Canadian band, called Barde, proved that traditional Celtic music could be given a scholarly (sanitised) approach without losing any of the raw edge of the tradition it had leaned on. A quick look at the choice of material - 'Star Of The County Down', 'Black Is The Colour' and 'Morrison's Jig' - is a good indication to where the band are coming from musically. OK, so I may have quoted several other artists who Rosheen are akin to but that is meant as a compliment. I look forward unreservedly to the release of a follow-up album as soon as possible.

Pete Fyfe

KATE RUSBY - 10 (Pure Records PRCD10)

The title, '10', signifies the career span of the youthful Kate Rusby. Hard to believe, isn't it? Rather than celebrate with some sort of 'greatest hits' collection, she's taken the opportunity of presenting some old favourites in different settings and giving a second outing to some of her more obscure recordings. As the sleeve puts it: live, re-mastered and new versions.



'Botany Bay', a live favourite, here presented in a new version with Lester Simpson on backing vocals, sits side by side with the 'Cowsong'. The latter has only been available on an EP until its re-mastered appearance here. Other obscure tracks, such as 'Night Visiting Song', are pulled in from 'Yella House', a solo record by her husband, John McGoldrick. Other tracks by John and Kate from the soundtrack to 'Heartlands' make an appearance. Guests pop up all over with Alison Brown of bluegrass fame and Francis McDonald of Teenage Fanclub showing Kate's wide appreciation of music. However, Kate's

most treasured guest must be the much missed Davy Steele singing on the closing track, 'Bold Riley'.

So, where does this leave us? Fans of Kate Rusby, like myself, will enjoy the usual high standards shown. Newcomers to Kate - where have you been - will find this a useful starting point as it demonstrates all her facets. If you sit somewhere in the middle, you might find it better to complete your Kate Rusby collection first before adding '10' as it could duplicate a song or two from your other records.

Steve Henderson

JOE STEAD - "Joe Stead's 60th Birthday Party" (A Private Label - APL 006)

It is not often that anyone has the foresight, the musical longevity or indeed the number of genuine friends in the folk scene to be able to produce a "Birthday CD". However, these are exactly the circumstances, which came together to enable veteran performer Joe Stead to do just that. No shy wallflower our Joe, not for him denying the passing years but rather celebrating the fact that he had reached the venerable age of 60 reasonably intact and, given his zany performances in his earlier career, remarkably sane.

The CD contains a comprehensive 19 track running for 73 minutes 27 seconds and, along with Joe's 4 tracks (well it was his birthday!), there are contributions from some pretty impressive "party guests" such as Karl Dallas, Pete Coe, Gina le Faux, Paul Downes, The Wilson Family and Archipelago. The variety of artistes, as one would expect, provides for quite a cross section and there should be something here for everyone.

Inevitably, Joe opens the album with the familiar banjo accompaniment to Pete Seeger's "Get Up and Go" - ageism rules - KO! Joe follows this with "There Was A Young Lady" a parody of Burl Ives song about the fly swallower. Karl Dallas follows with his political contribution of "What We Need Is A New Opposition" and this contains more that a ring of truth methinks. Unfamiliar names, such as Rahel Guzelian ("Don't Feed The Birds") and Jon Harvison ("Smile") and Sumovus ("Coiner's Apprentice") chip in, before Pete Coe does his own, and very polished, version of the classic Martin Carthy and Dave Swarbrick renowned traditional song, "Byker Hill". This is without doubt one of the best tracks on the CD. After Danny and Joyce Macleod do their "Thirteen Pence A Day", there is another surprisingly good track from relative newcomers, Mary Humphreys and Anahata, with their version of the Ralph Vaughan Williams setting of "Through The Groves", with Mary's strong vocals backed by Anahata's driving squeeze box playing.

"Grandpa" Joe takes the stage again with his "spot for the tots" where he entertains the audience, together with his two grandchildren Angel and Stan, with the Woody Guthrie songs "Howdya Do" and "The Car Song". The audience participation on "Put Your Finger On Your Nose" and "Bear Hunt" bring his spot to a close. One can only imagine the riotous goings on in the marquee during these songs. The next track is Matt Armour with "Ha Ha Ha". Matt is obviously not a Tony Blair fan and the line "Since New Labour went Conservative" gives it away!

Joe's other musical love, "Shanty Songs", comes out when - as a member of Kimber's Men - he performs the powerful shanty, "Roll Alabama Roll", about the ship built on Merseyside that was to take a memorable part in the American Civil War. The Amazing Mr. Smith performs "Happy Tune", the first instrumental on the CD, and is followed by another shanty band, The Mollyhawks with "Timme", a shanty parody about an old "Sea Dog"! As we move towards the end of the album Chris Manners' "Knucklebone" and Gina le Faux's "The Critics Song" strike a

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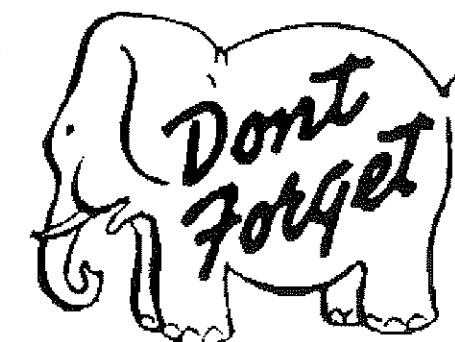
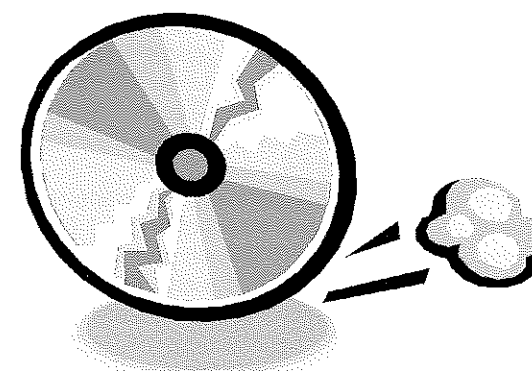
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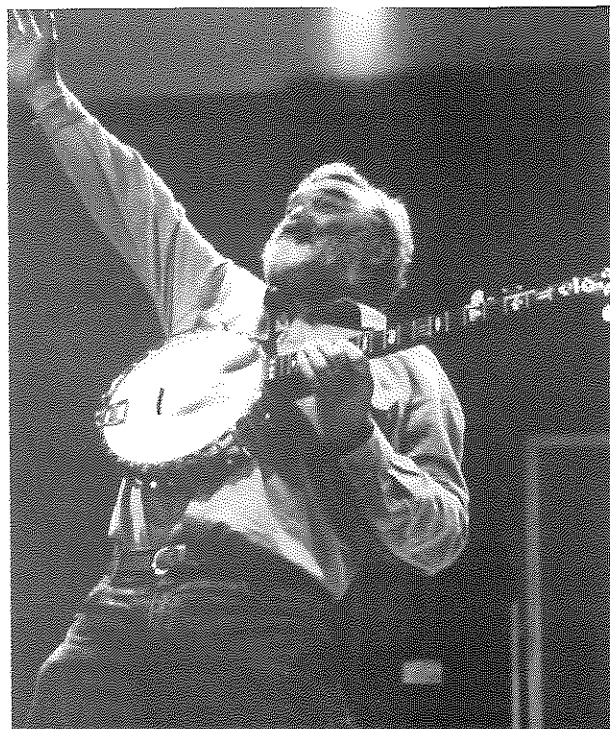
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more sombre protest note, before the Wilson Family sing one of my favourite songs (and how well they do it), "The Miners Lifeguard". This is a song that has travelled the world from its inception in Wales and it still carries the same Welsh melody having travelled to the North East and across to the States. Another great track this one followed by another very polished performance from Paul Downes with the David Sturtevan song "Long Way To Go", a song covered by a number of other artists and quite deservedly so. Finally, one of Joe's stable of artists, Archipelago, bring the album to a close with a brilliant instrumental, "Train In The Distance".



Although Joe has been celebrating his birthday for some years, having had another big bash at 50 and other annual "parties", this is the first time I have heard the day's music recorded. Despite its sometimes quirky nature, it is indeed a tribute to Joe and the respect held for him by his contemporaries that people had arrived from as far afield as Cape May, New Jersey, Tenerife, London, the Isle of Wight and virtually most towns on the UK mainland. The recording, made through the PA, is not of top studio quality but it is, for all that, pretty good and certainly conveys the live performances and the atmosphere on the day.

Although receiving an invitation myself I regret that Joe's birthday always falls on my annual holiday weeks, otherwise, I would have been more than happy to go along. From what I have heard, I know I would have enjoyed myself as much as everybody else on this album. May you carry on partying for many years to come Joe.

The album is, by its nature, a part of folk history and one that most folkies will want to add to their collection. It is available from Joe at Providence Place, Sowerby Bridge, Yorkshire, HX6 1BA, or by phone on 01422 833659, or through his email address of banjostead@compuserve.com.

Ian Chesterman

THE TABS - Dreams & Fears (A Newdays Records - Catalogue Number - to be announced)

OK, I know that I may be handing myself a double-edged sword here but, as the old adage goes - in for a penny, in for a pound. Where to start? Well, let's get the first hurdle out of the way.

Some of you will be only too aware that Garry Blakeley (fiddle player with The Tabs) just happens to be my sparring partner in Band Of Two and that I might be somewhat biased in this review. Garry and I may be the best of mates but that doesn't stop me being critical when I feel I need to be. So, let's start off with (what appears to be) a negative thought for openers. Each track on this latest album has its own pigeonhole therefore making the album seem somewhat disjointed.

That's not to say the tracks are bad, in fact, they're far from it. You see taken as individual items, each song or tune-set is well constructed and packaged. Therefore we have the opening quirky instrumental 'Shaking Hands With The Pig Farmer' (it's a long story but a good one) returning to the tried and tested folk-rock formula that the band first engaged. Then, perhaps rather unsettlingly you are immersed in the acapella 'My Son John'. Mind you, that's only because you're not expecting it. By the time the reggae laden 'Lazarus' emerges, you can tell that although the material is fractured, this probably works in the band's favour as far as recording goes.

Maybe it's because I'm saturated hearing straight forward folk-rock acts that when something fresh hits you in the face, you're not quite sure how to take it. Stamping their own creative mark on the album are Roger Flack and James Maxted (guitars), Nick Cooper (bass), Andy King (drums) and of course Mr Blakeley himself. This album is full of good stuff and I'm sure the rockier edge of the band (just check-out those guitars) will see them spreading their wings further than the confines of the folk scene.

Pete Fyfe

JANE AND AMANDA THRELFALL, ROGER EDWARDS AND MARTIN ELLISON - Gown Of Green - WBCD002

The latest album of songs and tunes from these talented musicians is as rich a collection of English traditional music as anyone is likely to find anywhere. Although it is an evocation of bygone ages and customs, presented with great affection and respect, it is not at all a museum piece set in stone. They do the English tradition proud not just by continuing to perform these wonderful songs to keep them in the national consciousness, but also by doing it so attractively and compellingly, without in any way compromising their own or the music's integrity.

I don't know whether it is possible to review a piece of art entirely objectively. With the best of intentions I find that my own preferences and prejudices will invariably find a place in whatever I say or write; but I do try to keep a check on this tendency; Honest! Having said that I must say how I admire the voices of Jane and Amanda.

From time to time, our ears have been assailed by singers of "style". Often these "styles" reflect that which is considered the done thing at the time, grafted on from the outside. This is certainly not the case with the Threlfall sisters; at least not in my opinion. The quality of their singing in my perception comes from a large measure of natural talent, which has been nurtured and worked on over many years to produce a manner of singing, which is unselfconscious, unaffected and sounds so natural. It is perfectly suited to the widely varying songs on this album. They have a lightness of touch and jauntiness, which shows itself on the opening track "The Gypsy's Wedding"; also "Horncastle Fair" and "Highwayman Outwitted". On these tracks, their voices are beautifully complimented by Roger Edwards and Martin Ellison on Anglo concertina and melodeon respectively. Unlike some musicians, they do not seek to impose the instruments over the voices, but play with restraint and sensitivity so as to make the songs into truly ensemble pieces, voices and instruments having equal value. I particularly like the percussive melodeon and guitar on "The Gypsy's Wedding", producing

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driving but subtle rhythms.

There is a distinctly different mood on "April Morn"; a delicately paced and understated rendition with Amanda singing harmony to Jane's melody while the melodeon lays down a foundation to the Anglo's melody in the instrumental verse. "Shepherd of the downs"; This Copper family song is an example of how this group "builds" a song with the guitar heightening the intensity as it comes in. Unlike "The Blacksmith", this story has a happy ending.

"The Blacksmith"; not only my favourite of the album, but also my track of the year. It is sublime! Beautifully built. Layer upon layer as voices and instruments are added to the piece. The contained emotion in Jane's voice tells the poignant story of a forsaken woman who bears her loss with grace and dignity, and refuses to be beaten.

I am not normally a tunes person, but I was much taken with track 7, "Winster Morris Reel". Roger and Martin convey the grace and beauty of the dance so well that they may well have converted me. I loved this track.

Although I have selected certain tracks for particular mention, the whole of the album is a delight. The excellent sleeve notes, the compilation of which was assisted by Nick Caffry, contribute to the making of an enjoyable and satisfying experience, which, if you buy the CD, can be repeated over and over again.

Norman Wilson

KATHRYN TICKELL - Back To Hills (Resilient Records RES001)

This album is a joy to listen to. No tricky arrangements or ultra clever tunes just honest jaunty performances of predominantly Northumbrian pipe tunes. Either in solo performance or beefed-up by the occasional duet, or even three-handed outings, accompanied by various musicians, including the sadly missed Will Taylor, it would appear Kathryn has returned to her spiritual home.

Retracing your past may at first appear a retrograde step for those that have followed your career for as many years as I have but it can also prove a kind of musical release or airing of the soul. Special mention must be made of Kathryn's own composition 'What It Is/Fare Well', with complimentary piano accompaniment from David Milligan, and the pipes/harp duet with Mary MacMaster 'Gin ye kiss my wife I'll tell the Minister/Inverness Gathering'. With age comes a controlled maturity that is abundantly clear from the non-flashy but nonetheless, at times, breath-taking skills she has at her command. Here is a performer who gives everything and although, perhaps not looking for anything in return, can be proud of presenting her rich heritage to a new generation by keeping it fresh and dynamic.

Pete Fyfe

WHEEZE & SUCK BAND - Vincent Street (Fire & Thorn 002)

By God! I thought I'd just been transported back twenty years to the good old days of the Bushwackers Bush Band. Being somewhat long in the tooth myself, I admit a sneaking admiration for a band that just gets up there and does its stuff. There are no frills and it sounds like everyone had a gas making this recording. I'm not sure about some of the vocals being somewhat monotone and unpolished - if you get my drift - but having said that, it fits in well with the overall sound.

If I hadn't mentioned it already, the Wheeze and Suck Band are Australian and, given the fact that it's very much an all hands on approach, there is a cacophony of sound including fiddle, guitar,

whistle, and squeezebox with a choice of material that is pretty much in your face from track one. There's a lot of tried and tested stuff here: "Horses' Bransle", "Boar's Head Carol" and (unfortunately) Sydney Carter's "Lord Of The Dance". There's nothing to really push the boundaries but if you like your music with a raw edge to it then this could be the recording for you. By the way, just a minor point, I think if the band cares to check it out, "Mad Tom Of Bedlam" was actually written by Nic Jones.

Pete Fyfe

BRIDGET GUEST & ROY WILCOCK - Universal Chorus (KTCD 04).

The Quaker Tapestry, a community embroidery made by 4,000 people from 15 countries, inspired this concept CD. The 77 panels illustrate an amazing chronicle of social history from 1652 to the present day. That said, I really wasn't prepared for what I was about to hear, thirteen absolutely beautiful songs written, some by Bridget herself or in collaboration with Roy, a real panoply laid out before me.

The Quaker Tapestry began in 1981 in the Sunday school class of a Quaker meeting in Taunton, Somerset. Anne Wynn-Wilson was the teacher. 'Anne's Tree', is the opening solo from Bridget, with gentle guitar, as well as fiddle and flute and is dedicated to Anne Wynn-Wilson, Ann Castle and Ann Nichols who were all involved in the project.

'I Miss You', is a poignant love song, in total contrast to the opening track, Bridget wrote this from the perspective of Margaret Fell, wife of the founder of the Quaker movement, George Fox, who spent months on end away from home preaching. Roy performs, 'The Farthest Shore', written about a male convict aboard one of the many prison ships, moored in the Thames estuary, awaiting transportation to Van Diemen's Land. 'Lady Moses', is a truly outstanding track, with fine a cappella harmony, particularly from Roy who reminds me at times of Paul Robeson singing a spiritual.

Bridget performs another gentle song with, 'Freedom Lullaby', as a female slave and mother looks on her teenage son for the last time as he prepares to escape from slavery and knows she will never see him again. The flute once more compliments the song. A working number from Roy in both verse and song, 'Hauling Coal to Stockton', it tells how common sense triumphed over greed.

My personal favourite on the CD is, 'Rolling All At Sea', crossing the Atlantic in a small barque bound for New England is fraught with danger, but despite conflicts along the way, a higher power intervened. Bridget's vocal range is a joy to behold allied to Roy's harmonies and great fiddle. 'The Ballad of Richard Sellar', who was press-ganged in Scarborough, tells of the harsh treatment he was given because of his Quaker beliefs.

The title track, 'Universal Chorus', features Roy & Bridget a cappella, something they excel at. Over a century ago ecological and environmental concerns were as important as they are today. Roy gives a fine rendition of, 'Heaven is Full', Quakers abhor violence of any kind and believe that if it is left to run out of control it could eventually threaten the existence of the human race and our life on this planet.

The final three tracks were written to celebrate the opening of a new woodland path by English Nature at the National Nature Reserve at Gait Barrow, South Cumbria. Because ecology and conservation are depicted on the Quaker tapestry, it is wholly appropriate that they appear on the CD. The spirit of the woodland is reflected in 'Rain', enthusiasm and stories abound during a downpour and imaginations run wild. A song of just a

minute's duration, for Laura, a volunteer at Gait Barrows with an infectious passion for butterflies. How do you count butterflies Laura? 'One Two Three'. The sound of birdsong precedes the final track, 'Gait Barrows', the beauty and wonder of which was revealed to Bridget when given a guided tour of its hidden joys.

This is a CD that deserves a far wider audience, it's songs are diverse, yet weave together many of the strands that go to make up the Quaker Tapestry. Bridget and Roy are intuitive in their writing, get right to the heart of the matter, and then bring their songs to life in performance. Stewart Hardy, on fiddle, Bill Jones, on flute, and Howard Lees, on guitar, help to make this recording by Brian Bedford a must have for every lover of quality songs.

The CD is available from Kitchen Table Music, 12 Castle Riggs, Kendal, Cumbria, LA9 7BA, it costs thirteen pounds incl p&p.

David Jones

CHRIS WOOD AND ANDY CUTTING - One Roof Under (Fiasco FYCD 004) and Chris Wood and Andy Cutting - First album Reissue (RUFCD01)

Karen Tweed and Andy Cutting have been playing together for approaching ten years. Although they have released a live recording and a record with the Two Duos, this is their first studio recording. It must therefore be their finest too!

The pair are both established and accomplished players. Karen's accordion blends effortlessly with Andy's melodeon - it is often difficult to distinguish the two. Even when you think you know who has started, the parts soon cross and become part of a greater whole. In places, Ian Carr, also from the Two Duos, adds variety by playing both tune and accompaniment on guitar.

There are medleys, carefully assembled from Irish, French and, especially, Swedish tunes, reflecting their wide interests in music. Then there are their own compositions, sitting comfortably with all the rest. The record is rewarding from first track to last, but I can mention one particular highlight. 'Johesefines' starts with a slow Swedish waltz and continues into the slightly quicker Sussex tune 'When Chloe'. The pause at the end is just long enough to anticipate the next tune before they actually burst into it, Chris Wood's great tune 'Ville de Quebec'. A wonderful moment!

In fact, the latter two tunes appeared on an earlier CD, 'Lisa', by Andy with his other partner Chris Wood. Their partnership had begun in 1990 and their first recording was a cassette, which was taken up by Andy Kershaw. This has now been re-issued as a CD. Although the recording conditions were simple, Andy has persuaded Chris not to attempt any digital remastering, so it remains just as it was originally issued. It relies heavily on French-Canadian polkas, with melodeon, fiddle and foot tapping, but also includes a song, 'Roseville Fair', and two of their own masterful compositions. Andy plays his timeless 'The History Man', whose title he chose from the pages of the Radio Times. He also completes the record by playing, alone, Chris's stately, ever so English, Mrs Suggs.

The record has all the elements of their future success, although it is a little shorter than a usual CD. Indeed, it must be time for their next one. Perhaps I might suggest a title - what about Cutting/Wood play Chop Sticks?

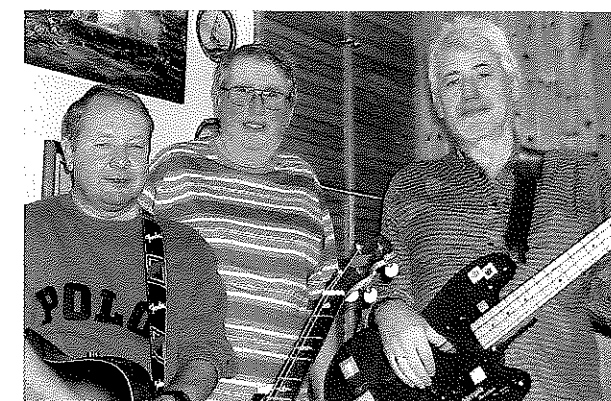
Henry Peacock

YARDARM OFFA - Once Upon a Winters Night [DCM0201].

Yardarm Offa organise, and are the residents at, the Wrexham Folk Club, which meets at the Nags Head in the town. The members of the band on this CD are John Evans, Goff Jones, and Ian Chesterman. Soon after it was recorded, and was being

mixed down, John Evans died following a short illness. This recording is dedicated to his memory. The CD is a mixture of self-penned songs from Ian & Goff plus a number of well-executed cover versions.

A song that could be heard at folk clubs everywhere during the late 1970's was the Rab Noakes classic, 'Together Forever'; John leads the vocals on this good opening, up-tempo, song. The first of five songs by Ian follow. He has written many fine songs during his long career, with a number of them being recorded by other artists. 'Australia Bound', sung in Ian's rich tones, was for a friend who frequently travelled to Oz in his younger days.



Archie Fisher introduced the band to 'The Deserter', which tells of the hard life in the British Army for those who enlisted and Goff gives the song sympathetic treatment. Learned from the singing of Len & Barbara Berry, 'I Wandered by a Brookside' is a ballad par excellence that Fairport Convention has also recorded. It brings together the words of an old Oxfordshire traditional song with a marvellous tune from Barbara. Never shying away from stamping their own style on a well-loved song, Goff gives a fine rendition of the Joni Mitchell classic, 'The Circle Game'. The audience present on the night certainly enjoyed it.

The International Eisteddfod, held in Llangollen every year since 1947, inspired Ian to pen 'Ladies of Llangollen' - 'Blessed is a World that sings and Gentle are its Songs', a part of the Eisteddfod motto.

Eric Bogle returns to tour these shores later this year and John performs his song, 'If Wishes Were Fishes', with great empathy. 'Bedlam Boys', includes lyrics that prove to be quite surreal at times. The banjo is used to good effect on this song about institutions - at times, it wasn't the inmates who were insane.

Ian is in reflective mood on 'Rainbows'. What makes people chase rainbows? Is it a pot of gold? Or just another rainy day. Time for the whole room to sing again, on the great favourite with folkies everywhere, 'The Calico Printers Clerk'. Goff's love song, 'If I Wrote to You', is full of youthful angst about an old flame long extinguished. None other than Mark Knopfler of Dire Straits fame, who started his career on the folk scene, wrote 'Sailing to Philadelphia'. It tells the tale of the two surveyors who mapped out the Mason-Dixon line.

Ian's ancestors were the reason he wrote, 'Old Letters'. A letter from his great grandmother, sent to her brother in San Francisco in 1914, turned up during the 1990's and is now a greatly treasured memento. The next song was a particular favourite of John's, a poignant love song, 'The Dutchman', by Michael Smith. Probably one of the most covered artists around is Richard Thompson and it's no wonder with songs of the quality of, 'I Want To See The Bright Lights Tonight'.

An all time favourite of the audience at the club is 'The Pirates Serenade' that John learnt from the American legend, Burl Ives. Written for a musician friend from Cardiff, who travelled to the West Indies and the USA to pursue his career, 'Next Time Around' is the traditional final song at the club and at gigs, and the audience is given an acapella chance to shine.

It was a real pleasure for me to review this CD, for it encompasses all that is good about the folk scene. A band that is dedicated to what it does, allied to an audience that shows its appreciation both vocally and in their obvious enjoyment. John may be gone but those who knew him will never forget him and I'm sure he's looking down with pride on a job well done.

The CD is available on club nights or from Dyn Caer Music, 116 Chester Road, Wrexham, LL11 2SN. They cost just ten pounds.
David Jones

SPOTLIGHT ON MAGHULL FOLK CLUB



MAGHULL FOLK CLUB - 21ST BIRTHDAY

On Tuesday 29th April 2003 Maghull Folk Club will celebrate 21 years. The club actually opened its doors on the 28th April 1982 at The Hare & Hounds. Prior to this a group of enthusiastic people had been meeting at the Maghull Community Association (M.C.A.) - their numbers included the "White House Folk" later to emerge as "Clover", Dave Day, Len Nelan, Harry Hayes and others. Through Dave Day and his brewery connections it was decided to form a folk club and a suitable venue was found - The Hare & Hounds.

From the off the off the club was a roaring success with regular attendances of 70-80 plus - the actual 'record audience' was 107 for the visit of Vin Garbutt sometime in the 1980's, followed closely by 103 for the visit of Mary Black in 1985 - something we're very proud of as ours was the last folk club that Mary ever performed in. We even had the cast of "Emmerdale" visit us one night - Fraser Hines (Joe Sugden), Chris Chittell (Eric Pollard - boo!), plus Eileen Pollock (Lilo Lil in "Bread") and Geoffrey Hughes ("Coronation Street", "Keeping Up Appearances", etc) who all said they thoroughly enjoyed themselves.

During those halcyon years the number of resident performers reached 52 - surely a record? we've had fantastic nights with great guests and visitors, been away on holidays together in Iceland, Amsterdam, Prague, Scotland, etc. We undertook folk club swaps from about 1984, went out into the community and performed, raised money and awareness, and generally had a bloody good time. People have met and married, had kids, divorced, moved on etc.

There are people no longer with us who contributed so much - Dave Day, who began it all - Nick Nolan, Gorge Gallimore, Phil Boardman - all missed but still with us.

Still flying the flag, as he has since day one, is Joe Ryan our chairman and treasurer; Jane Day continues the good work started by Dave Day. That's another thing - I bet we're the only

club in the country with the Mayor as a resident! I could go on and on about the unique character that is Maghull Folk Club but anyone who has been over the years knows this already. I would simply like to thank all those who have contributed in any way over the past 21 years and extend an invitation to come and celebrate on the 29th April. The wheel has turned full circle - we're back at the M.C.A. in Green Lane, Maghull. It's a lovely, homely venue and friends old and new will be most welcome. I for one am very proud and privileged to have been involved almost since day one. Hope to see you there - or any other Tuesday in fact!. Thanks for taking the time to read this.

Tony Gibbons

BOOK REVIEWS



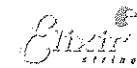
THE ROSE OF THE RIBBLE VALLEY by GRAHAM DIXON

The Rose of the Ribble Valley is Graham's first novel and is set in the area south of the river Ribble - between Preston and Clitheroe. I was sent a copy quite recently with the intention of being able to review it for the next issue. I took it out of the envelope and glanced at it intending to put it in the "Magazine Box" (a dangerous black hole as Graham Holland can testify) for later action. I'll just read a few pages to see what it is like I thought. I read half of it there and then the rest the following evening. It is a book that maintains your interest from start to finish and makes you want to find out what is going to happen.

In outline the story is as follows. The beautiful Rosemary appears to Folk-singer Geoff, first of all in a vivid dream; experienced after sampling a strange drink made from the rose petals collected from Croxley's Wood. She then reappears in the flesh; on a car park after Geoff has performed a folk club gig. From the ensuing conversation it appears that Rosemary is a ghost and has been dead for almost three hundred years. Rosemary is trying to find out what happened to her fiancé Bryan of Clayton who was an eighteenth century street musician come minstrel and composer of the song, 'The Rose of The Ribble Valley'. The story, sometimes humorous, sometimes tragic sees Geoff and fellow band members Chloe and Wayne getting mixed-up in a clever illegal drugs operation as they try to solve the mystery of Bryan of Clayton and his beloved Rose of the Ribble Valley.

I was greatly impressed with this novel and thoroughly enjoyed it. Graham, I would imagine, will develop this rich vein and weave many more stories around our traditional heritage of songs and ballads and I look forward to reading them. A great idea to base his first novel on what he knows and loves. My only criticism is that it was too short and perhaps ended a bit abruptly when I would have liked to read on and been kept in suspense a bit longer before the final outcome. I recommend you acquire a copy, banish all distractions or yourself to a place of solitude and be prepared to find yourself unable to put the book down until you have finished it. Don't just take my word for it here are some quotes from other satisfied readers.
Ken Bladen.

"If you have been involved in the 'live music' scene, you cannot fail to recognise yourself, a colleague, an aficionado, or, a situation you have encountered on a gig. The author has obviously 'been there and done it'. A good, easy and informative read, eerily correct and funny, especially if you have the capacity to laugh at your own quirks and inadequacies."
Brian Preston Jan 03



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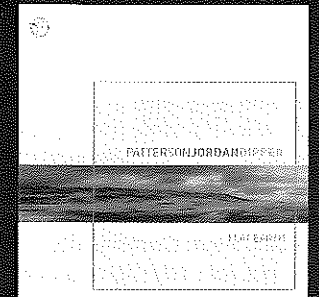


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Mike Harding BBC Radio, Folk on 2



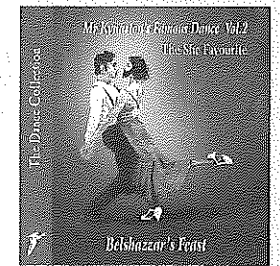
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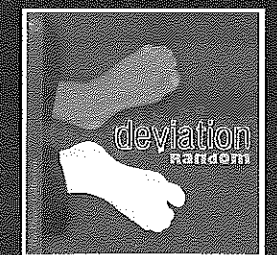


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"A very enjoyable read. Although it's an ingenious mystery, what comes across most clearly is the author's absolute love of & commitment to live music. The book attempts to balance its affectionate, slightly romanticised view of the folk scene with the appropriate realistic details (underpaying landlords, licensing restrictions), but overall Graham's magnificent enthusiasm shines through undaunted."

Robb Johnson Feb 03

NEWSREEL



Stolen Gear

I have received two emails over the past month reporting stolen musical instruments (be vigilant when you are loading/unloading). I thought it would be a good idea to set-up a database - have a look at www.stolengear.ukart.com

On-Line Folk Community

Why not join <http://groups.yahoo.com/group/lancashirefolk> it's free and can be a useful vehicle for promoting your club/band/concert etc. You can automatically send out reminders about events - upload posters - add links - upload files & photographs.

My Novel

'The Rose Of The Ribble Valley' (ISBN 1842941003) has been published. It's about a folksinger - details at www.roseoftheribblevalley.ukart.com

Gregson Lane Dates For Your Diary

20th March Gary & Vera Aspey www.garyandveraaspey.com/index2.html; 1st May Badernatch www.bandernatch.org.uk; 12th June Robb Johnson www.robbjohnson.co.uk; 24th July Roy Wilcock & Bridget Guest; 4th September Dave Camlin www.lighthouse-music.co.uk/camlin.htm; 11th December Anthony John Clarke www.anthonyjohnclarke.com
Graham Dixon www.troubleatmill.btinternet.co.uk

JULIE FELIX IN THE NORTH WEST

Julie Felix undertakes her nationwide 'Starry Eyed & Laughing Tour' this Spring tour including the Arts Centre, University of Central Lancashire, Preston, on 14 March; tel: 01772-893001, and the Bluecoat Arts Centre, Liverpool on 26 April, tel: 0151-708-8877. She'll also play one show at the Royal Exchange Theatre in Manchester on 27th April at 7.30pm. Tickets are £10.50 (£9 concessions) and are available from the Box Office on 0161 833 9833.

Later in the year - 26 June - she visits the New Victoria Theatre in Newcastle-under-Lyme, near Stoke, tel: 01782-717962. Visit her website: www.juliefelix.com for further information about Julie and where she's playing.

Middlewich 2003 Campaign continues-

Many thanks to all who supported the concert with Patrick Street, and ceilidh with All Blacked Up- great support for both events, I even managed to enjoy myself!

We look forward to welcoming you again to the following- thanks again for your support. Dave Thompson.

Saturday 1st March 8.00pm @ Middlewich Legion- the Family Mahone featuring Radio One 'star' Mark Radcliffe Definately NOT for the purist- but a great night out! Tickets £8.00 (Cons.

£7.00) Box office 0709 239 0501 **Saturday 29th March 8.00pm @ Middlewich Civic Hall-** Ceilidh with Tickled Pink & caller Mick Brooks Chance to dance? In association with Sandbach Ceilidhs. Tickets £6.00 advance. £7.00 door (Cons. U12's). Box office 01270 765376 nb Weekend/day tickets for the festival are on sale now- www.middlewichfestival.org Cheers Dave Thompson.

The Brewery Arts Centre, Highgate, Kendal LA9 4HE has an interesting line up folk acts over the next few months.

Fri April 11 8.30pm North Cragg £8.50/£8conc
 Since their formation in 1996, North Cragg have established themselves as one of Ireland's finest and most popular traditional groups. Voted Best Traditional Newcomers at the Irish Music Magazine Awards 2000, their exhilarating and vibrant sound continues to enthral audiences at home and abroad. Fusing traditional Irish dance music with music from Scotland, Shetland, Nova Scotia and Quebec with elements of swing and bluegrass thrown in, The North Cragg experience is quite unique and is guaranteed to leave a smile on your face!

Thu May 15 8pm World Music Makers present Vibrations £9.50/£9conc
 Vibrations is a theatre performance that brings energy, colour and life to the stage. It sets the context of a traditional Afrikan village where no one person is just a spectator. Muzik is at the heart of Vibrations reflecting how it is inseparable from daily life in Afrika. It takes audiences on an hour-long journey through the Afrikan village, introducing instruments like the mbira and its sister instrument, the kalimba, both hypnotic instruments whose powerful sounds dig deep into the soul. The marimba, or large wooden xylophones, different types of drums, the hoshos or shakers, the chipendani or mouth bow, are all showcased in this performance. Instruments are accompanied by rhythm, movement and song, and together with traditional costume, masks and often Afrikan artefacts, a complete picture is created of the great complex of art forms that show the cycle of life.

Fri May 16 8.30pm Rhythm & Routes 2003 feat Batanai Marimba £9.50/£9conc
 Featuring a new-line up of guests from the African music scene, the mesmerising Southern African 9-piece roots band, Batanai Marimba, return to the Brewery.

Sat May 31 8.30pm Family Mahone £8.50/£8conc
 Raucous up beat folk revelry in the spirit of The Pogues and performing a set of fine drinking songs, the Brewery welcomes the Family Mahone to their spiritual home. The songs are set in northern towns that these boys know so well and are drawn from a drinking culture unique to our green and pleasant lands.

Sun June 1 8.30pm Handpicked £12.50/£12conc
 Featuring Seckou Keita, Tony McManus, Minna Raskinen, Llio Rhydderch, Martin Simpson.
 Ancient traditions and the latest new developments mingle in this concert of string driven music. The guitar is one of the pre-eminent instruments in folk and traditional music across Europe and beyond, the Kora, the Triple Harp and the Kantele each have extensive and noble pedigrees going back many years. Tony McManus has been dubbed the 'greatest Celtic guitarist in the world'; Martin Simpson was named one of the top 15 artists of the decade by Acoustic Guitar magazine; Minna Raskinen is a leading Finnish Kantele player; Seckou Keita, from Senegal, has a unique Kora style blending melody with rhythm; Llio Rhydderch is one of the most innovative and influential exponents of the Welsh Triple Harp today.

For further details please contact the box office: 01539 725133 www.breweryarts.co.uk

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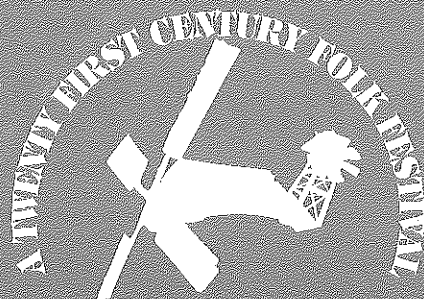
Souvenir Festival Magazine & Programme of Events - £2.00 • Individual Event Tickets will be on sale subject to availability.

Camping Tickets can be purchased when booking Weekend Festival Tickets

The cost of camping is £10 per person for 1 - 3 nights (Festival Ticket Holders)



For further details and information, please telephone: 01287 622623 or write to Folk Festival Office: 57 Marske Road, Saltburn, Cleveland TS12 1PN enclosing an A5 size S.A.E (82p) please. www.saltburnfolkfestival.co.uk



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**Book Early with Festival
Director Alan Bell
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Festival artists booked so far include:

Dougie MacLean (Sun). Eric Bogle Band (Sat). Roy Bailey. Tanglefoot (Can). The Hush featuring Bob Fox. Les Barker & Mrs Ackroyds Band. Maggie Lane. Sid Kipper. Boat Band. Belshazzars Feast. Bakelite Boys. Pete Coe. Witches of Elswick, Sara Grey & Kieron Means. Cloudstreet (Aus). Serious Kitchen. Eric Roche. Real Time. Strawhead. Jane & Amanda Threlfall. Roam. Asif Iqbal & Ali Zaidi (S.E. Asia). Tich Frier. One Hand Clapping. His Worship & The Pig. Matt Armour. Tom Lewis (Can). Alan Bell Band. Emily Smith Band. Stanley Accrington. Scolds Bridle. Emma Williamson. Altar Native.

PLUS 50 more national & local artists, clog dancers, morris teams, street entertainers. Dancers Fiddling Feet & Mary Whelan's Irish Dancers.

PLUS Sid Kippers Seaside Show.

PLUS Pop Goes The Century - The Bakelite Boys

LANCASHIRE & CHESHIRE CLOG DANCING CONTESTS

LANCASHIRE DIALECT COMPETITION

YOUNG PERFORMERS COMPETITION

WORST SINGER IN THE WORLD CONTEST

EARLY SAVER WEEKEND TICKETS ONLY £36 (Before 1st April 2003)

FULL WEEKEND TICKETS ONLY £38 (Before 30th June 2003)

FULL WEEKEND TICKETS ONLY £41 (After 30th June 2003)

Children under 11yrs free. Children 11-16yrs half price

ALL-EVENTS SATURDAY DAY & EVENING TICKET - £24

(Note: Final Concert for Weekend Ticket Holders only)

Session Tickets from £5

Camp Site - Adults £6. Per person for 1 night or weekend.

Caravan Site - Adults £6. Per person for 1 night or weekend.

Camp/Caravan Sites for weekend ticket holders only.

FREE Showers & Swimming (For Weekend Ticket Holders)

FREE Entry to Craft Fair (For Weekend Ticket Holders)

FREE Festival Bus Service.

BOOK EARLY