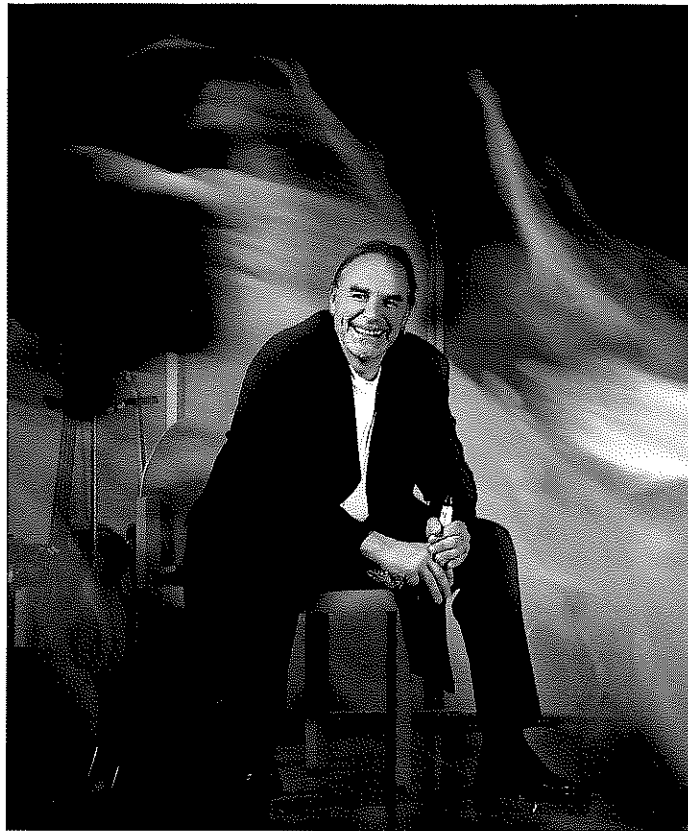


FOLK NORTH WEST

SPRING 2004 (MARCH, APRIL & MAY) £1.50



JOHN WRIGHT

IN THIS ISSUE

RADIO LISTINGS, LIVE, CD & FESTIVAL REVIEWS
CLUB DATES, FOLK NORTH WEST INTERVIEW
DIARY CHAT, PRESS RELEASES, NEWSREEL
ARTICLES, SPOTLIGHT ON BROKEN TOKEN FOLK CLUB

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Spring 2004

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Folk North West Contact Information

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EDITORIAL

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It's the advert season heralding a bumper issue of the magazine and the forthcoming festivals. Congratulations to Sidmouth who are celebrating their golden jubilee this year. Worth going just to hear ceilidh bands such as Flowers and Frolics, Tiger Moth and The Old Swan Band. Beverley Festival has reached 21 years presumably including the suspended animation.

Sad to hear that the Bothy Folk Club in Southport has had to move after 38 years in the same venue (surely some kind of record) due to the decline in the ambience downstairs in The Blundell Arms. Not an easy decision to have to make but The Shelbourne Hotel made them very welcome on their first night their according to her indoors who went along to support the move. I am sure that they will prosper in their new home.

I have taken great delight in listening to the CD re-releasing Oak, Country Songs and Music. (reviewed on Page 49). I have been inspired to put my record collection back on the shelf and start trawling through numerous tapes.

We had a Hyacinth Bucket "Keeping Up Appearances" moment on Sunday 26th January when Mick Davies from Radio Lancashire arrived at our house with the outside broadcast van. Curtains twitched as he extended his aerial to its full extent. During the course of the morning from 9.00 to 11.00 am Kath and Joy Becker (Chorley Guardian Buskers of The Year 2003), Chris Harvey and Angie performed live on radio while yours truly was asked questions about "The Day from Hell". A lot of fun and good publicity for local folk music.

STOP PRESS - STEELEYE SPAN IN BLACBURN

Just as we were compiling the magazine we had an urgent phone call from a jubilant David Lewis who had managed to secure the only booking in the North West for Steeleye Span's 35th Anniversary World Tour. This will take place on Monday 17th May 2004 at King George's Hall, Blackburn from 7.30pm. If you want tickets I would book them early (see details in the advert on Page 15). By coincidence I had just been listening to a very old tape of Amazing Blondel's "Fantasia Lindum" and remembering a fantastic evening in City Hall, Newcastle Upon Tyne when they were the support for Steeleye Span or Steal My Man as Norma Waterson used to call them.

<p>A What's On Publication MIDLANDS FOLK DIARY Covers 20 counties and over 100 clubs Issued Monthly on the 1st of the month Annual Subscription £11.00 Edited by: Joe Smith 121 Morris Avenue COVENTRY CV2 5GS Tel. No. 024 76 444 405 Cheques payable to J.Smith</p>	<p>Classified Ads Only £2.00 per 1/16 page Maximum of 1/16 per advert For Private sales & wants, club adverts and artistes cards. Send Copy by Jan 10th 2004 to:- Paul Holden (Advertising) 7, Sunleigh Road, Hindley, Nr Wigan WN2 2RE Tel. No. 01942 258 459 e.mail: kath.holden@btinternet.com</p>
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CHAIRMAN'S JOTTINGS



Due to printing deadlines, when you read this, the 2004 BBC Radio 2 Folk Awards will have taken place. The most frequently asked questions seem to be, just how are the awards voted for and by whom? Well like you I am mystified, it's a well-kept secret, a bit like finding out the final score in a match between the Mason's and the Knights of St. Columbia!

The one thing I do know is that unless you are a traditional artist or band, your chances of picking up a coveted trophy are much diminished. If you are a singer of contemporary songs the cards are not stacked in your favour. I know in many of the categories, contemporary artists are nominated, but it seems to me that that is about as far as it goes. Therein lies the conundrum of why so many of our headline acts in this country are ignored on the big night.

This is the fifth year of the awards and for the most part in previous years the recipients of the folk 'Oscars' have been deserved winners, but surely a number of nominees can feel suitably aggrieved at not winning. It's not sour grapes, but the age-old rivalry of traditional versus contemporary, I feel has been heightened by the latter having a regular lack of success when it really counts.

I would make a heartfelt plea to the decision makers, make the award process more transparent and that would appease both public and artists alike.

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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Ring COLIN on (01253) 726 942

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Saturday 1st May	2pm to 5pm
Saturday 5th June	2pm to 5pm

All types of Instruments welcome.

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Saturday 13th March	2pm to 5pm
Saturday 10th April	2pm to 5pm
Saturday 8th May	2pm to 5pm
Saturday 12th June	2pm to 5pm

English, Anglo & Duet Concertina players are welcome.

**Eaves Green Community Centre
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Lower Burgh Way, Eaves Green, Chorley**

Please contact:-
Angie Bladen on 01257 263 678
E.mail:- four.fools@tiscali.co.uk
or Mike Bartram on 01744 817 127

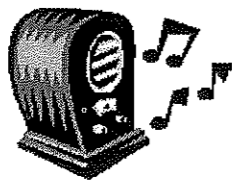


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Webmaster	Mark Dowding E.mail: webmaster@folknorthwest.co.uk

**FOLK MUSIC
PROGRAMMES
ON LOCAL RADIO**

compiled by Rob Dunford



SUNDAY

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

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 GMR 95.1 (104.6 Saddleworth)
SOUNDS OF FOLK presented by ALI O'BRIEN
Tuesday 8.00-9.00pm E MAIL: ali.obrien@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

TUESDAY

MANX Radio FM 89/97.2/103.7 MW 1368kHz
MANX FOLK presented by JOHN KANEEN
Tuesday 9.00-10.00pm
E MAIL:- johnkaneen@manxradio.com

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 JAN LARDNER
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

SATURDAY

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

**FOLK MUSIC
PROGRAMMES
ON INTERNATIONAL RADIO**

compiled by Rob Dunford



BBC RADIO SCOTLAND FM 92.4-94.7 MW 810

Monday to Friday 9.05-10.05pm
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 11.00-12 midnight (repeat of Thursday)
TRAVELLING FOLK presented by ARCHIE FISHER
Sunday 1.05-3.05pm (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 9.05-10.05pm
PIPELINE presented by GARY WEST

BBC RADIO ULSTER FM 92.4-95.4 MW 873/1341

Friday 7.00-7.30pm
TRADITIONAL MUSIC presented by KAREN NA HAOINE
E MAIL:- karen.nahaoine@bbc.co.uk
Saturday 10.05pm-12.00am
FOLK CLUB presented by TONY MCAULEY and COLM
SANDS
E MAIL:- tony.mcauley@bbc.co.uk colm.sands@bbc.co.uk

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

Saturday 9.00-10.00pm
CEILIDH HOUSE presented by KIERAN HANRAHAN
Saturday 10.00-11.00pm (strong Country & Irish element)
FAILTE ISTEACH presented by DONNCHA O'DULAING
Sunday 8.10-8.55am
MO CHEOL THU presented by CIARAN MAC MATHUNA
Sunday 10.00-11.00pm
LATE SESSION presented by AINE HENSEY

DOWNTOWN RADIO MW 1026

Sunday 10.00-11.00pm
FOLKALPOINT presented by MAURICE LEYDEN

RADIO NA GAELTACHTA FM 93.5/94

Range of Gaelic Music/Language programmes including
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satellite channel from www.nag.ie

RADIO TIMES LISTINGS

For Radio's 3 and 4 it is worth close scrutiny for 'one off'
programmes/items/short series with folk flavour/reference.
Also Radio 3 'Late Junction' Monday-Thursday 10.15pm -
12.00am (Fiona Talkington, Verity Sharp) include folk at
times, as does Andy Kershaw, Radio 3 Sunday 10.15pm-
12.00am. Radio 2's Wednesday evening schedule offers at
intervals topic-based series with a folk theme, usually 10.00-
10.30pm.

**LIVE
REVIEWS**



TANGLEFOOT at Parkgate Folk Club on 28th August 2003

If you know Tanglefoot, you know what to expect. If not, where have you been these last five years? They may not be everyone's cup of tea but you cannot deny that they are impressive, dynamic and a club organiser's dream. Rare can be the show where the "Full House" sign does not go up. Over the years they have built up a strong and enthusiastic following who will turn out again and again.

The reasons for their success were evident throughout this hugely enjoyable evening. Despite their troubles - their instruments being mislaid by the airline, they had to borrow from Kate Rusby and friends - they threw everything into the show: thundercrack vocals, storming rhythms, memorable melodies, humour and masses of personality.

Featuring a new guy, Terry Snider replacing Joe Grant who has retired from touring, they nonetheless stamped the Tanglefoot trademarks over everything and the packed room was treated to a sort of greatest hits selection tying in with their new live album. "Dollar Bill" and "Awkward Donald", "One More Night" and "Seven A Side" - all as brilliant as they are different. I could list title after title and run out of superlatives because, yes, I'm a fan, but rather than that, I'll tell you more of why I'm a fan.



These five Canadians are gentle giants all, and from the start of the night to packing the stuff away at the end, they were full of fun. Buy the live CD and you'll see that not all the intros are spontaneous, but it always sounds fresh and there is always something unexpected. At half time and at the end, every one of them was seen chatting to members of the audience, giving full attention to all, perfectly charming and still perhaps a little baffled by this army of admirers. They enjoy what they do, that is plain, but they also seem to love the environment they find themselves in. They call themselves folk musicians in a way that says "pride" and, despite the joke of "we're not in this for the money"; you can see this is the dream lifestyle. If not, they're absolute masters at con!

If you have seen them, you don't need my recommendation. If you haven't, find a date on the next tour and be prepared to be blown away. If you need further convincing, buy the live album "Caught Alive" - it's exactly what it says on the cover.

I think Steve Ritchie's voice may have been struggling by the end of the night, the first of the tour, but they still rounded off the evening with my wife's request, which I suspect may not have been in the original plan. "Vimy" is a magnificent song of the

First World War (beats "And The Band Played Waltzing Mathilda" by miles) sung in unaccompanied five part harmony; it demanded one last effort from Steve and he rose to it majestically. Can't wait 'til next time.

John Booth

ALAN REID & ROB VAN SANTE at Northwich Folk Club on 12 September 2003

Alan Reid is well known for his contributions to the Battlefield Band on keyboard and vocals for as long as anyone can remember; Rob van Sante is perhaps less well-known (though he has been with band for over a decade as sound engineer) but is an accomplished guitarist and vocalist. For the last two years they've been filling the gaps between Battlefield commitments by touring as a duo. We saw them by chance while on holiday in Argyll and enjoyed them enough to jump at the chance to bring them to Northwich.

Ailsa was the compere for the night and started the night off with her well-received version of Natalie Merchant's "Motherland", after which she joined me on my own "Bright Star". Following this, Bill Pook took up his guitar for the Billy Bragg/Woody Guthrie song "Way Over Yonder" followed by his own arrangement of the e.e. cummings poem "Maggie, Milly, Molly & May". So far, so good. Now for the star turn.

Kicking off with "Fifty Four Winters", a song from their recent CD "Under The Blue", Alan set the tone straight away. These were Scottish songs about Scottish people, this one being a man whose life consisted solely of telling fellow drinkers what he did in the war. Later on we'd hear of illicit stills, religious persecution, disappearing trades and more. A great variety of subjects, mostly songs written by Alan showing crafted lyrics worth following, stories told with affection.

After a few initial problems with the PA balance, Alan settled in to the night and seemed relaxed as he told the audience about the songs, showing humour as well as a deep interest in the subject matter. The songs were presented with Alan switching between guitar and keyboard while Rob played guitar throughout, the style of accompaniment varying from driving rhythms to delicate finger work, well thought out arrangements that had developed since we first saw them two years before. Once Rob had found his voice on his first lead vocal, an inventive version of the traditional "Bold Grenadier", the harmonies started to come more strongly and the voices combined well.

As always there are highlights. "Covenanter" is a powerful piece about the religious witch hunts of 17th century Scotland; "The River" a moving tribute to the dying craft of shipbuilding, and "The Sea Eagle" a romantic tale of how a bird of prey was reintroduced to the isles, but best for me was Rob's "Cage Load Of Men", full of the thoughts and fears of miners being lowered into the depths of the earth. It was a shame that the delicate instrumental "Atlantic Bridge" suffered from a muddy keyboard sound (later rectified) but otherwise the arrangements worked well and the mix of serious and humorous was about right. When the end of the night came, one encore was not enough.

As one involved in running a club, I am always disappointed not to get a full house and, for such fine musicians, a full house would have been a fitting tribute, but maybe on their next visit to the north west, more will be tempted to see what it's all about: a celebration of Scottish life without the clichés (except for the whisky still, I suppose :-). Alan and Rob (who must be considered an honorary Scotsman in this context) portray Scotland in an affectionate and well-crafted way while being both entertaining and illuminating.

John Booth

**THE ELIZA CARTHY BAND at Accrington Town Hall
on 19 October 2003.**

Despite still being 2 years shy of her 30th birthday, Eliza Carthy enjoyed the finest year of her career to date in 2003. A triple award winner- singer of the year, album of the year and track of the year- in the BBC Radio Folk On Two awards, her fresh approach to traditional songs has won over many new, young converts to the tradition.

Jon Boden and John Spiers- themselves winners of the Horizon award for best newcomers- and Eliza's long time collaborator, Ben Ivitsky, are the members of her band. A full house was treated to a night of high octane, foot tapping songs and tunes.

Boden & Spiers opened up the night with the John Kirkpatrick tunes, 'Oswestry Wake/Morgan Rattler'. From the singing of the much-admired Nic Jones, Jon Boden recounted the tale of 'The Golden Glove'. A girl falls in love with the squire but realises her mistake when she runs away with a farmer she met at her wedding. Much deceit then takes place, the archetypal story of many traditional songs.

Eliza then joins the two boys on stage to sing, 'The Little Gypsy Girl', as she proclaims to anyone who will listen that, 'my father is the king of the gypsies', as she sets out for London to find fame and fortune. Twin fiddles mark out this Lincolnshire song as a real audience pleaser. Ben replaces Jon & John on stage as Eliza sings, 'The Seven Virgins', as she puts it, she 'stole' the song from her mum, it tells about the death of Jesus.

For the first time during the evening all four band members performed together on 'Lamady', written by good friend, Saul Rose. Eliza excels even by her own high standards on this song. Two fiddles, guitar and melodeon launched into two English tunes from Sussex, Scan Tester's, 'Step Dance/Lemon Brazil's No.2. Billy Bragg wrote, 'King James' Version', then a complete change of direction for 'The Pretty Ploughboy' - subject, the ploughboy and the maid, I think you can guess the rest!! Eliza sings with three fiddles augmented by melodeon, a fitting end to an outstanding half.

Again Boden & Spiers opened the proceedings with a tune set, Jack Robinson's/Argiers/Old Tom of Oxford. A girl at home sewing hears the distant sound of the hunting horn being played by an elf. She invites him in- her first mistake- for he's not nice and quite stupid, in fact a knight in disguise, an 'Outlandish Knight'. Eliza then treated us to the outstanding solo, '10,000 Miles'; this fabulous Canadian song is up-tempo and very evocative. Fiddles, viola and melodeon came together again for two tunes from Sleights, North Yorkshire, 'No Man's Jig/Hanoverian Bounce'.

Outstanding voice control was amply demonstrated on one of my favourite numbers, 'Just As The Tide Was Flowing', this slow ballad by Harry Cox was on the Topic 20CD boxed set, 'Voice Of The People', which celebrated 60 years of the label. The song that won Eliza, 'track of the year', followed. 'Worcester City' is the regulation boy meets girl, boy spies on girl, boy poisons girl, song. Some fine pizzicato fiddle from Jon Boden added much to, 'Adieu, Adieu', again learned by Eliza from her mum.

The final song of the evening, 'Willow Tree', is another song from the award winning album, 'Anglicana', with Eliza putting a contemporary feel on a traditional song. For the first encore came an a cappella solo from Eliza, 'The Snow It Melts The Soonest'. Then all four joined together for the final instrumental simply entitled, '3/2 Set'.

This was the last night of a tour the band had thoroughly enjoyed

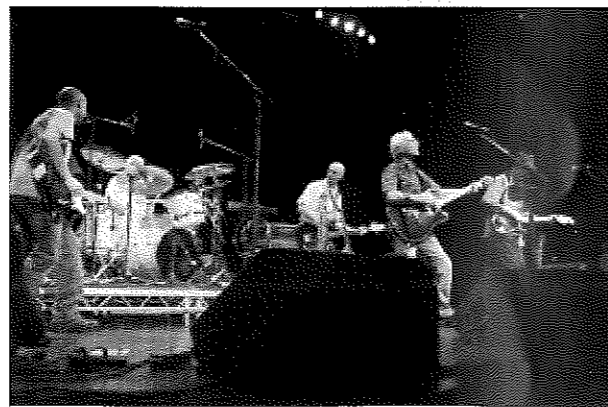
and the audience made it all the more memorable by their clapping and stamping for more at the end. Eliza Carthy continues to light up the venues she plays with her outstanding musicianship and superb voice. Ben, Jon & John also enhanced their burgeoning reputations with plenty of opportunities to display their individual talents. A night to savour

David Jones

LINDISFARNE at The Lowry, Salford on 26 October 2003

My journey, first by train from Barrow to Manchester and then by Metrolink tram to the rejuvenated Salford dockland area, was tinged with thoughts of the last week's events. Joined by long-time co-fans Peter and Steve at Tom Mitchell's merchandise stand, I bought a "doing the business" T-shirt. This new batch included three extra words, "the final tour", under the Lindisfarne logo. Heading into the Quays Theatre, an air of puzzlement round many people in the audience. Just after 8 p.m., the lads took to the stage. Billy soon confirmed the situation- "we've been to the Lowry once before- this visit will be our last".

Billy soon dispelled another area of unspoken knowledge. He said he would get out the way the fact that Newcastle had won its soccer match that weekend and both Manchester teams had lost, United to FULHAM of all teams! It was evident the audience was now even more determined to enjoy its last chance to hear Lindisfarne. Halfway through the gig, one punter shouted out "Lindisfarne will never die!" to a spontaneous round of applause. At the very least, the legacy and the spirit will live on, making these final concerts a celebration of 33 years rather than a wake.



The concert started with three oldies - Alan's "Fog On The Tyne" and "No Time To Lose", followed by Billy's antique classic "Rocking Chair". The latter was now given a full band arrangement following its successful appearance in the Acoustic tour last Spring. Four contrasting "Promenade" gems were next on the agenda. The band tightly supported Rod's superb guitar solo and Bill's vocal on "This Guitar Never Lies", the descending bass line ending being especially effective on the night. Billy's harmonica and delivery of "Remember Tomorrow" evokes the style of Jack The Lad. Dave's evocative and Rod's earthy vocals on "This Too Will Pass" and "Freedom Square" respectively also show the depth of song-writing and performing talent which will now need to find a voice outside the main band.

After "Ghost In Blue Suede Shoes" from the Neighbourhood album, Billy said, "if you don't know the next song, you've got the wrong gig - "Bjorn Again" is next door!" Personally, I will miss the ethereal build up to "Lady Eleanor" in its group setting including Ray's cymbals and drum beats and Rod's mandolin- must savour it while it lasts. A change of style with Ian's distinctive "Under The Promenade" saw Dave take over vocals, giving way to Billy for the driving "Rock 'n' Roll Phone". Back on vocals, Dave sent the first half off to a storming climax with "Statues

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And Liberties", the title track of Hully's superb posthumous solo album from 1996.

After the break, a rousing "Meet Me On The Corner" soon dispelled any gloom from interval talk of "why are they breaking up?" Billy's "Born At The Right Time" went down well as always. It was then duo time. "Isn't it quiet in here?" said Dave as he and Ian performed an extra-emotional "Winter Song".

Four songs from "Neighbourhood" then followed in quick succession- "Can't Do Right For Doing Wrong", "One Day", "Unmarked Car" and "Jubilee Corner" - exquisite playing backed Billy on the classic Rod ballads. It was especially good to hear "Car" again with its psychedelic intro, memorable riff, and marvellous use of group dynamics topped by Dave's haunting vocal. Another favourite of mine is Rod's "Unfinished Business" which Billy then sang to great effect. A great group version of "Whisky Highway" from Rod's "Stamping Ground" album ensued, Rod's vocal trailing off before the band came crashing back in again. It was then emotional farewell time as Billy invited the audience to join in "Run For Home". The resultant standing ovation brought home how much Lindisfarne has meant to people over the years.

In the encore, it was time to get emotional again as Dave gave a moving rendition of Alan's classic "One More Bottle Of Wine" in its new Acoustic trio arrangement. The band returned for "Clear White Light" and "Devil Of The North", effectively bringing proceedings to a close before saying goodbye to Manchester as a band for the last time. The lads were staying overnight nearby so they stayed for a good while to sign CDs, biographies, tickets and even a jacket! It was good to be able to wish them all the best and promise that our support will be there whatever 2004 and the years beyond that bring.

After the dust has settled on the emotional celebration in Newcastle this Saturday, the "Chemistry Set" used on the BT3 tour following Marty's departure will have to be brought out again. Many of us feel that the band have already found the winning formula. However, numerous experiments with different elements and compounds are already on the horizon. We already have the Spring Acoustic Tour, the "Ghosts of Electricity" and solo projects to look forward to. Who knows what's round the corner after that? Nothing can be ruled out as the Lindisfarne story enters a new chapter, albeit under numerous different umbrellas!

Derek Walmsley

THE THREE NATIONS TOUR at Southport Arts Centre, on 31 October 2003.

Take songs from Great Britain, Canada and the U.S.A. performed by three of the top artists from those countries; add an audience and you have a real night of outstanding music. Jez Lowe, Kristina Olsen and James Keelaghan have, at different times, worked together in different parts of the world. This time Jez added his band, 'The Bad Pennies', to the mix to give the sound depth and further quality.

James led off with his composition 'Red-Winged Blackbird', with Kristina displaying quick fingers on her National steel slide guitar. Happenings from the past 100 years were the subject as Jez sang 'Sons Of The Century', with Andy May prominent on the Northumbrian pipes. Miners created the Argentinean tango as a lament for the lack of women. Prostitutes were shipped in and it became the dance of the brothels. Kristina sang with real feeling 'How I Love This Tango', explaining how men learning the dance in South America used other men as their partners, which means they know how it feels on the other side!!! Andy added the authentic Latin beat on the accordion.

who has several degrees - in physics, geo physics, maths and geology. She ended up as a nightclub bouncer!! Jez's bouzouki and Kristina's harmony added much to the song. A song about booze came next from Jez. Geordie hooch brewed all the year round but drunk only on the first Sunday in May, that's the tale of, 'Sugar Water Sunday'. It started with a slow air on the pipes and fiddle, opening up into a lively beat. Kristina's, 'Yellow Piper', tells of a woman who learned to fly a plane of the same name, but at a price!

'My Skies', is the title track of one of James' CD's, he was raised in Calgary at the foot of the Rocky Mountains, but is much more at home now on the flat plains of Manitoba. To finish the half in style Kristina sang her song about keeping love alive, 'Dangerous'.

A tune set by the Bad Pennies gave them the opportunity to show just how talented they are. Simon Haworth wrote, 'Mick's Milk Float'. 'The One Horned Sheep', is a Northumbrian tune, while the Scottish fiddle number, 'Rosewood', completed the set. Kristina has really mastered the art of writing love songs, 'If I Stayed Here With You', is a song of love and longing. 'Hold Your Ground', led by James, exhorts the listener to stick with what you believe in. Jez is one of the premier writers of contemporary songs in the U.K. 'Dover, Delaware', was however written after a gig at the Wilmington folk club in Delaware during the 1991 Gulf War. With Jez so far from home and wondering just what was going on a world away.

Television is free in America and Kristina wrote, 'Better Than T.V.', as she urged American's- who watch the box for an average 7 hours a day- to turn off their sets during the last week in April. Some hope. A story of steam trains, 'Steam and Freedom', allowed Jez to let off steam!!! T.S. Eliot inspired James into writing, 'I Would, I Were'; a song encompassing the Aurora Borealis and explaining how love is always the last thing to leave. For the final song, Jez turned to an old favourite, 'Old Bones', before embarking on the first encore, 'Wanton Seed'.

To bring down the final curtain, Kristina went back to the days she backpacked through Mexico, 'Cry You A Waterfall', brought thunderous applause from the audience. It was a night of great contrast from three very talented songwriters, backed by three outstanding musicians. Collaborations don't always work, but this one most certainly did and by the reaction of a packed house and the six people on stage, it was a night of mutual admiration. Finally on a night such as this, sound is of paramount importance and Phil Vickers on the desk did his job superbly. All in all a concert of high quality music and good-natured banter which left the audience wanting more.

(Just three dates into the tour, James Keelaghan was called home to Canada, shortly after arriving, his father died. I'm sure James will be in all our thoughts at this sad time and like me you look forward to seeing him again in this country very soon.)

David Jones

TROUBLE AT MILL, supported by Wench All, at Darwen Library Theatre on 22 November 2003.

Whatever your views about the populist approach to folk music, a genre so pure that no one wants to hear it is useless, even to the purists themselves. Fortunately a group that rocks all the preconceptions is also one of our regions most hard working and popular. Trouble At Mill have created a wide audience for themselves, and if you told that audience that they were there to listen to folk music, they would look at you incredulously. They were there to be entertained, and the 'Sold Out' signs plastered across the posters said that a lot of people expected nothing less.

There's more than a touch of music hall about Bernadette and Graham Dixon, and Denis Wane. Their personalities fill the stage. Graham's stories and gags occupy the spaces between the songs. Bernadette's clear, strong vocals fill the auditorium. Denis wanders around as if unconnected to the group, a man of few words and eccentric dress, but his bass completes the accompaniment as well as providing the odd sound effect. The first half began with the traditional 'I'll Tell My Ma', and included 'Poverty Poverty Knock' and Richard and Linda Thompson's 'I Want to See the Bright Lights Tonight'.

Despite the fact that the group were up on stage, rather than their more usual closeness to the audience in pub or club, they connected easily with their listeners, and had them responding then joining in, verse and chorus, on more familiar songs. And if you need a measure of how the audience enjoyed it, I heard several whistles and hums of 'Whiskey in the Jar' in the corridors, and the 'gents', during the intermission.

Support came from Wench All singing a cappella versions of traditional songs in three-part harmony. They are Emma Gill, Janet Lynch, and Gin Crewe, Burnley based but not, as they assured the audience, from Burnley itself. Their first set gave us tales of love and lust, including Robert Burn's 'The Ranting Dog' and 'Never Wed an Old Man'. Their voices are well balanced, the harmonies beautifully blended in Lol Lynch's unique arrangements of their material

Their second half set started with the rarely sung 'Honour to the Longbow' and 'Soldiers Three' before veering back to the theme of love and lust for their final songs, concluding with 'Cape St Hugh', appropriately patriotic on the day that England won the rugby World Cup.

Darwen Library Theatre is large enough to have a real theatre

feel to it, yet small enough to allow the intimacy between performer and audience. Brett, the sound engineer, produced a clear and musically balanced sound that took full advantage of the theatre's own equipment.

Trouble at Mill began their second half with a rousing version of 'The Irish Rover' and included 'Three Drunken Maidens', 'Dirty Old Town', and a remarkable 13-minute medley centred on 'Uncle Joe's Mint Balls'. The concluding song, an encore, brought Wench All back on stage for 'The Leaving of Liverpool'. It's a practised and polished performance, but with enough roughness around the edges to have a common touch that involved the audience throughout.

Trouble at Mill's mixture of Lancashire and Irish songs, old and new, punctuated by tall tales and humour, provide a rich evening's entertainment. It's pure fun. The trump card is that even though the songs may be familiar, and they may be traditional, they entertain; they make people sing and laugh. That's what really matters. Just don't tell the audience they're getting folk music.

Don Moore

BRIAN BANNISTER BAND, supported by Joe Topping, at Standish Folk Club on 22 November 2003

Brian Bannister who hails from West Midlands - with an accent to match - was a long time member of the busking collective that epitomised the Bushburys. He now has a new band and has moved into a stream of music that is far removed from his roots.

He began his first set in acoustic mode with 'Mother Earth'. A drooping microphone can do damage to any singer's reputation - and the male ego - but Bannister quickly overcame the hitch to provide an engaging delivery of the traditional 'Spencer the



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Rover', a song he learned from a formative John Martyn album. Leon Rosselson's 'World Turned Upside Down' is a difficult song to master and many illustrious folk singers like Billy Bragg, Roy Bailey and Dick Gaughan have recorded definitive versions. However, Bannister's unaccompanied vocals demonstrated his love of the song and an understanding of its meaning and resonance.

'Maggie Lee' is a very personal song inspired by Bannister's mother. Bannister delivered a fine rendition of his own composition, 'That's not the way', a song that could easily have been written by David Gray. His 3-piece band joined him for the rest of the set and the musical balance shifted away from acoustic to a full band sound with heavy percussion and lead guitar.

Joe Topping, a prodigious talent, a singer/songwriter who exudes passion, compassion and conviction, opened the evening. (His debut CD is reviewed elsewhere in this edition of FNW). Joe is a major singing and songwriting talent who has emerged from the next generation of the Tom Topping Band and recently teamed up with John Wright. He interspersed some tracks from the CD, with a few excellent covers - Richard Thompson's 'Beat the retreat', Stan Rogers '45 years from now' and a wonderful unaccompanied version of 'The Last Leviathan' about the gradual slaughter of the great white whale population. We were also treated to a number of new songs that will appear on the soon to be recorded follow up.

Brian performed a number of tracks from his latest CD called High Tide, recorded with a couple of members of E2K. On an evening when much of the English nation was in a state of elation following Jonny Wilkinson's Antipodean exploits, Brian Bannister who was still feeling the effects of the morning's celebrations, reminded us of the Wilkinson 'praying mantis' pose throughout evening and that in all the euphoria, he'd forgotten to bring along the CDs to sell. The band was occasionally swept along on a wave of self-indulgence that sometimes detracted from the songs. The evening finishing at full circle with a return to 'Mother Earth' - a rousing band finale. There's no doubting the quality of Bannister's songwriting and the musicians with which he surrounds himself. Whether folk clubs are the right environments for their talent is another matter.

Lewis Jones

JOHN RENBOURN & JACQUI McSHEE at Playhouse 2, Shaw on 30 November 2003.

It was certainly a night for nostalgia as the 'sold out' signs went up at Playhouse 2 in Shaw for the visit of the two folk legends, John Renbourn & Jacqui McShee. Their most famous collaboration of course was the cult group, 'Pentangle', and the audience weren't disappointed as one well-known song followed another.

The English version of a Scottish song, 'The Trees They Do Grow High', started proceedings off and led into, 'Watch The Stars', a children's song which brought an amazing display of guitar playing from John. Jacqui then went solo on, 'My Johnny Was a Shoemaker', given a really fresh makeover with her superb voice. Together they gave us a blues number, 'I Can't Keep From Crying Sometime', written by Blind Willie Johnson from Texas.

To see and hear John playing guitar is a real treat, for he's lost none of that legendary magic as he proved on two tunes, the first an old Scottish number, 'Dark Island', coupled with a tune from the Bahamas by Jersey Spence, 'Great Dreams From Heaven'. The songs and music ebbed and flowed seamlessly one into the other and Jacqui showed great clarity in the delivery of, 'One Morning In May', also known as, 'The Nightingale'.

U.S. blues piano player, Randy Western wrote, 'Little Niles', a solo played here on guitar and something of a jazz standard, again fantastic guitar gymnastics. An English song, 'The Plains of Waterloo', took us to the interval - is it really that time already?

Peggy Seeger obviously has had a big influence on Jacqui's career as she sang, 'The Wedding Dress Song', to start the second half. Unlike so many maids in English traditional songs the one in, 'I Am A Maid So Deep In Love', comes through the song totally unscathed.

Dave Goulder is a songwriter whose songs always have a touch of melancholy about them, as in, 'January Man'; here the treatment is given to, 'Send Him Down From Sandwood To Kyle'. Jacqui was in acappella mode again for, 'The Cruel Mother', a Celtic song of gloom and doom. Archie Fisher penned, 'Lindsay', about travelling through Scotland, singing, playing and having a thoroughly good time.

As things wound up towards the evening's climax, John treated us to three English tunes, 'Bunyan's Hymn/I Saw Three Ships/The English Dance, the latter having a distinct medieval feel. 'Kokomo Blues' followed and the night was topped off with, 'The Cruel Sister', a chorus song giving the audience a chance to join in. For their encore the duo sang a song from the U.S. Memphis blues man, Furry Lewis, 'Turn Your Money Green'.

The memories of 'Pentangle' are still most vivid, formed in 1965, disbanded in 1971, reformed in 1983 and finally disbanding in 1995. Playing together as a duo brings Jacqui and John full circle from where it all started almost 40 years ago. Their music is still very relevant today and they continue to flourish, something to which this sell out audience would attest.

David Jones

THE SHAMROCK, THE THISTLE, & THE ROSE at Burnley Mechanics on 1 December 2003.

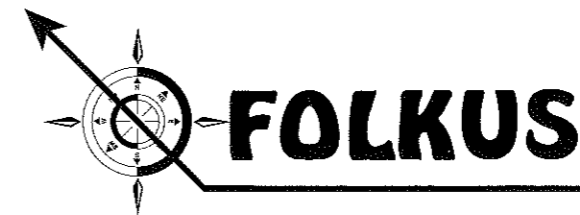
It's not always easy when three established acts decide to tour together, but when you add the very best songs that Ireland, Scotland, England and Australia have to offer, in this case it's a marriage made in heaven. Niamh Parsons and Graham Dunne, Alistair Hulett, along with Nancy Kerr and James Fagan, made this a very special evening.

Each did a short piece by way of introducing themselves to the audience. Niamh sang a beautiful acappella version of the Irish ballad, 'Lagan Love'. James and Nancy played, 'The Lads From Alnwick', a Northumberland tune, whilst Alistair attempted the tongue twisting 'Mary Mark'. Graham and James played 'The Brown Bull of Killnamona' as a guitar duet.

Written by poet, Sigerson Clifford in 1986, 'The Boys Of Barr Na Sraide', was beautifully performed by Niamh, with sympathetic whistle from Alistair. Alistair then sang, 'Geordie', a ballad about, George Gordon, the 6th Earl of Huntley. There are bodies littered throughout the song, but it all ends happily!! Alistair followed that with a song from his show, 'Red Clydeside', which is previewing at Celtic Connections in 2004. A song based on the Great War with a stirring chorus, 'a bayonet is a weapon with a working man at either end'.

James and Nancy then played and sang, 'The American Stranger/Bonny Woodside', a Northumberland song about a chap who has too many women in his life and pledges undying love to each one. A fiddle and guitar duet superbly executed. Then the pair did a tune set, 'Meggy's Foot/Coates Hall, both these rants Nancy learned from her dad.

First written in Scots Gallic, 'Fear A' Bhata', travelled over to



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FOLKUS PROGRAMME OF EVENTS - SPRING 2004

SATURDAY 6TH MARCH

Garstang Workshops.

A return to Garstang High School Bowgreave, Garstang
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SATURDAY 20TH MARCH

Eccleston Workshops.

Eccleston Country Primary School, Eccleston, Nr. Chorley
Folkus will be staging workshops on Fiddle, Melodeon, Guitar, Penny Whistle.
Alex Fisher will also be running open clog dance sessions during the day.
All musicians welcome.

SATURDAY 17TH APRIL

Nantwich Workshops.

Malbank School and 6th Form College, Welsh Row, Nantwich
Workshops 10.30am - 4.30pm Guitar, Penny Whistle, Bodhran, Fiddle.

SATURDAY 23RD MAY

Carlisle Workshops. Tullie House, Castle Street, Carlisle

Workshops 10.30am - 4.30pm Guitar, Penny Whistle, Bodhran, Fiddle.

Folkus is supporting **The Eccleston Buskers** who will meet weekly on a Tuesday in Eccleston County Primary School, Eccleston 6-7pm.
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Folkus is supporting the **Eaves Green Community Centre** workshops in Chorley. Saturdays 2 - 5pm. 1st Saturday in the month - Band workshop. 2nd Saturday in month Concertina workshop. For details contact Angie Bladen Tel: 01257 263678

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Ireland in 1850 and mysteriously changed language. It's about a woman waiting forlornly on the top of a mountain for her man. No one sings Irish traditional songs sweeter or with more feeling than Niamh. Niamh and Graham then came together to perform, 'Alexander', from the book, 'Shamrock, Thistle and Rose', learned from the late, Eddie Butcher.

I suppose it is inevitable that an Australian song would creep into the set, given James' family roots now. 'Banks Of The Condomine', is the story of a woman begging her husband not to go to war, or as in Oz perhaps, not to go shearing! This Queensland song includes the immortal line, 'parting with my Willie is like parting with my life'!!!! 'The Mudgee Waltz', completed the cycle. Niamh led all on stage as well as the audience in the ballad, 'Reconciliation'. The harmonies throughout the room were breathtaking.

After a short break, Alistair performed the very singable, 'Tinker And The Lum'. An a cappella solo from Nancy, 'Gathering Rushes', alternatively titled, 'Underneath Her Apron', followed, a tale of traditional hanky panky and its inevitable consequence. Niamh then sang the powerful, 'I'm Done With Bonaparte', accompanied by Graham with some fine, sensuous guitar. Written by Mark Knopfler and adapted from an old Irish Air, it tells of a corporal on Valencia island in Napoleon's army who is fed up of war.

A mind blowing guitar duet followed, with two jigs by, Peter O'Loughlin, 'South West Wind/Petticoat Loose. I think Graham is really a closet jazzman! Next came two songs, written for a play called, 'Blue Murder', about the none too glamorous side of life in Australia and the horrors of asbestosis. Alistair led off on 'Blue Murder', with Niamh accompanied by three guitars and a fiddle on 'He Fades Away'.

Australian songwriter, John Warner, supplied the inspiration behind, 'Anderson's Coast'. A group of convicts escaped by boat from the brutal Port Arthur prison on Van Dieman's Land, the modern day Tasmania, in the 1800's, only to be shipwrecked in the Bass Strait, which separates Tasmania from the mainland. James and Nancy really put feeling into this lovely song, allied to Alistair and Niamh's harmonies. Alistair led the company on, 'Following The Ways Of A Rover', about the Scottish reformist, John Knox.

To bring a great evening to a close, James and Nancy performed the North East anthem, 'Dance To Your Daddy'; they sang both tunes to this popular lullaby. Alan Bell's highly appropriate farewell song provided the encore, as Niamh led on, 'So Here's To You'.

The one thing obvious to me from the very first note of the night was that all the artists were comfortable with each other and fell easily into the collective music, songs and mood of the evening. Such tours, I know, aren't everyone's cup of tea, but even the most sceptical music fan would have been moved by each and every performer, as the light and shade in each song was given due deference. I'm sure this first tour won't be the last and that unbreakable, professional aura will continue apace.

David Jones

ANTHONY JOHN CLARKE, supported by Caroline Lovett, at Gregson Lane Folk Club on 11 December 2003.

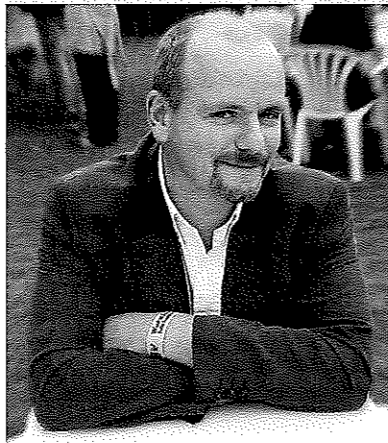
At the end of this concert, I got hold of one of Anthony John Clarke's cards. It said he was 'singer, songwriter guitarist and music teacher'. Well, I don't know about the last one, but in the flesh, he's much more than the sum of the first three. He's a complete entertainer, even when the 'flu is taking its toll.

This was Anthony John's third visit to Gregson Lane, the second

with Elizabeth van de Waal as pianist, backing singer and foil, and the first with bass player Andrew McKnight. As a band they blend well; backing is understated rather than intrusive, so that the songs are carried by lyric and tune rather than overplayed instrumentals.

And what songs they are; intricately crafted lyrics, tumbling rhyme upon rhyme, with a clear announcement that gets everything across to the listener. They're full of small observation, and things we can recognise. I've heard it said that the songs are too gentle. They're not. If you are stuck with the stereotype that demands a modern Irish folk singer should be deep and political, with hard criticism of social affairs in every lyric, then Anthony John isn't the man for you. If you are happier with a craftsman who can bring an everyday perspective to life in his songs, he can't be beaten. Talking to audience members afterwards, it was the delight in the lyrics which most stood out.

Anthony John Clarke



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It was fitting too that he sang 'Tuesday Night is Always Karaoke' at Gregson Lane, where, largely thanks to Graham Dixon's recent petition and campaign, the members are all too aware of the dangers to live music both from our own government and from a largely indifferent public conditioned to accept backing tapes or large screen television as substitutes for real entertainment. The song makes apt observations, and even though we've all heard someone doing 'American Pie' badly and at half speed, it's more fun than the karaoke version could ever be. He told us that the song is to be included in a collection of the twenty funniest folk songs, well, so should his 'Smooth Old Talk' which asks 'I Want to Know What Brings You Here Tonight', a question which must touch upon everyone who goes regularly to a folk club rather than submit to the insidious inertia of the television.

We heard songs as diverse as Juliet Turner's 'Tuesday Night Ladies' and Dave Wilson's 'Storm Around Tumbledown', but it was Anthony John's own songs that stick firmest in my memory. At the end of the evening, he was asked to sing 'Seven in Ireland', a poignant song about the troubles. It was written he says, with all the naivety of an eighteen year old who had grown up in Belfast. It's a sadly prophetic story of the effects of violence on a child watching, and hardly understanding the world about him.

Support came from Gregson Lane club resident, Caroline Lovett. She gave us six original songs and two standards, opening both the first and second halves of the evening, with confidence, a clear voice and strong solo guitar. Her new song 'St Lucy's Day' was especially welcome as the saint's day fell on 13th December. It's a midwinter song, with images of 'northern skies' and 'an old yeast tree' yet it's a personal song with some universal truths.

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At the end of the evening there was a popular vote. 'Shall we ask him back again next year?' The answer was a resounding 'Yes'. But will he bring Dolores, or one of the nuns....

Don Moore

JOHN WRIGHT at The Mill At The Pier, Wigan on 15th December 2003.

To mark his 10th anniversary as a professional singer in 2003, John Wright released two CD's. 'That's The Way Love Is', as the title suggests is a collection of love songs, and 'SongDance', fifteen songs taken from John's favourite songwriters on both sides of the Atlantic. The Mill At The Pier in Wigan was the venue for the release of 'SongDance'; the added bonus was that five of the songwriters from the album came along to perform their track.

John's musicians for the concert were Maartin Alcock, Joe Wright, Angus Lyon and Chris Parkinson. Following a superb opening half hour set from special guest, Kieran Halpin, John and the band opened up with the late Stan Rogers' classic, 'Lockkeeper', a song that displays succinctly what John Wright's performing is all about. 'Good Noise', from the, 'Language Of The Heart' album gave the audience an opportunity to get into the momentum of the evening. Christy Hennessey's, 'All The Lies', preceded John's first guest songwriter. Steve Tilston from Keighley in West Yorkshire writes some evocative songs and from his much-acclaimed current album, 'Such and Such', he performed, 'Mirror Dance'.

Another change of mood as John returned with 'No One Knows But You', before raising the temperature again with the audience pleaser, 'Past the Point of Rescue'. During 2003 John got together with Allan Taylor - somebody whose songs have always struck a chord with him - to tour Holland and two of Allan's songs are featured on the recording, fortunately Allan was free on the night and sang the penultimate song of the first half, 'Some Dreams'. Robin Laing's, 'Black Clothes', brought up the interval.

It was my first visit to the Mill At The Pier, and with its vast stage and good acoustics it proved to be the perfect setting for this celebration evening. American songwriter, Hugh Prestwood provided the first song of the second set, as John sang one of my personal favourites from the CD, 'Asking Us To Dance'. One young man destined for a successful career in music is Joe Topping; he came along to perform his love song, 'The Flame Danced Flamenco'.

When Steve Knightley, from 'Show Of Hands' was thinking of writing a song about the life of a shepherd he rang John for some tips. John having previously been a hill shepherd in the Scottish border country. It's a song John sings with real passion. Kieran Halpin returned to the stage to give us, 'Walk Like a Champion', in his own unique style. 'Something in Between', another of Kieran's numbers brought John and the boys back to the stage, before one of the highlights of the evening for me. Paul Millins lives in London and not only writes great songs but also plays the piano superbly. The venues concert grand piano was tuned specially for Paul who performed, 'World On Your Shoulders', something that totally enthused the packed audience.

Allan Taylor returned with John to duet on the CD's title track, 'SongDance', another memorable moment of the night. 'Mirabeau Bridge', popularised by Canadian legend, James Keelaghan, preceded the evening's final song, 'Down at the Twist & Shout', by Mary Chapin Carpenter. All the guests joined John on stage for a huge jam on this up-tempo number. There was no way John could or would have wanted to escape an encore. He chose Ron Kavana's ballad, 'Reconciliation', to end this special night. It's a song that has served him well over the years

and once more all the guests quietly came back on stage around one microphone to help out as the chorus built to a crescendo.

Nights like this come around just once and John will treasure the memories as he enters his second decade entertaining audiences with his own unique interpretation of songs from the best writers of the genre. Fans both here and across Europe would say Amen to that.

David Jones

THE RAMBLIN' RIVERSIDERS SKIFFLE GROUP supported by ROB KENTELL and MATT HARWOOD and TROUBLE AT MILL At Gregson Lane Folk Club on Thursday 22nd January 2004.

At a time when pipe, slippers and picking up the pension from the Post Office each week could be within the reasonable contemplation of Harold Dearden, no one will be surprised to learn that his thoughts are still on the music. And in 2003, that included taking his beloved Ramblin' Riversiders to the 28th National Old Time Country Music Contest and Festival in Iowa where they won first place in the National Old Time Band Competition. It must have been well deserved too, for if they played for the Americans as well as they did for this packed audience, it was indeed a memorable experience.

It's not just the sum of their parts. Lead guitar is shared between Kevin Brock and Eddie Holden, with steady rhythm coming from Neil Farnworth and Harold's own amplified ukelele. Pat Flood plays an upright bass, slap style, so strong that there's no need for percussion other than the rasp of George Pritchard's washboard - which really looks as if it's spent some time in it's original career. It's not just the hats, a Stetson, a Panama, and two others that look like they spent their formative years at the side of the canal with a fishing rod. It's the drive, the energy, the sight of the band enjoying themselves, and above all it's the music.

Skiffle: that peculiarly British survival: a hybrid of American blues, swing, country, bluegrass, traditional folk song, and whatever else you choose to include. It took off in the 1950's with a new wave of book learned three chord tricks and dodgy tuning, then became the major influence on everything that followed. It brought music to a generation. Latterly it's enjoying something of a revival, thanks to bands like the Ramblin' Riversiders. The play list was naturally an American one, with traditional material alongside songs by Woody Guthrie, the Carter Family and Jimmie Rogers. The collision in styles is perhaps best represented by the groups' version of Bob Wills' version of Kokomo Arnold's version of 'Milk Cow Blues'. see what I mean? Naturally Lonnie Donegan is acknowledged as the founding father, and the band included their tribute in 'Puttin' on the Style' that variety song of the 1890's that is forever linked to the great man himself.

It was all high-energy stuff. 'Streamline Train' and the 'Wabash Cannonball' 'Jesse James' and 'Blue Moon of Kentucky' 'Just a Rambler' and a Lancashire accented 'I Shall Not Be Moved' from Neil Farnworth, which must have left the Americans wondering about British accents and the Queen's English. It's pure acoustic fun from a band with a history longer than the Rolling Stones.

The evening was opened by Trouble at Mill with a lively set of familiar songs, including a droll version of the Bernard Wrigley favourite 'Ballad of Knockin' Nellie'. Newcomers Rob Kentell and Matt Harwood followed with four songs. Rob sang a strong version of 'The Prickly Bush', and the shanty 'Adieu Sweet Nancy' with a clear and confident voice playing rhythm guitar to Matt's lead. Matt followed with his own song, 'Tenth In Line Maybe' the



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SEAPORT, MANHATTAN (N.Y.) Oct 22

MUSEUM OF AMERICA AND THE SEA, MYSTIC
SEAPORT (Connecticut) Oct 23

FALL FESTIVAL, NEW YORK FOLK SOC, (Isabella
Freedman Camp Connecticut), Oct 24 - 26

FESTIVAL APPEARANCES 2004
(known to date)

LANCASTER MARITIME FEST (tbc) April 9 - 12

UPTON UPON SEVERN FEST May 1 - 3

HOLLAND - ZUIDER ZEE MUSEUM, June 12 & 13

ALCESTER FEST June 19 & 20

CHORLEY FEST (4 FOOLS) June 26 & 27

SADDLEWORTH FEST July 17 & 18

SALTBURN FEST August 14 & 15

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A free programme giving full details will be available
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observations of a young singer as he looks at established songwriters. For this he switched to twelve string, with Rob playing lead. Rob took the lead vocal on their last song, the folk hymn 'Canaan's Land'. They're two lads, young and unafraid to be traditional, yet at the same time unafraid to present a new song to an audience used to hearing some of the best around. It's a beginning that shows great promise.

At the end of the evening, the audience were reluctant to let the band finish. The band couldn't have given more, and they couldn't have expected anything less. Catch them if you can. They're off to Texas in 2005, and if they enjoy it too much, they might decide to stay.

Don Moore

FESTIVAL REVIEWS



KILMARNOCK FOLK FESTIVAL - 24 to 26 October 2003

Kilmarnock, where's that? Yes, of course, it's in Ayrshire - up there in Bonnie Scotland. Yes, it does have an annual folk festival organised by Maggie Macrae, who also runs the popular Girvan Festival. This event deserves more support and, helpfully, by means of this report, some of you readers may deign to put it on your list of festivals to visit in 2004.

The venue for the whole weekend is a large pub, The Hunting Lodge, with lots of free parking nearby, and large rooms upstairs and down, various bars, good food and ale. The place is ideal for such an event. A sympathetic and cooperative landlord completes the package.

Proceedings started on Friday night with a concert/Ceilidh. Sadly the size of the audience was small, partly due to a conflicting folk event in Girvan. Nevertheless, the entertainment was excellent and enjoyed by all. A duo started the night, both very good musicians. I was to discover later that these two lads were James and Ali, the progeny of Maggie Macrae. What talent!

The two were then joined by a further two young guys. They called themselves The Oatcakes, an electrified folk/rock group with scintillating rhythm - eat your heart out Fairport. With a repertoire varying from 'MacPherson's Rant' to Elvis Presley numbers, they even included a trombone in their instrumentation. Ali, who also gave us an energetic impromptu table dance, ably called the Scottish country dancing! For any of you folk club organisers out there, you would do yourself no disservice by booking The Oatcakes for one of your guest nights.

11.30 a.m. Saturday saw Maggie doing songs and dances for the children. In the afternoon there was a singaround in the restaurant and a music session going on in the bar. I was delighted to have in our presence Kevin and Ellen Mitchell, those stalwarts of the Scottish folk scene. There was also Mary F. Smith, an American singer who was touring on this side of the pond.

The concert on Saturday night was compered by that elegantly hirsute tattiewhacker, Gordon. The duo of Angus Lyon and Ruaridh Campbell got the show off to a good start. Both great musicians, they featured Scott Skinner tunes and some lovely self penned melodies, interspersed with quite amazing tales of their experiences in life.

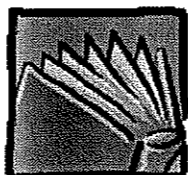
The Clutha, a long established band from Glasgow, were next of the agenda. Instrumental in the 20th century folk revival, this five-piece band is fronted by the indomitable Gordaanna McCulloch and gave us an incredibly varied mix of great music - from Bothy ballads to tunes on the Highland bagpipes - finishing the set with 'The Big Kilmarnock Bunnet'. They continued after the raffle, which displayed an impressive array of prizes. Notable songs in the second set included 'The Female Drummer', 'Twa Recruiting Sergeants' and the late great Hamish Henderson's haunting song, 'Ye Banks of Sicily'. Two instrumentals beloved of Strathspey and reel societies were 'The Hen's March' and 'The Four Poster Bed'. I wonder if the fiddle used on the last tune has the characteristic marks caused by the heel of the bow, as it strikes the four corners of the fiddle? After rapturous applause from an audience of about 70 people, they finished at midnight with 'Doon In The Wee Room Underneath The Stair'. A great night.

The Sunday afternoon singaround finished the festival with a convivial family atmosphere, with interesting discussions about the origins of the music.

You can contact Maggie Macrae on 01560 321 102. For luxurious accommodation, at a reasonable price, phone the Park Hotel 01563 545 990.

Arthur Laidlaw

JOHN'S DIARY CHAT

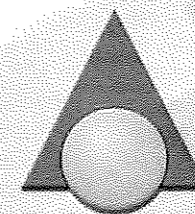


Hello again. As I write it is the second week of 2004 and am I glad to see the back of the turkey and mince pie leftovers? Anyway, although it will probably be early March when you read this column may I wish you and yours a most excellent year. You will see from the centre page calendar there is once again a wonderfully varied programme for us all to get our teeth into. The many 'singers' night' and 'singaround' venues in the region provide a superb bedrock of folk music culture and complement those venues who are financially able to book professional and semi-professional performers for our enjoyment.

New club members

Good news first! New to the magazine this quarter is - Gallagher's, a singers' club that meets on a Monday at Gallagher's pub, Little Scotland, Blackrod, Bolton. Pat Ryan and Ken Howard are the organisers and Ken tells me that they use the restaurant room where the arrangements are excellent with most importantly, a friendly licensee. They have been going since last September and a goodly number of singers and musicians are the main attendees. You will find the likes of Clive Leyland (Auld Triangle), Malcolm Gibbons (Strawhead), and Chris Pollington and Alison Younger among the performers. Contact number for Ken and Pat is 01942-832739.

Paul and Penny at the Rattan and Rush Acoustic Tearoom have been busy spreading the good news about their own 'folk and food' nights. So much so that Jenny Thistlethwaite at the Lighthouse Restaurant, Ulverston, Cumbria has joined the North West Federation of Folk Music and is now following the same format as Paul and Penny. Jenny had her first 'folk and food' night last October when Cathryn Craig and Brian Willoughby appeared there. The very excellent Cathryn and Brian attracted over 70 patrons. Jenny's second night will have taken place already (last month on 14th February) and the next night is on 17th April when Flossie is the guest. The Lighthouse Restaurant forms part of The Lakeside Glass Centre at Ulverston and can



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Whilst we gain two new venues unfortunately we have lost one. It is the Triton in Liverpool. Gladys Barooah advises that for some time now attendances at Aigburth Peoples' Hall have been very small and there is little likelihood of things improving. I would like to thank Barry Meyer, Gladys and all those involved at the Triton for their recognition and membership of the federation and wish you all the very best for the future.

Clubs on the move

I also have news of a couple of clubs who have moved locations. Surprisingly, after 38 years at the one venue, the Bothy Folksong Club has moved from the Blundell Arms to the centre of Southport and is now located at the Shelbourne Hotel, 1 Lord Street West. Clive Pownceby says, 'I know this will come as a shock to most folk persons but after all it's only the tin that's changing - the product inside will still be the same'. I am sure it will. The Shelbourne is a more inclusive venue and conforms to the Disability Discrimination Act so no longer will patrons have to climb two flights of stairs for a sing. To Clive and Co, all the very best and may your new place prove to be a great success.

Pauline Westall's gang at the Open Door have again moved to the Star Inn, Church Street at Failsworth. Pauline says - 'This is our fourth stint here. Is this a record?' Again, best of luck to you all. Perhaps you need to use some Evostick to ensure your next move is a long way off?

Club celebrations

It's birthday time for two clubs in the form of John Booth's - Northwich and Darryl Moorley's - Rhyl. Northwich will celebrate their 27th anniversary on 12th March when Denny, Chris and Nick better known as Last Night's Fun are the guests. On April 2nd, Brian Ayling will be fronting the singers' night and on May 7th it will be Dave and Sarah. It's also good to see Martin Carthy MBE - (no you don't call him 'Sir') appearing at this club, on April 23rd. Have a great birthday night John.

Darryl informs me that on Good Friday, (9th April) the club will celebrate its 40th anniversary. Not too sure as to what is happening on that night so give Darryl a ring on 01745-353859. Interestingly, this club has booked a sequence of artistes who will be appearing there for the first time. I refer to Queensbury Rules (19th March), Steve and Kristi Nebel (16th April) and Tom's son Joe Topping (21st May). I can vouch for the quality of Joe's act. He is frighteningly talented (with 'the looks') and a Wirral lad 'to boot'. Ah! I can here the ladies sighing already. It's great to see a club organiser taking a chance by booking acts that are new to the venue. I would encourage many of the others to do likewise. After all how can one develop our tradition if the bulk of booked artistes appearing in the region are generally the same week in week out?

OK, I'll get down from my soapbox now! -- On 7th April at the Clarence, Ann and Eddie Green will be celebrating with their family, regulars and invited guests and the theme will be 'weddings' etc. Anne tells me that their offspring Rebecca and Andrew are tying the knot this year. Congratulations in advance to Rebecca and John and Andrew and Amanda. May you create many bundles of folk joy.

Centre page calendar

In the centre page calendar you may have noticed a tendency for duos and trios to be indicated by surname instead of by full name. Lack of space is the reason for this as more and more

information is being presented to me each edition. Some extra events had to be excluded from the calendar also. With that in mind, I will now elaborate further.

On 10th March at the Clarence, Geordie fiddler Tom McConville appears with Northumbrian pipe expert Pauline Cato and Terry Docherty. On 18th March at Gregson Lane a Beatles Night has Andy Smith in charge. On the same night at Upstairs at the Railway the Irish Night will be in the hands of John Denny. Sean Lakeman and Kathryn Roberts are booked at Ian Chesterman's club Wrexham on 1st April. Please note that at the time of writing this booking was still to be confirmed. Geoff Higginbottom doubles up with the duo Harvey-Davidson (Chris Harvey and Alison Younger) at the Broken Token on 7th April.

Two other double bills can be found at Biddulph on 25th March - Jackie Leven and Michael Weston King and on 29th April - Sad Pig and ex-Therapy member Fiona Simpson. Brian Peters and Gordon Tyrall, a superb pair of traditional singers and instrumentalists appear on 28th April at the Clarence. The Threlfall, Edwards Band (my abbreviation) consists of four members, Jane and Amanda Threlfall, Martin Ellison and Roger Edwards. They are performing at a number of locations in the region this quarter.

At The Platform (Morecambe) on 16th April Tom Landa's Paperboys are the guests. You can also catch this dynamic six-piece Canadian band two days later at Playhouse 2 (Shaw, Oldham). The Paperboys were formed in 1992 in Vancouver and despite the name has as one of its members a female in the form of multi-instrumentalist Shannon Saunders. The band specialises in a fusion of Folk Rock, Celtic, Bluegrass, Latin and Roots music and has been praised for their remarkable talent and show stopping performances.

On 29th May, Steve Henderson (Mr Kite Benefits) has as his guests Kristina Olsen and that master of the cello Peter Grayling. Steve also tells me that Tom Russell will be at Bury Met the night before on 28th May. Bill Whaley and Dave Fletcher are the booking at the Wooden Horse on 6th June. If it's Cajun for you, then why not get along to Biddulph Town Hall on 27th March when Elvis Fontenot and the Sugar Bees will be providing the music? Bryony may be a new name to you. The line-up is - Cathy Barclay, Ailsa Mackenzie and Alison Younger (isn't she a busy girl?) and you can find them at the Bothy on 11th April. On the subject of which Bothy resident Pete Rimmer tells me that his band Gallimaufry, are performing the music at a barn dance at Aughton Village Hall, Winifred Lane, Ormskirk on 27th March. Tickets are only a fiver and can be obtained from - 01695-585400 or 07973-623210.

Still on the dance topic, on 11th June, Peter Hood at the Red Bull presents 'An Evening of Dance' when he will have as his guests the Chorlton Green Ladies Morris Team. I sure there will be singing as well. Anyway you can speak to Peter on 0161-432-4142. A visit to the website of the four piece band ROAM shows that regrettably they are no longer performing as a group. However, Rachel and Colin will be appearing at the Bollington on 12th March and I have left the band's name against a Cross Keys booking dated 10th March. I am not too sure about the accuracy of this booking so I suggest you ring Jim Schofield on 01457-833897 to confirm what is happening at the Cross Keys on that night.

Special events

It's always good to see clubs laying on occasional special events whether it is to raise funds for charity or just to provide high profile artistes at a bigger location. On Saturday 20th March, (my birthday by the way), Pauline Dowsett at Leigh has again arranged the club's annual charity concert - "Joe's Night" when

the guests will be Marie Little, Bram Taylor, Calico and Pennygate. The event will be staged at St Joseph's Church Hall, Chapel Street, Leigh; contact details are - 01942-604603 or 01942-604868. Funds raised will support the Christie's Cancer Relief Fund.

Those stalwarts at Gregson Lane - Trouble at Mill are performing at the Priory Club, Leyland on 16th April to raise funds for the Motor Neurone Disease cause. Ring 01772-774265. In addition you can catch the band again on 22nd April at the Dog Inn, Whalley.

The previously mentioned Kristina Olsen concert (29th May) is also a fundraiser and is in aid of the Jennifer Trust for Spinal Muscular Atrophy and will be held at the Worden Arts Centre, Leyland. Box Office tel.no. is 01257-241693.

Terry Hayworth (Folk at the Wheatsheaf) announces that another 'Embleton Live' concert will take place on 28th April at Embleton Village Hall when the Scottish band Back of the Moon are the guests. Two other such concerts are programmed for the future - September (Vin Garbutt) and October (Chris White and Julie Matthews). See 'Advanced Dates' schedule in this edition for further info.

Festivals

The good thing about writing in the winter season is that it is not long before 'those that do' will be singing, cavorting, slurping and generally having a wonderful time at the many folk festivals in the region. Publicity for this is already coming in and if you have never attended a festival I would strongly recommend you to do so. In general festivals are excellent value for money where you can see lots of well-known national and international artistes supported in the main by good local acts. If watching isn't your bag then try the many sessions and singarounds, which form the fringe activity.

The first festival listed this time is - Extravaganza 6, which takes place on 27th and 28th March when the principal artistes on 27th will be the excellent young Cheshire band Dulaman, Spiers and Boden, and Debra Cowen (USA). On 28th Roy Bailey headlines with Slide, and the very active Craig and Willoughby. The title of this event just shows how popular it is. The Open Door club certainly have the right chemistry for this type of mini festival. For more information visit the club website on www.opendoorfolkclub.co.uk or ring Pauline Westall on 0161-681-3618.

Also on Saturday 27th March, Northwich's - 2 Rivers Dance Festival - will take place. This is described as a day of dance, workshops and displays, including Clog, Irish Step, Morris, Jive, Flamenco, Salsa and Belly dancing plus a Ceilidh, with Madcap. Proceedings commence at 11am at Winnington Rec, Northwich. For further info. ring - 01606-79356 or 01606-733197.

Thirdly, the Poynton Festival which is organised by Judy and Dave, better known as Sad Pig, will take place on the 9th and 10th April, at the commencement of the Easter holiday period. Judy and Dave are a tremendous harmony duo and are the residents and organisers of Porkies club at the British Legion, Poynton. That is where the festival will take place on Good Friday evening and all day Easter Saturday. Guests booked so far include - Johnny Silvo, Bernard Wrigley, Joe Topping, Tom Topping Band, Gentleman Soldier, Arthur Wakefield, Tom Hughes and Sad Pig themselves. Believe me there will be nothing sad about this festival. My gang had a great time there last Easter. Contact Dave for more details on 01625-430149.

The weekend of 25th to 27th June are the dates for the Droylesden Festival. Contact Christine Stephen (Upstairs at

the Railway) on 0161-370-6586 for further details. That week also sees Stuart Lever's club - The Railway (Lymm) - being a part of the town's annual Lymm Festival when some of the artistes already booked will be Martin Simpson, Garva, Roy Bailey and Rag, Shag and Bill. I am not too sure about the last name. Perhaps one of them smokes a pipe? Find out more by ringing Stewart on 01925-264660 or visit the club website on www.railwayfolkclub.co.uk

Arts Centre concerts

Bluecoat Arts Centre in Liverpool city centre has been excluded from the listings this time as they do not have any folk music booked for this period. Andrew Winder the marketing manager informs me that in the summer the BAC will be staging the first Women's International Music Festival (WIMFEST). Folk, blues and rock will be the format. Watch this space in the next edition.

If you enjoy the atmosphere of folk concerts at an arts centre try a visit to Southport AC on 5th March when Kathryn Tickell (Northumbrian small pipes and fiddle) with her band are the guests. A Daily Telegraph review says of this performer - "Tickell may well be the best living advertisement for English folk music". At the same venue on 8th April is Tommy Emmanuel. Chet Atkins speaks of Tommy in this way "I think he is probably the greatest finger-picker in the world today". Nuff said - he is jaw-droppingly fabulous and will have you drooling at his guitar dexterity and showmanship. On 23rd April you can catch Lunasa at this venue. They are described as 'the hottest Irish acoustic group on the planet'. 5-piece, the band is made up of a number of very experienced performers including Sean Smyth an all-Ireland fiddle champion, Trevor Hutchinson-double bass (ex-Waterboys and Sharon Shannon bands) and Donogh Hennessy-percussive guitar, also a former player with Sharon Shannon. On 13th March at the Citadel Arts Centre (St Helens), a band called Salsaceltica will provide a mix of Scottish folk and jazz with all things salsa to create a superb world music atmosphere. A week later on the 20th, John Jones from the Oyster Band will perform with Benji Kirkpatrick and Seth Lakeman.

On 18th March at Kendal's Brewery Arts Centre - Young Folk Musician of the Year semi-finalists Emily Portman and Lauren McCormick will give an insight into their modern interpretations of English traditional songs. Can't tell you anything more about this event. Just ring 01539-795090 for more information.

If some of you are into blues I thought you might like to be made aware of the Ian Parker Band. On 26th March they appear at the Brewery AC. Publicity for this man says "If you haven't heard Ian Parker before, be prepared for a life-changing experience - a euphoric state when the hairs on the back of your neck stand to attention, when a small tear appears in your eye, when you grin inanely before leaping up and down shouting for more". That was what I was like when I first saw Lindisfarne. Speaking of whom (what a good link!) - regular readers will recall from the last edition that I went on somewhat about the demise of Lindisfarne. I was bereft after only having become a Lindisfarne groupie a couple of years previously when I first saw them at Middlewich Folk and Boat Festival. Well to my delight the three-piece Lindisfarne Acoustic are appearing in the region twice this quarter - the 26th March at Westoughton and at Parkgate for a very very special Saturday night on May 8th and guess who is fronting them? A certain JO and Buddy and Mike Woods, namely "Brass Tacks". What a night that will be!! More info. is available by visiting the club websites - www.folkclub.org.uk for Westoughton and www.parkgatefolkclub.com

Stop Press news

Finally, I have just received an email from Gill Andrew (Carlisle Folk and Blues) who tells me that their normal venue, the Coach

House, is unavailable for the next eight weeks at least. Gill and Co. are currently in the process of finding another venue. I therefore suggest that if you are intending to visit Gill's club that you firstly ring 016974-73777 or Myrna on 016977-2305.

Well, that's all for now folkies. Thanks for reading this column. I hope it has been of some use to you. Speak to you again next June when the sun's on your back.

John Owen

**THE FOLK NORTH WEST
INTERVIEW
THE FAMILY MAHONE**



It was a desperate mission and quite frankly one I was not looking forward to. I was on my way to interview the Family Mahone, the notorious and riotous Irish Band that has sprung to prominence over the last few years. Some say it is through having a very large family throughout the UK who stand outside venues chanting, "We want the Family", "We want the Family". Whatever the reason, I was about to find out about the modern day phenomenon set to rival UFO's, the Euro and Gay Rights.

I reached the top secret location nominated by the Band, the stage door entrance at the far side of the car park, Sainsbury's roundabout entrance to Newi William Aston Hall, Wrexham at 7.15 pm. We followed the second barrel of Guinness through the half open door. I had taken a minder with me anticipating trouble, he was only five foot tall but a plucky little fellow for all that. The atmosphere was full of foreboding and hidden menace. We were between the Family and the barrels! Quick thinking, as we undoubtedly had to be, we shuffled to one side, trying to preserve our dignity at the same time, and waited. The vision of buffaloes at a water hole came to mind as one barrel disappeared and another came through the door behind us.



On stage it was obvious a sound check was taking place, DJ Mahone was knocking all kinds of s-t out of a large set of tom toms. I swore I actually heard the drums groan in protest until I saw Jock (Roadie) Mahone lying prostrate hanging on to them for dear life as they tried to leap about the stage. Doc Mahone, the most articulate member of the band had been nominated to speak to us. It was a short interview. To be fair the Mahones were well turned out for the occasion wearing grey, pin stripe suits, loose fitting, Oxfam style. Doc, open faced and honest looking and so named because of his irritating habit of continually asking his colleagues, "What's Up?", seemed very animated with an obvious secret he had to impart to us.

like a star shell on a bonfire night, exploding into our already shattered thoughts. "We are still negotiating fees" (presumably including Guinness supply), said Doc, "But we are very pleased and looking forward to next year, especially August". This was the news we had risked life and limb for, the exclusive when I saw banner headlines saying, "Cropreddy Exclusive for Ace Columnist", as you can see I am a dreamer.

Meanwhile, the other members of the band swayed crazily on stage at the sound of the music. Suddenly I realised there was no music - it was time to go. My small but plucky friend, tugging at my trouser leg, reminded me that we had another assignment across town at The Nags Head, Mount Street. It would be a tricky one interviewing an Anglo/Irish band who believed they had the best to offer on the local folk scene. They were determined to convince me, it was going to be a long night.

We clambered over the barrels now backing up into the car park as the boys turned the volume up to 9 on the Richter Scale. The night was cold, the stars bright in a clear, velvet sky as we breathed a sigh of relief that the engine had started first time and we were about to escape before the mayhem had started. As we passed by the hall and through the gates that led to the real world several dozen shadowy figures could be seen heading for the venue. All were dressed in grey, pinstriped suits, loose fitting, Oxfam style. It may have been Christmas but somehow I sensed that it was not going to be a Silent Night. PS. The bit about Cropreddy is true!

Ian Chesterman

ARTICLES



HAMISH SCOTT HENDERSON: - MORE THAN A SCHOLAR AND A GENTLEMAN.

In the world of folk music and song, Hamish Henderson was generally referred to as 'the father of the Scottish Folksong Revival movement'. Acknowledged also as Scotland's greatest twentieth century folklorist, he was, at the same time, an outstanding soldier, poet, philosopher, scholar, (he had a string of D. Phil's and D. Litt's), linguist, teacher, broadcaster, political activist and prize-winning writer. His death Edinburgh on March 8, 2002 marks the passing of a most remarkable man, an inspiration and hero the world over.

Hamish Henderson was born on Remembrance Day, Nov. 11, 1919, in Blairgowrie, Perthshire to parents who were rooted in traditions spanning countless centuries, embracing several languages, and ranging the entire social spectrum - courtiers tae cottars, an' men o' the road forbye. Since his father did not long survive the First World War, Hamish, an only child, was brought up by his mother (a trained nurse) and grandmother, being steeped in Gaelic and Scots folklore and educated beyond the fireside of his forebears. Like Burns in the eighteenth century, he attributed his love of poetry, song and tradition to his childhood years and conceded that the 'school of hard knocks' also drilled more than a few lessons into his young life.

When his mother was evicted from their home in Blairgowrie, she took Hamish to Ireland and later to the south of England, where her efforts to provide home and schooling opened doors to a world of experiences far from the familiar Perthshire hills. Sadly his beloved mother died when Hamish was only twelve, thus adding to these the solitude and wanderings of a boarding

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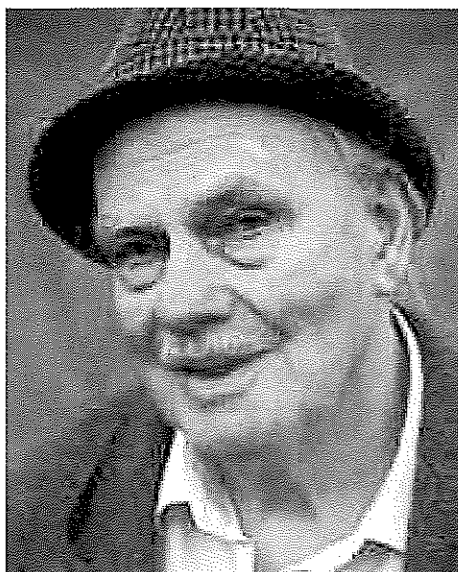
Email: jdhoffice2@aol.com

Website: www.poyntonfolkfestival.com

school orphan. Holidays took him to the south-west of England, over to Dublin where, aged sixteen, he met W.B. Yeats, and across the Channel to explore the Continent and practise the languages in which he later became totally fluent.

After four years at Dulwich College, he went to Cambridge in 1938, studying languages and literature - French, German and Italian. He never lost his love of Gaelic and Scots or of the bagpipes, Highland dancing, or the ancient Scots ballad of his childhood. They were all much in evidence at Cambridge where, sometimes clad in kilt, he sang, danced, played, debated, discussed, and enlightened

Volunteering for war in 1939, Hamish was posted to south of England with the Pioneer Corps (building defences), where he began collecting songs later incorporated into his Ballads of World War II, in Five Languages (published 1947). Soon afterwards, he was commissioned as an Intelligence Officer and sent to North Africa and later (as Captain Hamish Henderson) to Italy. During those years he continued to collect songs from 'ordinary squaddies' - Scots, English, Irish, Welsh, German, Italian, it made no difference to the man whose passion for liberty, brotherhood, equality, justice, peace and freedom was to find expression in his own poetry, 'scribbled' in the same notebook as the multi-lingual song collection.



After the war, he completed his book of poems, *Elegies for the Dead in Cyrenaica*, (1948), winning the Somerset Maugham prize for literature and a foreign travel bursary which enabled him to return to Italy. There he began his brave translation of the work of Sardinian, Antonio Gramsci, the remarkable Marxist philosopher. Nervous Italian authorities sent him back to Scotland, however, and did not allow him to return till the 1970s. (His book, *Prison Letters of Antonio Gramsci*, was first published in 1974)

In 1946, as guest of folklorists John Lorne Campbell and his wife Margaret Fay Shaw on the Isle of Canna, Hamish found himself in the company of two employees of the Irish Folklore Commission on a recording fieldtrip in Gaelic Scotland, Seumas Ennis and Calum MacLean. The meeting of minds refuelled an enthusiasm for song collecting that was to last for life.

Hamish Henderson's reputation as a song-maker, collector and political activist led him into the company of other 'greats' such as Brendan and Dominic Behan, whom he met on a visit to Dublin in 1948. During a second period of study at Downing College, Cambridge, his circle included E. P. Thompson, Matthew Hodgart and Patrick Shulham Shaw. A spell at Teacher Training College

in Edinburgh was followed by a stint in Northern Ireland as District Secretary of the Workers' Educational Association. Then, in 1951, at the suggestion of Ewan MacColl, Hamish agreed to be guide and assistant to American folksong collector Alan Lomax for the Scottish part of his Columbia Records series of World Albums of Folk and Primitive Song. This was the turning point of Hamish's life, for, so successful was this tour in securing high quality recordings of singers including Jeannie Robertson, Flora MacNeil, Jessie Murray, Jimmie MacBeath, Davie Stewart, and John Strachan that the University of Edinburgh's newly formed School of Scottish Studies eventually agreed to give him a three year contract.

From then on, his professional life was spent at the University of Edinburgh, where the name of Hamish Henderson became synonymous with the School of Scottish Studies. There is no doubt that the international reputation it enjoyed for over fifty years is due largely to this one man's mammoth contribution, not only to the archive but through his lectures, papers, correspondence, radio and television programmes, personal contacts, charisma and energy.

One person would need several lifetimes to publish the songs and stories alone. The fruitful harvest of songs in the mid-50s, included his work with the Stewarts of Blairgowrie, camping among the berry-pickers and sharing many a fireside. With conviction he wrote about his collecting experiences in a colourful anecdotal style that is as evocative now as when it first appeared:

Recording in the berryfields, in fact, was - and is - like holding a tin can under the Niagara Falls. In a single session you can hear everything from ancient Ossianic hero-tales to the caustic pop song parodies thought up by Clydeside teenagers the same afternoon.

In 1956, during those trips, Hamish met and fell in love with a bright, beautiful young German woman, Kätzel Schmidt. He visited her in Germany on a holiday in 1957, returned the following year to become engaged, and, in 1959, Hamish and Kätzel were married. They made their home in Edinburgh and their daughters Tina and Janet, of whom Hamish was immensely proud, were born in 1963 and 1966.

Many of us who were students in the 60s recall catching Henderson's infectious enthusiasm even before we met him, for his name had become as familiar to us as that of Robert Burns, Wilfred Owen or Woody Guthrie. His very presence could be felt at folk clubs and festivals everywhere, where his songs such as 'The D-Day Dodgers', 'The John MacLean March', 'The Banks of Sicily' and 'The Freedom Come All Ye' had become standard repertoire. When we met the man himself, we discovered that he also sang many of the songs he collected, for they were stored in his encyclopaedic mind, far from the dusty archive shelves, to be called upon at the drop of a hat.

Certain academics were undeniably suspicious of "research" in a tinker's tent, a crofter's byre, a field or the open road. On the far side of the Atlantic, however, others had the wisdom to cross the ocean just to be in this man's presence. The late Richard Dorson, one of America's folklore gurus, wrote to Hamish after his visit in 1965:

For an itinerant folklorist, The School of Scottish Studies is surely a paradise. All kinds of resources abound: valuable files, indexes, books, journals, tapes. When one becomes intoxicated with folklore, he can sober up at Sandy Bell's around the corner.

Throughout his life Hamish Henderson wrote many articles, essays, letters, poems and songs dispersed in journals, books and magazines the world over. Among the best known were

two important essays on folksong: "It was in you that it A' Began" and "The Ballad, The Folk and The Oral Tradition". It was not until after his retirement, however, that he took time to publish much of his collected works: *Alias MacAlias: Writings on Songs, Folk and Literature* appeared in 1992 (Polygon, Edinburgh) - no student of folksong should be without if only for essays such as 'The Voice of the People', 'The Ballads' and 'A Plea for the Sung Ballad' - and *The Armstrong Nose: Selected Letters of Hamish Henderson*, (edited by Alec Finlay, Polygon, Edinburgh, 1998). In 2000, Raymond Ross published the very fine anthology, *Hamish Henderson: Collected Poems and Songs*, (Curly Snake Publishing, Edinburgh).

The world of film and television also benefited from the many-faceted Henderson. In the late 1970s, BBC made a documentary, 'The Dead, The Innocent', about his wartime experiences, now a Remembrance Day classic. He co-scripted Timothy Neat's documentary film 'The Summer Walkers' about the Scottish Travelling people, inspired him to make 'Hallaig' (on the life of Sorley MacLean), and also 'The Tree of Liberty'. As an actor Hamish had a leading role in Tim Neat's award-winning film, 'Play Me Something' based on John Berger's book, and in the documentary 'Journey to a Kingdom' which is a moving account of Hamish's own life. Aside from the many recordings of others, the bard's own voice is on Pipes, Goatskins & Bones: the Songs and Poems of Hamish Henderson, (Grampian Television, Aberdeen, 1992). August 2003 saw the launch of the CD 'A the Bairns o Adam', a fitting tribute to the man who was always there to encourage others. (Collaboration by Ian Green and Fred Freeman, the CD is on Greentrax CDTRAX 244).

Hamish Henderson was gifted in his dealing with people-old, young, rich, poor, the towering intellectual or the simple soul who never read a paper far less a poem. He could have espoused the silks and satins of the world but he felt at home with the humble homespun. Most folk knew the congenial Hamish, but, as his colleague and close friend, I still picture the light burning late at 27 George Square. After everyone had gone home, he would often return to his study where he'd answer every letter by hand. Cluttered mantelpiece, family photos, a bowl on the floor for Sandy, desk piled with papers, ten lifetimes of letters, yet he made time to drop a note, inform, encourage, delight or uplift. His ordinariness was extraordinary; his humility a lesson to us all.

At the age of 82, declining health forced Hamish to submit to care in a nursing home. When the end came, March 8, 2002, Kätzel, Tina and Janet, "my three beautiful girls" as he so lovingly and appropriately called them, were by his side. Hundreds of messages poured in, their directness and honesty reflecting the character of the man whose life touched so many from all walks of life. On the day of his funeral, over a thousand people thronged into St. Mary's Cathedral to pay their last respects. Scotland's First Minister attended and was quietly directed to a seat in the second row - the front row being reserved for the folk who had the honour of carrying his remains, two sons-in-law, two friends, and four from traveller families whose company Hamish had shared over the years. In a moving tribute to him, his close friend Tim Neat summed up the "method in Henderson's magic", and the service concluded with an unforgettable rendition of the "Freedom Come All Ye" that reached beyond the rafters. Afterwards, friends from far and wide packed into the Edinburgh Folk Club to celebrate this great song-maker and song-collector. The line-up was second to none, the singing was straight from the heart, the choruses raised the roof, the drams flowed, and Hamish would have loved it!

So, come all ye at hame wi freedom
Never heed whit the hoodie croaks for doom

In yer hoose a' the bairns o Adam
Will hae breid, barley bree an painted rooms!

This article was written by Dr. Margaret Bennett and appeared in the 2003 Carrying Stream Festival programme. The festival, which is organised by Edinburgh Folk Club, came into being to honour the life and work of Hamish Henderson and is held annually in November in Edinburgh.

**HIS WEBMASTER'S
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BALLAD OF THE NORTH WEST

A bit of good news to start off with; sometime ago I was enquiring about a BBC Television programme of "Ballad of the North West". This was a series of programmes featuring the history of Lancashire over the past 200 years or so in songs and sketches that was a spin off from a series of radio programmes written by Alan Bell. Harry Boardman narrated the programmes and other local folk artists took part either singing or acting. It was recorded in Manchester and broadcast between 1972 and 1975 and was only shown on BBC in the North West region. The archive policy at the time was to keep programmes on videotape for a certain period after which time the BBC felt that programmes had no further commercial value and the tapes were wiped for reuse or films were destroyed - don't forget that this was the time before domestic video recorders were widely available. The actors union, Equity, had stringent rules about repeats being shown in order that TV companies made fresh programmes rather than just used the same programmes that they had on tape over and over. (I know it sounds like what happens today but there are a lot more programmes available to show again.)

The upshot is that "Ballad of the North West" no longer exists in the archives and I thought that we'd never see it or hear it again. It transpires that Pat Ryan made audio copies of the programmes at the time by pointing a microphone at the TV speaker and recording the soundtrack. Pat saw an appeal I made on the Mudcat forum (www.mudcat.org) and realised that she still had them in her loft - with the Christmas decorations as it turned out! Whilst the quality of the recordings is poor due to age of the tapes and the recording technology of the time, it is at least a record of the show. It is quite possible that anybody reading this may have done the same thing as Pat did and made recordings of the programme in the same way. If you have then I would like to hear from you. Please get in touch with me on webmaster@folknorthwest.co.uk or ring me on 01695 576215.

BBC GMR's folk programme "Sounds of Folk" presented by Ali O'Brien is settling in to its regular slot on Monday at 8-00pm flanked by The Parlour at 7-00pm and GMR Country at 9-00pm. The Wireless Waves page on the website has a series of photographs of guests that have appeared over the last few months (including yours truly) thanks to Bernard Cromarty who is one of Ali's little helpers on the show.

If anybody has anything they'd like to see on the site then I'm always willing to take on board suggestions and publish articles that you think would be of interest to other people. You can send information or photographs for inclusion to me by emailing: webmaster@folknorthwest.co.uk and I'll see what I can do. Until next time - Happy Surfing.

Mark Dowding

Webmaster - www.folknorthwest.co.uk

Opendoor Folk Club

The Star Inn, Church Street, Failsworth M35 9JN

Extravaganza 6 – March 27th/28th

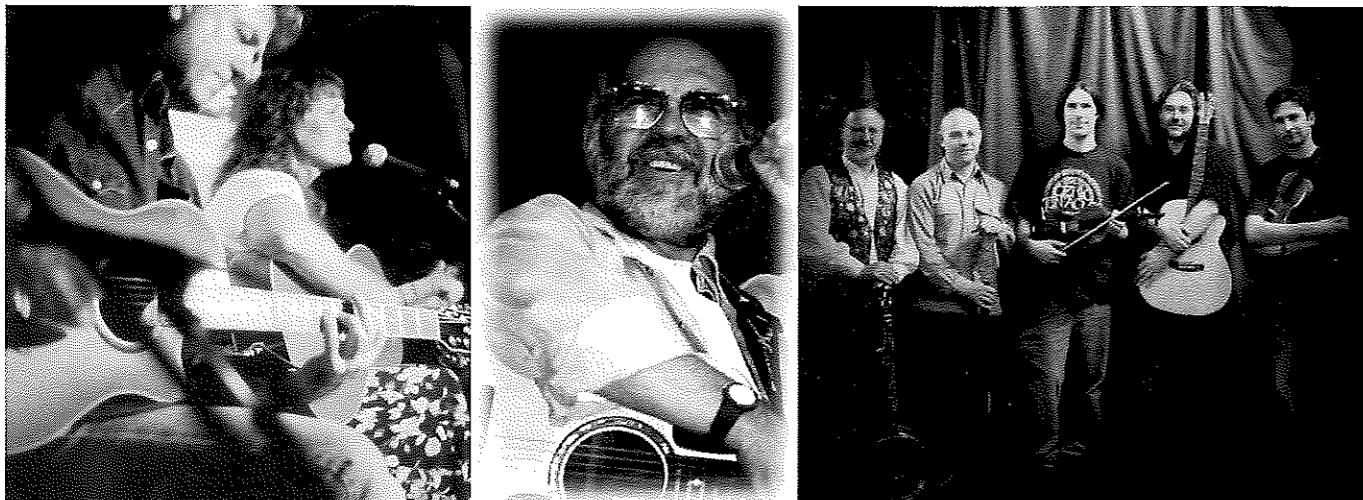


Saturday 27th March

**Dulaman • Debra Cowan
John Spiers & Jon Boden**

Sunday 28th March

**Slide • Roy Bailey
Cathryn Craig & Brian Willoughby**



Tickets: Weekend £20 Saturday £12 Sunday £12
contact Pauline 0161 681 3618 or pauline@opendoorfolkclub.co.uk

NORTH WEST FEDERATION OF FOLK CLUBS				
Venue Title	Time	Venue Location	Contact	Tel.No.
SUNDAY				
Acoington Town Hall	7:30 PM	Blackburn Road, Acoington	Box Office	01254-380293
Bothy	8:00 PM	Blundell Arms, 34 Upper Aughton Road, Birtdale, Sport, PR85ND	Clive Pownoby	0151-924-5078
Folk at the Manor	8:30 PM	The Old Manor Club, Withens Lane, Wallesey	Roger Parker	0151-638-1987
Mr Kite Benefits	8:00 PM	Worden Arts Centre, Worden Park, Leyland (and other venues)	Steve Henderson	01772-621411
Open Door	8:45 PM	Railway and Linnet, Grimshaw Lane, Middleton Junction, M24 1GQ	Pauline Westall	0161-681-3618
Walshaw	8:30 PM	Walshaw Sports Club, Sycamore Road, Tottington, Bury	Frank Brough	01204-413909
Wilton	8:30 PM	County Ward Labour Club, 39 Hale Road, Wilton, Liverpool	Lilian French	0151-474-0979
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coen	01772-452782
MONDAY				
Conwy	8:30 PM	The Mill Loaf, Rosehill Street, Conwy	Doris Bennett	01492-877324
Folk at the Prospect	8:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Roger Hanslip	01928-731557
Gallagher's (new member)	8:15 PM	Gallagher's, Little Scotland, Blackrod, Bolton	Ken Howard	01942-832739
Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Peter Hood	0161-432-4142
Room at the Back	8:45 PM	The Railway Inn, Parbold, Wigan WN6 7PG	Seth Holden	01257-463766
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton	Ged Todd	01942-811527
TUESDAY				
Crown	8:30 PM	The Crown, Heaton Lane, Stockport	Mary Hartley	0161-291-8243
Everyman	8:30 PM	The Everyman Bistro, Hope Street, Liverpool	Christine Jones	0151-709-3336
Howcroft Inn	8:30 PM	The Howcroft Inn, 36 Pool Street, (off Vernon St), Bolton, BL12JU	Ron Callow	01606-863283
Longridge	8:30 PM	Royal British Legion, Townley Road, Longridge, Nr. Preston PR3 3EA	Brian Preston	01772-457071
Maghull	8:30 PM	Maghull Community Ass'n, Green Lane, L'pool Rd North, Maghull	Joe Ryan	0151-531-9273
Ring 'O Bells	8:30 PM	Ring 'O Bells, Farnworth Street, Pit Lane, Widnes, Cheshire	Jean Finney	0151-424-3672
Urmston Acoustics	8:30 PM	The Fox & Hounds, Woodsend Road, Flixton	Martin Kavanagh	0161-748-5497
Wigan (Fox & Goose)	9:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn	01942-321223
WEDNESDAY				
Blackburn	8:30 PM	Fleece Inn, Penny Street, Blackburn	Brian Kirkham	01254-720745
Brewery Arts Centre	8:30 PM	Brewery Arts Centre, 122a Hghgate, Kendal	Box Office	01539-725133
Broken Token	8:15 PM	Mawdsley's Hotel, Hill Lane, Mawdsley	Ken & Angie Bladen	01257-263678
Burley	8:30 PM	Waggon & Horses Inn, Colne Rd, Brierfield	Rhyl Watson	01282-774077
Clarence	8:30 PM	The Clarence, Preston New Road, Blackpool	Ann Green	01772-883027
Cross Keys	9:00 PM	Running Hill Gate, Uppermill, Near Oldham	Jim Schofield	01457-833897
Falcon	9:00 PM	The Falcon Hotel, Hardham Way, Poulton-le-Fylde	Pete Skinner	01253-301483
Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Peter Hood	0161-432-4142
Swan	8:30 PM	Scarbrick Arms, Black-A-Moor Lane, Southport Road, Downholme	Dot Skinner	0151-474-9661
THURSDAY				
Biddulph	8:30 PM	Biddulph Labour Club, Wharf Road, Biddulph	Eric Cox	01782-514886
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Dave Ryan	01253-876351
Folk at the Wheatshaf	8:15 PM	The Wheatshaf Inn, Embleton, nr Cockermouth, Cumbria, CA13 9XP	Terry Haworth	01800-604765
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Highton	Graham Dixon	01254-853929
Parigate	8:15 PM	Boathouse Pub/Restaurant, 1 The Parade, Parigate, Wlral	Eddie Morris	0151-677-1840
Railway (Lymm)	8:30 PM	Railway Hotel, Mill Lane, Heatley, Lymm, Cheshire	Stuart Lever	01925-264660
Upstairs at the Railway	8:45 PM	The Railway, Lumb Lane, Droylsden, Manchester M3 7LA	Christine Stephen	0161-370-6587
Wigan (7 Stars)	9:00 PM	Seven Stars Hotel, Seven Stars Bridge, Wlgate, Wigan	Joan Blackburn	01942-321223
Wexham	8:30 PM	Nags Head Inn, Mount Street, Wexham	Ian Chesterman	01978-357307
FRIDAY				
Bluecoat Arts Centre	8:00 PM	Bluecoat Chambers, School Lane, Liverpool, L1 3BX	Box Office	0151-707-9393
Bollington	8:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wakefield	01625-573596
Carlisle Folk & Blues	8:00 PM	Daiston Hall, Daiston Road (B5299), Daiston	Myra Rae	01697-72305
Hale & Hearty	8:30 PM	The Kings Arms, Hale, nr. Milnthorpe, Cumbria	Frank Lewis	01524-734440
Leigh	8:00 PM	Conservative Club, Railway Road, Leigh	Pauline Dowsett	01942-604603
Northwich	8:30 PM	Harlequin Theatre, Queen St, Northwich	John Booth	01606-79356
Playhouse 2	8:30 PM	Newtown Street, Shaw, Oldham OL2 8NK	Barrie Cottam	01706-663117
Porlakes	8:30 PM	Royal British Legion, Georges Road West, Poynton, Cheshire	Dave Hughes	01625-430149
Preston	8:30 PM	Moorbrook Inn, North Road, Preston	Rob Malaney	01257-231463
Rhyl	8:30 PM	Costigan's Pub, Bodfor Street, Rhyl	Darryl Moorley	01745-363859
SAFRA Night	8:30 PM	The Wagon Inn, High Street, Uppermill, Oldham	All O'Brien	01457-870361
Wilton	8:30 PM	County Ward Labour Club, 39 Hale Road, Wilton, Liverpool	Lilian French	0151-474-0979
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Betty	01257-230608
SATURDAY				
Buffet Bar	9:00 PM	Platform 1, Stalybridge Rail Station, Stalybridge	Jim Schofield	01457-833897
Citadel Arts Centre	8:00 PM	Waterloo Street, St Helens, WA10 1PX	Aby Jeffers	01744-762305
Lighthouse (new member)	7:00 PM	The Lighthouse Restaurant, Lakeland Glass Centre, Uverston, Cumbria	Jenny Thistlethwaite	01229-581121
Platform	8:00 PM	The Platform, Station Buildings, Central Promenade, Morecambe	Glynis Johnson	01524-598823
Rattan & Rush Acoustic	7:45 PM	Rattan & Rush Tearoom, Market Street, Kirby Stephen, Cumbria	Penny & Paul	01768-372123
Southport Arts Centre	8:00 PM	Lord Street, Southport, PR8 1DB	John Sprackland	01704-540011
Standish	8:15 PM	St Ann's Parish Hall, Church Lane, Shevington, near Standish, Wigan	David Jones	01254-54877

FEBRUARY into APRIL

(NB: Always check with event organisers before travelling)

SUNDAY	29TH FEBRUARY	7TH MARCH	14TH MARCH	21ST MARCH	28TH MARCH
Bothy	JOHN KIRKPATRICK	ROY HARRIS	Singers Night	LESTER SIMPSON	Singers Night
Folk at the Manor	PHIL MCGINITY	Singers Night	Singers Night	RECKLESS ELBOW	Singers Night
Mr Kite Benefits		Singaround	Singaround		MARTYN JOSEPH
Open Door	TANIA OPLAND & MIKE FREEMAN				EXTRAVAGANZA 6 - day 2
Walshaw	Singers Night	Singers Night	Singers Night		Singers Night
Walton	Singers Night	Singers Night	Singers Night		Singers Night
Wooden Horse	1ST MARCH	ANTHONY JOHN CLARK	ANTHONY JOHN CLARK		Singers Night
MONDAY		8TH MARCH	15TH MARCH	22ND MARCH	29TH MARCH
Conwy	Singers Night	Singers Night	Singers Night	JULIE ELLISON	Singers Night
Folk at the Prospect	Singers Night	QUARTZ	Singers Night	Singers Night	Singers Night
Gallagher's - new member	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	JUDY COOK
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	BRAM TAYLOR	Singers Night	BANDERSNATCH	Singers Night	Singers Night
TUESDAY	2ND MARCH	9TH MARCH	16TH MARCH	23RD MARCH	30TH MARCH
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	JON BRINDLEY			DAI THOMAS	
Longridge	Singers Night	Singers Night	SCOLD'S BRIDLE		Singers Night
Maghull	Singers Night	Singers Night	Singers Night	CATH MUNDY/JAY TURNER	QUEENSBURY RULES
Ring O' Bells	TONY GIBBONS	Singers Night	IAN JESSIE & MIKE PRICE	Singers Night	
Urnston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	10TH MARCH	17TH MARCH	24TH MARCH	31ST MARCH
WEDNESDAY	3RD MARCH	10TH MARCH	17TH MARCH	24TH MARCH	31ST MARCH
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	ROBIN LAING	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Burnley	Singers & Musicians	McCONVILLE	BERNARD WRIGLEY	CHRISTINE COLLISTER	JON BODEN & JOHN SPIERS
Clarence	BOB FOX	CATO & DOCHERTY			RICHARD GRAINGER
Cross Keys	BEN SANDS	ROAM (tbc)	THE HOMETOWNERS	CRAIG & WILLOUGHBY	Open Mic. - PA provided
Falcon	Singers Night	Singers Night	Singers Night	Singers Night	
Red Bull	Singers Night	Music Session - English	Singers Night	Singers Night	Singers Night
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	4TH MARCH	11TH MARCH	18TH MARCH	25TH MARCH	1ST APRIL
Biddulph	CATHRYN CRAIG & BRIAN WILLOUGHBY	JOHN JONES, SETH LAKEMAN & BENJI KIRKPATRICK		** JACKIE LEVEN & MICHAEL WESTON KING	SHOW OF HANDS
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf	BEN SANDS		PHIL HARE		Singers & Musicians
Gregson Lane	Singers Night		Beatles Night		BRIAN PRESTON
Parkgate				CRAIG & WILLOUGHBY	
Railway (Lymm)	Singers Night BIG SPOT with Nick & Lin Tysoe	STEVE TILSTON	Singers Night	HARVEY ANDREWS	Singers Night BIG SPOT with Dave Pugh
Upstairs at the Railway	Singers Night		Irish Night		Singers Night
Wigan (Seven Stars)	Singaround	Singaround	Singaround		Singaround
Wrexham	ROBIN LAING	Singers Night	Singers Night		LAKEMAN & ROBERTS (tbc)
FRIDAY	5TH MARCH	12TH MARCH	19TH MARCH	26TH MARCH	2ND APRIL
Bollington	Singers Night	ROAM	TIM VAN EYKEN	tbc	AMAZING MR SMITH
Brewery Arts Centre			DOGHOUSE SKIFFLE GROUP	IAN PARKER BAND	THE CAST
Carlisle Folk & Blues	Singers Night		Singaround		Singaround
Hale & Hearty	Singaround				SHOW OF HANDS
Mr Kite Benefits	New Songs - Singers Night	LAST NIGHT'S FUN	Singers Night	STEVE TILSTON	Singers Night**
Northwich				HOUGHTON WEAVERS	
Platform	PAUL MILLNS	Singers & Musicians	Singers & Musicians		MIKE SILVER
Porkies	Singers & Musicians	Singers & Musicians	QUEENSBURY RULES	Singers & Musicians	Singers & Musicians
Preston	Singers & Musicians	Singers & Musicians			JIM REYNOLDS
Rhyl					
SAFRA Night	KATHRYN TICKELL BAND	Singers Night	Singers Night		Singers Night
Southport Arts Centre	Singers Night				
Walton	CRAIG & WILLOUGHBY	JEZ LOWE & B.P.'s	ALLAN TAYLOR	LINDISFARNE ACOUSTIC	SEAN KEANE
Westhoughton	6TH MARCH	13TH MARCH	20TH MARCH	27TH MARCH	3RD APRIL
* & ** Biddulph				ELVIS FONTENOT & SUGAR BEES	
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Citadel		SALSACELTICA	JOHN JONES, SETH LAKEMAN & BENJI KIRKPATRICK		
Mr Kite Benefits			WHILE & MATTHEWS		
Playhouse 2		BOB FOX & the THE HUSH			
Rattan & Rush	CRAIG & WILLOUGHBY	MIKE SILVER			
Standish			ROBIN LAING		

APRIL into MAY					
(NB: Always check with event organisers before travelling)					
SUNDAY	4TH APRIL	11TH APRIL	18TH APRIL	25TH APRIL	2ND MAY
Bothy	HOWDEN/JONES BAND	BRYONY	Singers Night	Singers Night	JOHN McCORMICK
Folk at the Manor	Singers Night	Singers Night	RISKY BUSINESS	Singers Night	Singers Night
Open Door	Singaround	Singaround	JOHN McCORMICK	Singaround	Singaround
Walshaw	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	closed (Easter)	Singers Night	WITCHES OF ELSWICK	
MONDAY	5TH APRIL	12TH APRIL	19TH APRIL	26TH APRIL	3RD MAY
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	THRELFALL	Singers Night	Singers Night	Singers Night	Singers Night
	ELLISON & EDWARDS	Singers Night	Singers Night	Singers Night	Singers Night
Gallagher's - new member	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
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	STANLEY ACCRINGTON	Singers Night	PHIL HARE	Singers Night	PHIL ATKINSON
TUESDAY	6TH APRIL	13TH APRIL	20TH APRIL	27TH APRIL	4TH MAY
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	JOHN CONNELLY	closed	Singers Night	Singers Night	Singers Night
Howcroft Inn		MIV CAMERON BAND	THRELFALL/EDWARDS BAND	DAVE GIBB	Singers Night
Longridge	Singers Night	Singers Night	Singers Night	Singers Night	JOHNNY SILVO
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Ring O'Bells	Singers Night	GRAHAM DUNN	Singers Night	STEWART LEVER	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 APRIL	14TH APRIL	21ST APRIL	28TH APRIL	5TH MAY
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	GEOFF HIGGINBOTTOM & HARVEY-DAVIDSON	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Burnley	Singers & Musicians	closed	BRIAN McNEIL (tbc)	PETERS & TYRALL	THRELFALL/EDWARDS BAND
Clarence	Club Party - by request		PHIL HARE	PAUL TIERNAN	QUEENSBURY RULES
Cross Keys	ANN ENGLISH	PETE ABBOTT	Singers Night	Open Mic. - PA provided	Singers Night
Falcon	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Music Session - English			
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
					TOM LEWIS

THURSDAY	8TH APRIL	15TH APRIL	22ND APRIL	29TH APRIL	6TH MAY
Biddulph		THE BOAT BAND	TOMMY SANDS**	SAD PIG & FIONA SIMPSON	Singers Night
Fleetwood	Singers Night	QUEENSBURY RULES	Singers Night	Singers Night	Singers & Musicians
Folk at the Wheatsheaf		GARY & VERA ASPEY		ALISTAIR HULETT	
Gregson Lane		Singers Night		MIKE SILVER	
Parkgate		Singers Night	PHIL HARE	Singers Night	VIN GARBUTT
Railway (Lymm)	JOHN KIRKPATRICK	Singers Night	MAURICE DICKSON		
Rattan & Rush					
Southport Arts Centre	TOMMY EMMANUEL				
Upstairs at the Railway		KEVIN TARPEY/STEVE WOOLEY			Singers Night
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham		Singers Night			tba
FRIDAY	9TH APRIL	16TH APRIL	23RD APRIL	30TH APRIL	7TH MAY
Bollington	tbc	PETE ABBOTT	tbc	tbc	tbc
Carlisle Folk & Blues		Singaround	ALLAN TAYLOR		KAREN TWEED/ROGER WILSON
Hale & Hearty		Singaround	MARTIN CARTHY	Singers Night	Singaround
Northwich	tbc	TOM DOUGHTY		COLUM SANDS	Singers Night
Leigh		THE PAPERBOYS		BODEN & SPIERS	
Platform		Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Porkies	POYNTON FESTIVAL - day 1				
Preston	Singers & Musicians				
Rattan & Rush	CRAIG & WILLOUGHBY		MAURICE DICKSON		
Rhyl	40TH ANNIVERSARY	STEVE & KRISTI NEBEL	Singers & Musicians	Singers & Musicians	Singers & Musicians
SAFRA Night	Singers & Musicians				
Southport Arts Centre	closed		LUNASA		
Westthoughton		closed	VIN GARBUTT	closed	FAIRPORT CONVENTION**
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
SATURDAY	10TH APRIL	17TH APRIL	24TH APRIL	1ST MAY	8TH MAY
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Lighthouse - new member		FLOSSIE			
*Parkgate		INCREDIBLE STRING BAND			
Platform			PAUL TIERNAN		LINDISFARNE ACOUSTIC
Rattan & Rush			RISKY BUSINESS		KELLIE WHILE
Standish					

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

		MAY into JUNE				
		(NB: Always check with event organisers before travelling)				
	SUNDAY	9TH MAY	16TH MAY	23RD MAY	30TH MAY	6TH JUNE
Bothy		Singers Night	JEZZ HALL	Singers Night	closed (BH)	KEN PERLMAN
Folk at the Manor		Singers Night	ANTHONY JOHN CLARKE	Singers Night	Singers Night	Singers Night
Open Door		Singaround	Singaround	CATH MUNDY/JAY TURNER	Singaround	KAREN & COLIN THOMPSON
Walshaw		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton		Singers Night	Residents' Night	Singers Night	closed (BH)	WHALEY & FLETCHER
Wooden Horse		Singers Night	17TH MAY	24TH MAY	31ST MAY	7TH JUNE
MONDAY		10TH MAY	Singers Night	Singers Night	Singers Night	Singers Night
Conwy		Singers Night	HUW CHIDGEY & CATHERINE HANDLEY	Singers Night	Singers Night	Singers Night
Folk at the Prospect		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Gallagher's - new member		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull		BARRIE / INGRID / TEMPLE	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Back		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton		JOHNNY SILVO	Singers Night	JON HARVISON	Singers Night	EDDIE MCGURK
TUESDAY		11TH MAY	18TH MAY	25TH MAY	1ST JUNE	8TH JUNE
Crown		Singaround	Singaround	Singaround	Singaround	Singaround
Everyman		Singers Night	Singers Night	SARA GREY	Singers Night	Singers Night
Howcroft Inn		Geoff HIGGINBOTTOM	DEREK GIFFORD	EDDIE MCGURK		
Longridge		Singers Night	Singers Night	Singers Night	tbc	tbc
Maghull		TOMI	Singers Night	SHAUN T. HUNTER	Singers Night	BERNARD CROWARTY
Ring O' Bells		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)		12TH MAY	19TH MAY	26TH MAY	2ND JUNE	9TH JUNE
WEDNESDAY		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token		Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Burnley		CHRIS WOOD/ANDY CUTTING	JEFF WARNER	SARA GREY	SIMON MAYOR/HILARY JAMES	EWAN CARRUTHERS
Clarence		KIMBERS MEN	TIM WOOD	tbc	tbc	SCOLD'S BRIDLE
Cross Keys		Singers Night	Singers Night	Open Mic. - PA provided	Singers Night	Singers Night
Falcon		Music Session - English	Singers Night		Music Session - English	Music Session - English
Red Bull		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swan		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

	THURSDAY	13TH MAY	20TH MAY	27TH MAY	3RD JUNE	10TH JUNE
Biddulph		Singers Night	KELLIE WHILE	Singers Night	Singers Night	Singers Night
Fleetwood		Singers Night	Singers Night	Singers Night	JIM CONDIE	
Folk at the Wheatsharf			SEAN LAKEMAN & KATHRYN ROBERTS			
Gregson Lane		Singers Night		BERNARD WRIGLEY		Singers Night
Parkgate		Singers Night		HOUGHTON WEAVERS		Singers Night
Railway (Lymm)		Singers Night BIG SPOT with Mark, Jan & Cathy	CLIVE GREGSON	Singers Night	PHIL CHISNALL & ARTHUR MARSHALL	Singers Night
Upstairs at the Railway		Singaround	Singers Night	60's Night		
Wigan (Seven Stars)		Singaround	Singaround	Singaround	HILARY SPENCER & GRANT BAYNHAM	Singaround
Wrexham		Singers Night	Singers Night			
FRIDAY		14TH MAY	21ST MAY	28TH MAY	4TH JUNE	11TH JUNE
Bollington		tbc	tbc	tbc	tbc	tbc
Carlisle Folk & Blues			JEZ LOWE & B. P.'s	Singers Night	Singers Night	
Hale & Hearty			Singaround	Singaround	Singaround	
Leigh				HARVEY ANDREWS		
Mr Kite Benefits			Singers Night	GINA LeFAUX	Singers Night	JOHN TAMS & BARRY COOPE
Northwich		DULAMAN	Singers Night			TANGLEFOOT
Platform						BRIAN KENNEDY
Porkies		Singers & Musicians	Singers & Musicians	Singers & Musicians	TANGLEFOOT	Singers & Musicians
Preston		Singers & Musicians	JOE TOPPING	Singers & Musicians	Singers & Musicians	Singers & Musicians
Rhyl		Singers & Musicians	Singers Night	Singers & Musicians	Singers & Musicians	Singers & Musicians
SAFRA Night		Singers & Musicians	Singers Night	Singers Night	Singers Night	Singers Night
Walton		Singers Night	closed	closed	closed	closed
Westhoughton		closed	closed	closed	closed	closed
SATURDAY		15TH MAY	22ND MAY	29TH MAY	5TH JUNE	12TH JUNE
Buffet Bar		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Mr Kite Benefits				KRISTINA OLSEN		JOHN TAMS & BARRY COOPE
Playhouse 2		NANCY KERR/JAMES FAGAN				
Ratnan & Rush						
Standish		JOHN WRIGHT BAND				SALLY BARKER

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

NB: THE ABOVE CALENDAR IN THE NEXT EDITION (SUMMER) WILL COVER THE DATES - 30th May to 11th September, 2004
TO BE INCLUDED IN THIS CALENDAR PLEASE REPLY TO JOHN OWEN BY - SUNDAY 12th April, 2004

ADVANCE DATES FROM JUNE 2004

BIDDULPH July 10 Folk in the Park @Biddulph Grange Country Park
BOLLINGTON Aug 13 Tom McConville Sept 10 Jez Lowe Sept 17 Pint & Dale Sept 24 Kieran Halpin
BOTHY June 6 Ken Perlman June 13 Singers Night June 20 Dick Gaughan June 27 Singers Night July 4 Paul Downes July 11 Singers Night July 18 Tom Napper & Tom Bliss Sept - All dates tbc Oct 3 Singers Night Oct 10 tbc Oct 17 Singers Night Oct 24 tbc Oct 3 Singers Night Nov 7 Quicksilver (Hilary Spencer & Grant Baynam) Nov 14 Singers Night Nov 21 Derek Gifford Nov 28 Singers Night
BROKEN TOKEN June 2 Singers Night June 16 Tanglefoot (Canada) June 25 to 27 Four Fools Folk Festival at St Michaels School Astley Road, Chorley
CARLISLE FOLK & BLUES June 4 Singers Night June 18 John Spiers & Jon Boden July 2 Ceilidh with Feonix Sept 3 Andy Irvine
CLARENCE June 2 Simon Mayor & Hilary James June 9 Ewan Carruthers June 16 Singers Night June 23 Stanley Accrington June 30 Simon Howarth & Andy May July 7 Pete Coe July 14 Captain Cooper's Motley Crew Sept 15 Steve Tilston
CROSS KEYS June 2 tbc June 9 Scold's Bridle June 16 Bram Taylor June 23 Whitney Gin June 30 tbc July 6 Ron Truman Border July 14 Lynn & Barrie Hardman
FOLK AT THE MANOR June 20 Stanley Accrington
FOLK AT THE WHEATSHEAF June 3 Jim Condie June 17 Eddie Walker July 1 Singers & Musicians Night July 15 Ruth Hazleton & Kate Burke Sept 2 Vin Garbutt Oct 23 Chris White & Julie Matthews
GREGSON LANE June 10 Singers Night June 24 Threlfall, Ellison & Edwards July 8 Scold's Bridle July 22 Singers Night Aug 5 Singers Night Aug 19 Singers Night Sept 2 Singers Night Sept 16 Keith Mitchell Sept 30 Singers Night Oct 14 Ben Wood Oct 28 Singers Night Nov 11 Andrew Green
LEIGH June 25 Marie Little Sept 24 Captain Cooper's Motley Crew Oct 29 Pete Coe Nov 26 Anthony John Clarke
MR KITE BENEFITS June 11 John Tams & Barry Coope @ The Met, Bury June 12 John Tams & Barry Coope @ Worden Arts Centre, Leyland
NORTHWICH June 4 Singers Night June 11 Tanglefoot June 18 Singers Night June 25 tba
OPEN DOOR June 6 Karen & Colin Thompson June 27 Mark Dowding July 11 Kieran Halpin
PARKGATE June 24 Garva July 15 Colcannon (extra night) July 29 Mundy & Turner Aug 26 tbc Sept 9 Allan Taylor & John Wright (as a duo)(extra night) Sept 30 Vin Garbutt Oct 28 Bob Fox Nov 25 The McCalmans
PLATFORM June 11 Brian Kennedy
PLAYHOUSE 2 Oct 23 Connie Lush & Blues Shouter
PORKIES June 4 Tanglefoot July 2 Quicksilver Aug 6 Johnny Coppin Sept 3 Gentleman Soldier Oct 1 Allan Taylor Nov 5 Chris White & Julie Matthews Dec 3 Tannahill Weavers Dec 17 Sad Pig Xmas Party
RAILWAY (Lymm) June 3 Phil Chisnall & Arthur Marshall June 17 Rick & Lesley Nelson & Richard Peach Lymm Festival dates: June 24 Rag, Shag & Bill June 26 Martin Simpson June 30 Garva July 1 Roy Bailey
RATTAN AND RUSH June 12 Sally Barker June 26 Stony July 10 Karen Bates & Andrew Ingram
RHYL Sept 17 Ron Border Oct 1 Dangerous Curves
RING O' BELLS June 8 Bernard Cromarty June 22 Joe Topping
STANDISH Sept 25 Kieran Halpin
SWINTON June 7 Eddie McGurk June 14 Singers Night June 21 Geoff Higginbottom June 28 Singers Night July 5 Vicki & Trefor Williams July 12 Singers Night
UPSTAIRS AT THE RAILWAY June 25th to 27th Droylsden Folk Festival
WESTHOUGHTON Sept 24 Club reopens with Allan Taylor & John Wright (as duo)
WOODEN HORSE June 6 Bill Whaley & Dave Fletcher June 13 Singers Night June 20 Singers Night June 27 closed July 4 Jez Lowe Sept 19 Robin Laing Oct 17 John Prentice
WREXHAM June 3 Quicksilver (Final night of the season)

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
GALLAGHER'S - Pat Ryan, Ken Howard
GREGSON LANE - Trouble at Mill, Celtic Fringe, Smithereen, Caroline Lovett
HALE & HEARTY - Frank & Sheila Lewis, Steve Black, Bob Hellon, Dave Summers, Gillian Turner, Ken Lawson, Roy Wilcock & Bridget Guest, John Hodgson, David Littlewood, Roy Adams, David Hall
HOWCROFT INN - Micron (Mick Unsworth & Ron Callow)
LONGRIDGE - Ron Flanagan Band, Brian Preston
MAGHULL - Joe Ryan, Tony Gibbons, Loctup Together, Bob Tyrer, Clover, Paul Robinson, Joan Gallimore, Back in Business, Jane Day, Jill Fielding
NORTHWICH - Jamie Anderson, Brenda Yates, John & Ailsa Booth, Iain Bowley & Tom Francis, Bill Pook
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, Don & Heather Davies
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, Stan Hesketh
SAFRA - Geoff Miller, Ali O'Brien, Dave Fieldhouse
TRITON - Bob Tyrer, Frank Jenkinson
UPSTAIRS AT THE RAILWAY - Lynn & Barrie Hardman, Dave Jones, John Denny, Dave South
URMSTON ACOUSTICS - Keith Northover, Them Lot, Martin & Mandy Kavanagh
WALSHAW - Capstycam
WALTON - Ray Ellis, Arthur Best, Joe Wilcoxson, Lil French, Tommy Everett, Andrew & Steve Hesford
WESTHOUGHTON - Auld Triangle
WOODEN HORSE - Quartz, Loctup Together, Back in Business, Rob Peacock, Mark Dowding
WREXHAM - Offa
 (Updated Jan 2004) - Alterations or additions to John Owen by email on johnowenbtacks@aol.com or ring John on 0151-678-9902

THE RAILWAY FOLK CLUB

The Railway Hotel
 Mill Lane, Heatley
 Lymm, Cheshire



Tel 01925 264660 Every Thursday at 8.30pm

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

04 MAR	BIG SPOT WITH NICK & LIN TYSOE
11 MAR	STEVE TILSTON
25 MAR	HARVEY ANDREWS (Tickets £6 - order early sold out in 2003)
01 APR	BIG SPOT WITH DAVE PUGH
08 APR	JOHN KIRKPATRICK
22 APR	PHIL HARE
06 MAY	VIN GARBUTT (Tickets £7 advance £8 door)
13 MAY	BIG SPOT WITH MARK, JAN & CATHY
20 MAY	CLIVE GREGSON (Tickets £7 advance £8 door)
03 JUN	PHIL CHISNALL & ARTHUR MARSHALL
17 JUN	RICK & LESLEY NELSON & RICHARD PEACH

ADVANCE DATES:

(LYMM FESTIVAL - RAG, SHAG & BILL 24 JUN,
 MARTIN SIMPSON 26 JUN, GARVA 30 JUN,
 ROY BAILEY 1 JUL)

Other Thursdays - Singers Nights (£1). Big Spots (£1)

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

LETTERS



Ken

Apologies to anyone who has recently tried to access the discussion forum on the TROUBLE at MILL website and subsequently been re-directed to an unsavoury sex site. I have removed the offending links to the forum and would suggest that anyone who uses the forum provider "MYFORUM" checks that their links are not doing the same.

Regards
Graham Dixon

Ken

Tanglefoot performs across Canada, the U.S. and the U.K. Included in the mass of material on our website you'll find a list of some of our favourite venues. The Albert Hole is on that list.

We were saddened last summer when we learned September 24 would be our last opportunity to play the Albert Hole. It was only our third time there, but the place had become special for a couple of reasons.

First of all, it was a great place to play. Small, crowded, always packed - we had to walk through the bar to get to the stage. Its very size made for a particular sort of intensity that, for us, was always especially exciting. All of us carry the fondest memories of performing at the Albert Hole.

Second, we have special memories of Ian and Lorraine themselves - a post-show bottle of wine, a meal so good as to plan a tour around, Walking With Dinosaurs and easy conversation with two very dedicated, generous and hospitable people who opened their home to us and made us feel at home.

It's sad when something as vibrant and successful as the Albert Hole has to disappear from the musical landscape. The world is a poorer place for it.

We wish Ian and Lorraine all the very best, and we hope we will be so blessed to work with them again in the future.

From all of us in Tanglefoot:

Steve Ritchie, Al Parrish, Terry Young, Bryan Weirmier, Terry Snider, Joe Grant (retired) & Rob Ritchie (retired). Tanglefoot, Box 1023 Owen Sound Ontario, Canada N4K 6K6, Phone/fax 519 794 3999, tangle@bmts.com; www.tanglefootmusic.com

Ken

I am a musician and have been writing and performing my own songs most of my life. Recently I decided to start my own business, which would allow me to do what I enjoy most, and so I created Ditty Songs.

This is basically a tailor-made song service, which someone can have recorded for a loved one for a birthday, wedding, to say sorry or thank you, or indeed any special occasion.

The song features the recipient's name and maybe something about them - all lyrics / music professionally recorded onto CD. They can also have the lyrics framed as an addition, if wished.

As with any new venture I have very little in the way of finances. I was therefore hoping you might be able to do a story on it, as a unique gift idea, within your own publication, which would also give me some publicity. This seems to be great for Valentine's Day - everyone I have spoken to tells me it's a fantastic idea. Can you help?

Yours faithfully Raymond Bennett (Sole Trader), Ditty Songs, 106 Hillside Avenue, North Kenton, Newcastle upon Tyne, NE3 3LA. Tel 0191 2145569.

OBITUARY

JOHNNY CUNNINGHAM 1957 - 2003

I have a confession to make. Despite the joyous celebrations surrounding this time of the year, I have had reason to dread it's coming having lost so many friends and family over recent, and not so recent, Christmases and New Years.

It seems that this one is to be no exception as I have just heard from Gordon Jones, founder member of that great Celtic outfit of the 1970's & 80's, Silly Wizard, about the death of their former fiddle player, Johnny Cunningham. Johnny, at the age of only 46, had a heart attack in the early hours of 15 December and died in the arms of his long time partner Tricia in New York. I look back and, still pin sharp in my memory, is the picture of a young boy of 15, blond locks tumbling around his shoulders, somehow conjuring up amazing sounds from the fiddle wedged under his chin.

Silly Wizard were a 3 piece acoustic outfit then, back in the early 70's, and actually turned up to do a floor spot at The Mucky Duck Folk Club, Chester whose residents, The Wild Geese (including yours truly), were blown away by the Scottish band. It was no surprise when they went on to achieve such great things both sides of the Atlantic over the next decade or so, appearing in concert at all the major venues. However, unlike many of their contemporaries they never forgot their roots and would always revisit the folk clubs in which they learned their trade.

Johnny, as one would expect, spread his wings and flew the coop after nearly a decade in Silly Wizard, who had by then also recruited his older brother Phil, an equally talented musician, on the accordion. The duo was certainly the fastest exponents on their instruments I have ever heard, yet they maintained the precision that is so difficult even at normal speeds for us mere mortals. The band continued to have reunions until the late 80's but, by then, Johnny was firmly established in the States and, as always, experimenting like mad with all sorts of music from rock and jazz to country.

His talents also spread to producing bands such as Solas and Cherish the Ladies. In later years, he toured extensively with Kevin Burke & Christian Le Maitre as the Celtic Fiddle Festival. More recently, he turned to writing for the theatre and his hand in the music and lyrics for the highly praised adaptation of J.M. Barrie's "Peter & Wendy" that made Broadway, won awards in 1997.

Johnny was one of those questing, free-ranging Scots musicians that Hamish Henderson proudly saluted as "the wild rovers of tradition". Alas his roving days are over but the yellow brick road he led us all down still remains as testimony to his magic and musicianship.

Ian Chesterman

PRESS RELEASES



HOT NEW TALENT TIPPED FOR RECOGNITION AT THE BBC RADIO 2 FOLK AWARDS 2004

As we go to press, two exciting newcomers in the folk world - Jim Moray and Johnny Dickinson - are among the artists nominated for awards at next year's prestigious BBC Radio 2 Folk Awards. More than a hundred music industry professionals made up of broadcasters, agents, managers, promoters and journalists voted for the finalists. The panel will vote again to decide the winners and the results were to be revealed at the Radio 2 Folk Awards ceremony on Monday 9 February. For the first time BBC Four will be filming the event which takes place at The Brewery in London.

Highlights from the BBC Radio 2 Folk Awards 2004, were broadcast on Radio 2 on Wednesday 11 February and a 90-minute highlights show on BBC Four on Friday 13th February. This year the voting for the award for Best Live Act was opened to the public. Radio 2 folk presenter Mike Harding compered the evening. The nominations also include June Tabor, Dave Swarbrick, Bob Fox, Eliza Carthy, Kate Rusby, Show of Hands and Martin Simpson.

Mike says: "For me there are three stand out records this year - An Echo Of Hooves by June Tabor, Sweet England by Jim Moray and Castles And Old Kings by Johnny Dickinson. Jim and Johnny are one of the great discoveries of the year. Jim's impressive innovation has brought samples and new technology into traditional music and breathed new life into classic songs while Johnny's wonderfully expressive slide guitar technique has added a unique Northumbrian twist to much-loved blues and traditional songs. June's album is spellbinding; ancient border ballads delivered with a wonderful ear for melody and beautifully understated accompaniment. For me she's pointing the way towards a massive resurgence of English folk music."

The BBC Radio 2 Folk Awards have honoured the best in folk, roots and acoustic music with an annual awards ceremony since 2000, celebrating the vibrant folk music scene and embracing a hugely diverse range of styles. Full details of the 2004 nominations, previous winners, the history of the Radio 2 Folk Awards and full information on Radio 2's folk and acoustic output are available on the Radio 2 website - www.bbc.co.uk/radio2 The BBC Radio 2 Folk Awards are produced by Smooth Operations for Radio 2.

This year legendary American singer-songwriter Steve Earle was honoured with a Lifetime Achievement Award and Joan Baez will present Earle with the award Baez and Earle were also among the artists to perform at the Awards, alongside up and coming British artist Jim Moray; previous Radio 2 Folk Award winner Kate Rusby; the Scottish 22-piece fiddle orchestra Unusual Suspects; and the Australian group The Waifs - who were the hit of last summer's festivals.

Presenters included Minister of State for the Arts, the Rt Hon Estelle Morris MP; (the rumours that Kim Howells would be there are unfounded! - Ed) former Foreign Secretary the Rt Hon Robin Cook MP; writer and broadcaster Stephen Fry, DJ Mark Radcliffe; and British singer / songwriter Ralph McTell. Radio 2 folk show host Mike Harding, and TV and radio presenter and singer Mary

BROKEN TOKEN FOLK CLUB



First and Third Wednesday
of each month from 8.15pm
at Mawdsley's Hotel, Hall Lane, Mawdsley.

Wednesday 3rd March
ROBIN LAING
Wednesday 17th March
SINGERS NIGHT
Wednesday 7th April
**GEOFF HIGGINBOTTOM
& HARVEY-DAVIDSON**
Wednesday 21st April
SINGERS NIGHT
Wednesday 5th May
TOM LEWIS
Wednesday 19th May
SINGERS NIGHT
Wednesday 2nd June
SINGERS NIGHT
Wednesday 16th June
TANGLEFOOT

For further information or advance tickets please contact
Angie & Ken Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs
PR7 3QU Tel: 01257263678 or e-mail: four.fools@tiscali.co.uk
Website: - <http://freespace.virgin.net/four.fools/btindex.htm>

21 Years Beverley and East Riding Folk Festival

17th - 20th June

Levellers acoustic
The Waterson Family
Martin Simpson
Roy Bailey
North Cragg
Old Rope String Band
Ogsterband
Last nights Fun
Nancy Kerr & James Fagan
Ian McMillan & Tony Husband
Jim Eldon
Sam Pitt

Beverley Community Choir

all artists subject to contract .. more to be announced

patron - Mike Harding - musician - BBC radio2

www.beverleyfestival.co.uk

email info@beverleyfestival.co.uk



01377 217569

Ann Kennedy compered the show.

More than a hundred music industry professionals made up of broadcasters, agents, managers, promoters and journalists voted for the finalists.

Nominations For 2004

FOLK SINGER OF THE YEAR - Bob Fox; Eliza Carthy; Kate Rusby; June Tabor

BEST DUO - Andy Cutting & Karen Tweed; Chris White & Julie Matthews; John Spiers & Jon Boden; Show of Hands

BEST GROUP - Danú; Eliza Carthy Band; Kate Rusby Band; The Waifs

BEST ALBUM - An Echo Of Hooves - June Tabor; Righteousness & Humidity - Martin Simpson; Sweet England - Jim Moray;

Underneath The Stars - Kate Rusby

BEST ORIGINAL SONG - Co. Down - Tommy Sands (performed by Danú); Country Life - Show of Hands; My Love Is In America

- Chris Leslie (performed by Bob Fox); Underneath The Stars - Kate Rusby

BEST TRADITIONAL TRACK - Early One Morning/Young Collins - Jim Moray; Hughie Graeme - June Tabor; Lord Bateman - Jim Moray; Prickle Eye Bush - John Spiers & Jon Boden

HORIZON AWARD - Dr Faustus; Jim Moray; Johnny Dickinson; Whapweasel

MUSICIAN OF THE YEAR - Andy Cutting; Dave Swarbrick; John McCusker; Martin Simpson

RESULTS OF BBC RADIO 2 YOUNG FOLK AWARD 2003

Jarlath Henderson, a 17-year-old Uilleann piper from Northern Ireland, is the winner of this year's BBC Radio 2 Young Folk Award. Jarlath battled it out with talented young folk musicians from all over the UK to take the title on Friday December 5. His winning performance was broadcast on Mike Harding's show on Wednesday December 10.

Four soloists, a duo and a trio all competed along with Jarlath in the finals of this UK-wide traditional music competition. The competition, now in its sixth year, was hosted by Radio 2's Mike Harding Show and organised by Folkworks. It is open to instrumentalists and singers - soloists, duos and bands - aged from 15 to 20 years who perform acoustic music or song with roots in any culture.

Jarlath comes from Dungannon, Northern Ireland, and has been playing the Uilleann pipes since he was 10 years old. He also plays whistle, classical and traditional flute, guitar and song. The highlights of his career so far have been teaching at the Armagh Pipers Club, winning the All Ireland piping competition three times and featuring in a BBC Northern Ireland television programme on piping in 2002. He recently performed at the William Kennedy International Piping Festival and has been invited to teach in Canada in January 2005. Jarlath will now perform at the 2004 Cambridge Folk Festival and the 2004 50th Golden Jubilee Sidmouth International Festival and record a session to be broadcast on BBC Radio 2's Mike Harding Show.

This year's competition attracted 34 talented young acts from across the British Isles, with entries from as far apart as Devon, Belfast and The Shetland Isles. The Final took place at The Union Chapel in Islington.

The runners up were Arlen, a guitar and vocal duo from Hampshire, solo fiddle player Emma Sweeney from Manchester, fiddler Tom Kitching from Macclesfield, sibling fiddle and guitar trio, XYZ, from Newcastle Upon Tyne, and solo fiddle player and singer Jackie Oates from Staffordshire.

All six finalists will feature on a promotional CD. The British

Council, festival organisers, agents and traditional music record companies all take a keen interest in this prestigious Award, and previous winners and finalists have gone on to develop established careers in the folk music industry. Past winners include Tim Van Eyken, now a member of Waterson: Carthy, 422, Black Cat Theory, Give Way and Uiscedwr.

Further information: BBC Radio 2 Publicity - 020 7765 4330; Pictures available from the BBC Digital Picture Service Website or Contact Radio Picture Publicity via email to radiopictures@bbc.co.uk or

020 7765 0673 Or Louise Taylor, Folkworks Trainee Administrator - 0191 443 4571

louise.taylor@thesagegateshead.org

BOTHY ON THE MOVE

After over 38 years in the same venue, which must be some sort of record, the Bothy is moving home from the start of 2004. 'The ambience of the Blundell Arms where the club has met continuously since 1965 has changed' says CEO Clive Pownceby 'and the sportsbar atmosphere has become frankly off-putting. The provisions of the Disability Discrimination Act have highlighted the fact that our 2 flights of stairs to the upstairs clubrooms hardly makes us user-friendly and we would always wish our public image to be an inclusive one. In recent years the constant turnover of Blundell licensee has seen us merely tolerated, where once we were welcomed, and I haven't had a constructive engagement with any brewery or Pub company person in years.'

'I know this will come as a shock to most folk persons' observes Clive, 'for me too. Pub and club were inseparable and there are so many good memories associated with the building. At times it seems I've spent most of my life in there but we can't hang on forever, waiting for the sun.'

Whilst it's rare for a Folk club to move premises of its own volition, the Bothy feels this is the right decision to secure the club's long-term future. It's still a Sunday night at 8PM thing but since 4th January 2004 you can find them at the Shelbourne Hotel, 1 Lord Street West, Southport. Log onto www.bothyfolkclub.co.uk for the current gig list.

THE BRITISH FOLK REVIVAL 1944-2002

In December 2003, Michael Brocken's "The British Folk Revival 1944-2002" was published by Ashgate Popular & Folk Music S. The book considers the post-war folk revival in Britain from a popular music studies perspective. Michael Brocken provides a historical narrative of the folk revival from the 1940s up until the 1990s, beginning with the emergence of the revival from within and around the left-wing movements of the 1940s and 1950s.

Key figures and organizations such as the Workers' Music Association, the BBC, the English Folk Dance and Song Society, A.L. Lloyd and Ewan MacColl are examined closely. By looking at the work of British Communist Party splinter groups it is possible to see the refraction of folk music as a political tool.

Brocken openly challenges folk historicity and internal narrative by discussing the convergence of folk and pop during the 1950s and 1960s. The significant development of the folk/rock hybrid is considered alongside "class", "Americana", radio and the strength of pop culture. Brocken shows how the dichotomy of artistic (natural) versus industry (mass-produced) music since the 1970s has led to a fragmentation and constriction of the folk revival. The study concludes with a look at the upsurge of the folk music industry, the growth of festivals and the implications of the Internet for the British folk revival. Brocken suggests the

Friday 5 March

KATHRYN TICKELL BAND

"Tickell may well be the best living advertisement for English folk music" The Daily Telegraph

Saturday 6 March

THE HAMSTERS

"They are fabulous: one of Britain's very best live bands" Bob Harris, Radio 2

Friday 2 April

OTIS GRAND & THE BIG BLUES BAND

"The biggest star of British Blues" The Guardian

Thursday 8 April

TOMMY EMMANUEL (Australia)

"I think he is probably the greatest finger-picker in the world today" The late, great Chet Atkins

Friday 23 April

LUNASA (Ireland)

"This is the hottest Irish acoustic group on the planet" The Irish Voice

Friday 14 May

KELLY JOE PHELPS TRIO (USA)

"An awesomely talented musician" Cameron Crowe

Saturday 22 May

ALASDAIR ROBERTS TRIO

"A cult figure is born" Time Out

Friday 4 June

HANS THEESINK

Legendary Country Blues virtuoso

Saturday 5 June

KASSE MADY DIABATE & GROUP

Exclusive concert by West African superstar

Saturday 12 June

JUNE TABOR

The greatest interpreter of the British Folk tradition

FOLK BLUES ACOUSTIC & WORLD MUSIC



Kathryn Tickell

Saturday July 3

BLUES DAY & NIGHT

Lightnin Willy & the Poor

Boys, Ian Parker Band,

Big Joe Louis (solo),

Helen Watson,

The Stumble, Road

Crew, Adrian Byron

Burns, **PLUS** top U.S.

headliners tbc and many

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Acoustic stages, Films,

Real Ale, Stalls.



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way forward should involve an acknowledgement that folk music is not superior to but is, in fact, a form of popular music. The book costs £47.50 in hardback but was also published simultaneously in paperback at £15.99. Both are available in bookshops and via the Amazon website (www.amazon.co.uk) where you may pick it up cheaper.

You can also go to Music Tradition's website and read the book in it's original form on line www.mustrad.org.uk/articles/broc_ndx.htm

TE VAKA NEWS

The NTSC (USA version) of the Te Vaka DVD is out now and available from the website. Check out the reviews and details : www.tevaka.com/dvd.htm

The fourth Te Vaka album will be released in May 2004 and 2004 TOURS will include Spain, Malaysia and New Zealand, with tours to Norway, Australia, UK and the USA under negotiation. Watch the website for updates. 2005 TOURS will include Hawaii, UK and Europe.

The website has been updated and continues to be updated with many more pictures, reviews and articles of interest. There are many radio stations around the world now playing to Te Vaka music but we would like there to be more so please forward details of any radio station you know that might like to play Te Vaka music as this really helps us to get the Pacific sound out to the rest of the world.

You can buy all colours and sizes of Te Vaka T-shirts plus CDs and DVDs. You can now see exactly what you will be buying when you check out "The Shop" www.tevaka.com/order.html

Julie Foa'I; Te Vaka Management; www.tevaka.com; Phone: +64 9 817 4639; Fax: +64 9 817 3624; Mobile +64 21 824 180

GLASGOW DUO PLAY THE UNITED NATIONS

Glasgow traditional music duo, Celine Donoghue & Keith Easdale travelled to New York in January to play for the inaugural 'Robert Burns Memorial Lecture' at The United Nations. The theme of the lecture, delivered by The United Nations secretary General Kofi Annan, was "State of the World and Brotherhood of Man".

Celine, who was the recent recipient of the 'Auleen Theriault Award' in Ontario, Canada, and producer and session musician Keith, are no strangers to playing for VIPs. Between them they have also performed in front of Jean Chrétien, the Prime minister of Canada, Princess Anne, The Lord Lyon and The British Ambassador to Moscow, Sir Roderic Lyne.

Profits from the Memorial lecture, attended by specially invited guests, will enable more Scottish volunteers to undertake 'British Executive Service Overseas' assignments in the developing world, "Something that Robert Burns would have endorsed", says Iain McConnell, Director of BESO Scotland, and a former broadcaster and producer. "His vision of the brotherhood of man is more appropriate today than ever and this new lecture will enable us to focus on the progress we have made since Burns's time," he concluded.

Iain has been working closely with the retired UK Ambassador to the UN, Sir Jeremy Greenstock, on establishing the event. Twenty-year-old Celine has already recorded a solo album entitled 'Something Else', out on the REL label. She and Keith had a hectic schedule during January and February. As well as their UN date, they performed at 5 concerts during Celtic

Connections festival in Glasgow, before heading off on 2 tours in Holland and Belgium with their band, Calasaig. The duo appeared at the Celtic Connections Young Tradition Concert in the Piping Centre in Glasgow on 1 February.

Visit their websites for further details of future plans: www.rowanarts.co.uk/Calasaig/celine.html; www.rowanarts.co.uk/Calasaig/keitheasdale.html

GIBSON GUITAR AND BALDWIN PIANO TRADE SHOW

Gibson Guitar and Baldwin Piano have introduced a wide range of instruments that offers something new for virtually every musical and aesthetic taste. Gibson and Baldwin unveiled the new models at the annual NAMM musical instruments trade show in Anaheim, January 15 to 18, 2004.

A cross-section of the new offerings from Gibson's extended family of famous brand names ranged from internet cult character Emily the Strange to rock drumming icon Carmine Appice, from a digital Mongoose to colourful Mandobirds, from low-down baritone Les Paul guitars to high-flying Mandobirds, from a B.B. King Baldwin piano to a matching Les Paul guitar and amp set, plus artist signature instruments designed by Duane Eddy, Jimmy Paige, Pete Townsend, Slash, Wayne Static, Alan Bibey and more.

"Everyone who plays, collects or just enjoys looking at guitars and pianos will find an intriguing new design in the Gibson/Baldwin NAMM booth," said Henry Juskiewicz, Chairman and CEO of Gibson Guitar Corp.

Gibson is known worldwide for producing classic models in every major style of fretted instrument, including acoustic and electric guitars, mandolins and banjos. Gibson's digital guitar, introduced in 2002, represents the biggest advance in electric guitar design in over 70 years. Founded in 1894 in Kalamazoo, MI, and headquartered in Nashville since 1984, Gibson Guitar Corp.'s family of brands now includes Epiphone, Dobro, Valley Arts, Kramer, Steinberger, Tobias, Slingerland, Trace Elliot, Maestro, Baldwin, Hamilton, Chickering and Wurlitzer. Visit Gibson's website at www.gibson.com

KLEZMER CD MADE IN MANCHESTER

Manchester-based klezmer duo Schalom-Bakhshayesh have been making waves in the world of folk music with their new CD, Shpil Klezmerl, celebrating the rich and diverse musical traditions of the Jewish communities of Eastern Europe, Moorish Spain and the Middle East.

Schalom-Bakhshayesh, who have already made a name for themselves at klezmer, world music and jazz festivals in the UK and abroad, combine violin, percussion and voices to create their unique sound. Shpil Klezmerl, a collection of sixteen beautiful tracks, is released on the Ethnomusic label.

Percussionist Guy Schalom plays an authentic poyk (Jewish marching drum and cymbal), Bulgarian tupan and even a Yemeni petrol can as well as the traditional range of Middle Eastern hand-held drums. Based in Didsbury, Guy graduated in Popular Music and Recording from Salford University and has taught percussion at the annual Klezfest in London as well as holding klezmer workshops at the Rhythm Sticks percussion festival at London's South Bank Centre. He has also played with various U.S. and Canadian klezmer bands. "I don't know of any other drummers in this country specializing in klezmer," says Guy, whose highly developed drum-kit style is firmly rooted in

contemporary klezmer. YaD Arts (London) describe Guy as "the leading Jewish music percussionist this side of the Atlantic."

Guy was born in Israel and first learnt Jewish music at home and at nursery. "Like many Jewish families we sang together on Friday nights and at festivals like Chanukah," he says. "Then we moved to Manchester, and I went to a Sephardi synagogue with my grandparents and learnt lots of tunes there - although I never imagined I'd be studying them in years to come! My late grandmother also used to sing Ladino songs for us."

Violinist and singer Jilah Bakhshayesh, from New Mills, was born to English and Iranian parents and graduated in Anthropology and Comparative Religion. Jilah has a wealth of experience in playing and singing styles from Jewish communities stretching from the Middle East through Eastern Europe to Moorish Spain. She is also deeply influenced by Gypsy music, and while travelling in France managed to fulfil her lifelong ambition of playing violin with Gypsy musicians. A reviewer of Schalom-Bakhshayesh's performance at the Musicport festival in Whitby said: "Jilah has an obvious great love and deep understanding of klezmer music," while the Bath Fringe Festival said: "You've just got to hear this woman play!"

Guy and Jilah have been bringing the sound of klezmer to new audiences, and receiving rapturous reviews for it. The Manchester Jazz Festival said: "Their intense but joyous music grew organically and filled the room - quite literally, as we had to turn people away."

Shpil Klezmerl is available from www.jewishmusicduo.com

BOOK REVIEWS



CLASSIC ENGLISH FOLK SONGS (RE-ISSUE OF PENGUIN BOOK OF ENGLISH FOLK SONGS) available from EFDSS, Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. Price £14.99 (+ £2 postage and packing).

About time too. The Penguin Book of English Folk Songs was first published in 1959 and proved to be a 'treasury' of folk songs which revealed the vitality and beauty of English folk song in its natural form. It was greatly influential in the folk song revival (just how many of our revival singers have you heard use the immortal words 'This song comes from the Penguin Book of English Folk Songs (or more likely) 'This song comes from the English Book of Penguin Folk Songs'. It was a constant source for the likes of Martin Carthy, Tony Rose, Nic Jones and many others.

It is reissued in response to popular demand in the centenary of the year in which both Vaughan Williams and Cecil Sharp began their folk song collecting.

This collection of 70 songs, complete with melodies have been revised with much new information and biographical details of the singers from whom the songs were noted have been added, along with a new foreword and an updated bibliography.

So, all in all, a wonderful book. If you have an old tattered copy on your shelves, now is the time to update it. If you missed out first time round, or are just a singer looking for good songs then I cannot recommend this little book highly enough. The words and melodies are all there, to name a few, 'The Basket of Eggs',

'Long Lankin', 'Robin Hood and the Pedlar', 'Ratcliffe Highway', 'Lord Thomas and Fair Eleanor', 'The Broomfield Hill'.... I could just go on and on. It has certainly reminded me of songs I used to sing, and I am now determined to revisit them.

This book is a must for everyone interested in traditional song. Well done EFDSS.

Angie Bladen

FESTIVAL NEWS 2004



BEVERLEY FOLK FESTIVAL 21 YEARS OLD

Beverley Folk Festival reaches the grand old age of 21 this year and promises a bumper festival to celebrate in style! The programme of artists booked looks back over the festival's history as well as looking ahead to its future. This could be your chance to catch up on any of the Beverley Festival artists you've missed over the past 21 years!

The festival is from Thursday 17 to Sunday 20th June 2004. To set the ball rolling on the Friday night will be The LEVELLERS (Acoustic), who will be visiting the festival for the first time. The programme will also include a very special concert of the WATERSON FAMILY - members of whom performed at the very first Beverley Festival in 1983, plus the younger generation of the family will be joining them for this birthday celebration. Finishing off the party weekend will be the OYSTERBAND and friends.

Other artists include ROY BAILEY, MARTIN SIMPSON, leading Irish groups NORTH CREGG and LAST NIGHT'S FUN, festival favourites IAN McMILLAN with TONY HUSBAND, the OLD ROPE STRING BAND and SID KIPPER. Local artists include JIM ELDON and the BEVERLEY COMMUNITY CHOIR. Participants from England's first ETHNO will also be taking part in the weekend as well as some of its leaders including SAM PIRT and JAMES FAGAN with NANCY KERR.

The programme of activities will include dance nights with traditional and world dance; concerts; children's activities and numerous workshops to suit all interests. A full programme of street entertainment and dance displays will take place throughout the weekend - a packed weekend for all tastes.

The festival is looking for memories from anyone who has visited the festival in the past - quotes, snapshots, memories of particular concerts or activities - anything you wish to share with others. Send these to the festival office, a selection of which will be displayed on our website and included in the festival Souvenir Programme.

Get your tickets now - prices cheaper before 1st April. Ring or email the Festival Office for details. Information: Hannah Smith Tel: 01377 217569 Festival Office, 2 Star Row, N. Dalton, Driffield, E Yorkshire, YO25 9UR email: info@beverleyfestival.co.uk OR festival@adastey.demon.co.uk Website: www.beverleyfestival.co.uk

SIDMOUTH CELEBRATES GOLDEN JUBILEE

This year's Festival runs from 30 July - 6 August 2004 and is our 50th Anniversary. All of us at the Festival Office are already getting in the party mood so if you can only make it to one Festival this year make sure it is Sidmouth!

Alongside a really great line-up expect some special events to mark our Golden Jubilee. Celebrate with a Waterson Family Special, Chipolatas and Taffy Thomas, The Fagans, and many more, in some special "Across the Generations" Concerts. Dance the night away at Golden Jubilee Ceilidhs with triumphant returns of some favourite Ceilidh bands including Flowers and Frolics, Tiger Moth and The Old Swan Band. Plus top performances from Danu, Kepa Junkera Band, John Tams & Barry Coope, BELLOWhead - The Spiers & Boden Big Band and Roy Bailey & Tony Benn and lots more. Check out the website at www.sidmouthfestival.com for a list of artists confirmed so far plus details of early booking offers.

There is a great range of Family Packages available for those of you with one or two adults or children wanting to come plus don't forget that if you buy 9 tickets of any one type you get 1 more absolutely free - so get a group of friends together and come and help us celebrate. Remember you can save up to £44 if you book your tickets before 30 April 2004

If you fancy getting more involved then why not come and steward? During the Festival week over 500 people help with the running of the event from box office, car parking, ticket checking or even helping build the Festival site before the event. You can download an application form from www.sidmouthfestival.com or call us on 01629 827011 and we will stick one in the post. Deadline for applications is 30 April. We hope to see you in Sidmouth!

The Festival Team, Sidmouth International Festival: info@sidmouthfestival.com; www.sidmouthfestival.com; box office: 01629 827010; admin: 01629 827011; fax: 01629 821874; PO Box 296, Matlock, Derbyshire, DE4 3XU, UK

ETHNO ENGLAND 2004 - TO BE HELD JUNE 11TH - 18TH

Ethno England is an International Youth Folkmusic Camp for young musicians and singers aged 15 to 25yrs. It will be taking place in Yorkshire from June 11th to 18th, 2004. Ethno camps also take place in Sweden, Belgium and Estonia but until now there has never been an Ethno England in England - so now is the time!! Ethno England culminates in a grand performance at The Beverley and East Riding Folk Festival where the participants perform together in what always proves to be a truly moving and exciting event.

Ethno Camps are something very special. Talented young musicians and singers come together and teach each other the music, song and dance from their country, with the encouragement of a few artistic leaders to help guide their way. All return home with new skills knowledge and friendships that know no boundaries.

All participants gain knowledge about the music, songs, dance and culture of these countries, as well as having great fun at the same time. Language barriers are smashed, boundaries are bent till they break and great friendships are made alongside some fantastic music.

Ethno England's Director Sam Pirt has been both a participant and an Artistic leader at several Ethnos in Sweden. "I first went to Ethno in 1996 and it changed my life from that point on - I was inspired! It is so amazing the enjoyment Ethno can bring to its participants, I knew I had to set one up in England so I could give more people this unique Ethno experience, it blows your mind!. Seeing strange instruments you never knew existed - then seeing how they play the tune you are teaching. Then of course there are the great friendships that can be made, and amazing music sessions!. Often there is no common language

- but words are not needed to speak to each other, the language of music works just fine!"

Ethno England 2004 will be the first of its kind in England. It is something very special that will inspire all young musicians. For more information about Ethno 2004 please contact :Sam Pirt, Ethno England Director, 97 Hook Road, Goole, DN14 5JR.E-mail - ethnoengland@aol.com

THE NATIONAL FOLK MUSIC FESTIVAL

Friday 26th March from 5pm to Sunday 28th March 2004

Final plans for the guest list are now being tidied up but I thought I would write to everyone who is on my e-mail list and let you know who has been booked and give you an opportunity to book for the festival in advance of receiving the publicity leaflet.

Our accommodation capacity is similar to last year's but considerably less than the previous years, so it is important, if you want to come to the festival, that you book as soon as possible. I know many of you double up in a room. This is very helpful as it can mean I can double the numbers at the festival but even so, when you book and you do double up in a room, please let me know the names of the people sharing that room. Sutton Bonington Campus requires this information for fire regulations.

The loss of hostels over the last couple of years means that our residential capacity has been reduced by 60. If the loss of those rooms reflects a loss from those attending, then the Festival revenue is down by over £2,000. In these circumstances, if you are not on the official guest list but want to help with the Festival, I regret that I am not in a position to offer any complimentary tickets. I hope this will not stop you booking and enjoying, hopefully, what is one of the best, if not the best, Festival of the year!

The guests booked include:- Norma Waterson, Crucible, Rosie Stewart, Ray Fisher, Martin Carthy, Hekety, Black Spot Champions (Paul & Alison Roberts and Mike Hirst), Sean McNamara, Judy Cook, Antaine Ó Faráchain, Jane & Amanda Threfall, Roger Edwards and Martin Ellison, Roisin White, Eamonn Brophy. As I Walked Out - A musical play celebrating 100 years of Cecil Sharp's folk song collecting - featuring Shirley Collins, Eddie Upton, Paul Burgess, Barry Lister, Tim Van Eyken & Philippa Toulson. Needless to say, I am inviting the cast of 'As I Walked Out' to take part in the rest of the festival and I am also hoping that we can have, at this year's festival a performance of 'Hearts of Coal' performed by The Rollin' Stock Co. The booking form details are an attachment to this e-mail. Please print off, complete and return to this office to secure your booking. If for any reason, you are not able to open the attachment, please e-mail me your name and address and we will put a copy in the post to you.

John Heydon - Organiser; National Folk Music Festival, 3 Church Street, Aylesbury, Bucks, HP20 2QP. Tel: (01296) 415333 Website: www.nationalfolkfestival.co.uk

SPOTLIGHT ON BROKEN TOKEN FOLK CLUB



Opening the Autumn 2003 edition of Folk North West, I found this slip saying that Angie & Ken Bladen were moving their monthly Wednesday guest dates to the Mawdesley Hotel - thus making it the closest club in the Fed to us - and that their September guests were Tom & Barbara Brown. Well, we enjoy

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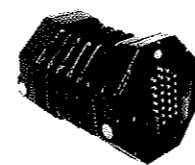
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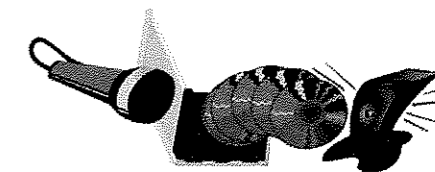
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singing choruses and this seemed a good chance. It turned out that this was the first use of the upstairs Tudor Lounge, which is a slightly odd shape but can yield a good acoustic, as the opening songs and tunes from Angie and co-resident Mark (Webmaster) Dowding showed.

Tom & Barbara have a lovely collection of North Devon and Cornish songs, but chose to open with a Lancashire 'calling on' song, and close their first set with a Burns 'it's over but keep drinking' song. In between, I particularly noted a modern (well, 1970s) Bampton Fair song, a Cornish Ox ploughing song, and a Young Woman cut down in her Prime variant. This is a singing club and the audience certainly supported them in choruses.

A quick burst from the Tokens' other residents (Alison, without support from a guide dog, and Tom & Anne) opened the second half, before Tom and Barbara wowed us with another superb singing set. Songs included a flippant Wives of St Ives, a completely serious Jordan - as Barbara said, the nearest to blues English traditional song ever gets - a vulgar Nancy, and the enigmatic Streams of Lovely Nancy. The evening culminated in a West Country version of Pleasant and Delightful (with an unexpected low note) and a splendidly vigorous anti-temperance song.

Do check out the artist list for 2004: very interesting. Any problems? Well, it's a hotel with hotel drink prices, and - on that evening - only streamflow beer on tap in the ground-floor bar. And will upstairs rooms without lifts continue to be available after October 2004?

The club is also to experiment with mid-month, low key sessions, to be held in a smaller, fully accessible room behind the bar. This is for anyone who wants to do something themselves, and Angie urged us to use it for work in progress, to try out something new, or to rediscover something old. Since my diary prevents me sampling these before the magazine deadline, I can only say "good luck."

Ian Wells

CD REVIEWS



THE ANGEL BROTHERS & SATNAM SINGH - 'From Punjab To Pit Top' (Wrecking Ball Records WRK002)

It doesn't bode well - an instrumental album - no, I'm not a big fan and, yes, I do like some lyrics to linger on. A mix of Indian styles and traditional Folk - mmmm, sounds like putting curry on your bacon and egg breakfast. Both very good if kept apart. Yet, this is a delightful album with no sign of an artificial mix or any sign of an unpleasant taste.

The opening track, 'Pampas Border', has some lovely guitar that continues through the rest of the tracks of this record. The nimble finger work comes from Dave Angel who, as the band's name suggests, is Keith Angel's brother. Keith is an ace percussionist and contributor to work by John Tams, Bill Jones and others. Quite clearly, he's found a soul mate in Satnam Singh who contributes the dhol and tabla drums to this Anglo-Indian soup. If you are familiar with any of the various versions of 'Black Waterside', the one found here will blow you away. The rolling drum rhythm and guitar topping that the aforementioned players create is a real treat. My surprise at the excellence - of what is, on the face of it, a rather odd mix - is tempered when I dig into

the other musical contributors and find lurking amongst them Andy Cutting (Kate Rusby, June Tabor, etc) and Dave Formula (yes, the one from Magazine, a favourite band around my house in the 70's and 80's). So often, mixing a wide range of quality musicians is a gamble that doesn't pay off. With 'From Punjab To Pit Top', we have a winner with the proviso that you need to be able to cope with a full album of instrumentals. If that doesn't suit, watch out for them on the festival circuit as I imagine that this will come across well in a live setting.

Steve Henderson

THE CECIL SHARP CENTENARY COLLECTIVE - As I Cycled Out On A May Morning (Talking Elephant TECD057)

2003 marked the centenary of Cecil Sharp. Sharp's name is still legendary to traditional folk musicians. He was a prodigious collector of folk and dance material, to such an extent that he is credited with the revival of the British folk tradition that took place in the early years of the last century. This was in the days before vinyl and CDs and so the music tradition was largely oral. He also visited America where he found that British emigrants living in Appalachia had combined the folk traditions from both sides of the Atlantic.

Ashley Hutchings was a pioneer of folk rock in the late 1960s and since then 'The Gov'nor' - as he is affectionately known - began his own revival mainly through the vehicle of the Albion Band. It is fitting, therefore, that he has chosen to commemorate the priceless work of Sharp by forming an eponymous collective to bring together some of the important traditional songs and tunes that are still alive popular in folk circles a century after Sharp preserved them.

Hutchings has brought together some highly talented musicians and singers for this project: Simon Care, one of the finest melodeon and concertina players on the circuit, up and coming young vocalist, Emily Slade, and the redoubtable Roger Wilson on fiddle, Appalachian dulcimer and acoustic guitar.

Folk aficionados will recognise a number of familiar songs and tunes, given a contemporary treatment while preserving a traditional feel. These include the pre feminist revenge ballad, "William Taylor", an Appalachian reworking of "Matty Groves" and "Adieu Sweet Lovely Nancy" - and, of course, a Morris Dance medley. This CD has been put together with loving care and feeling and is a must for those who enjoy good traditional folk.

Lewis Jones

CHERISH THE LADIES - On Christmas Night (Big Mammy Records 002)

OK, so it might be a few days after Christmas, but who wouldn't want to review a new recording by Cherish The Ladies? Firstly, let's get one thing straight - what's in a title? Being tied down by restrictions seems unfair to me as music is music whenever. I'm pleased to report that this recording can be intoxicatingly pleasurable at any time of year.

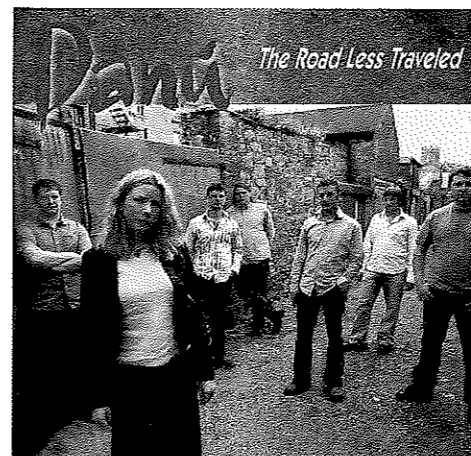
The introduction to the album comes courtesy of the latest addition to the group, vocalist Heidi Talbot on 'On Christmas Night' before being joined by the regular cast members of Joannie Madden, Mary Coogan, Donna Long and Marie Reilly. Listening closely, you might feel you've stumbled across a lost recording of the Chieftains as the Ladies do their thing utilising the tune Planxty Charles O'Connor (tricky one that) in much the same way Horslips did on their Christmas album. As if to justify my claim about when music is just music Heidi's version of 'The Castle Of Dromore' taken out of context from the album's theme is a prime example of when mix and match work perfectly alongside each other.

The performances lit along at a leisurely pace with a tremendous amount of work given to the detail of where each instrument is placed in the overall production and in the hands of the Ladies, jigs and reels feel most comfortable bedfellows with the spirit of Christmas treating the source material with respect and it just makes you feel good in that ... 'It's A Wonderful Life' kind of way. Far from being a clichéd collection of 'covers' this is a structured exercise into how to breath new life into a well-worn format. Copies of the album are available from www.cherishtheladies.com

Pete Fyfe

DANU - The Road Less Travelled (Shanachie Records SH78057)

Will somebody please help me out here? I really like this album but then again I feel a slight disappointment in thinking I've heard it all before. Maybe the members of Danu will all sprout out like the creature from Alien and prove to be De Dannan by another name. I'm not questioning the music - it's superb and I love the fact that the Celtic music scene spawns such good musicians and singers the calibre of the band's latest addition; vocalist Muireann Nic Amhranaí. It's just that I, like many others were there the first time round. Having said that, the musicians are all top-notch with plenty fire in the belly and they also happen to include one of my favourite tunes 'Top It Off' which I haven't heard since the halcyon days of Five Hand Reel.



Considering that this is a band that established itself predominantly for its instrumental prowess they have now come into their own with the introduction of the female vocals and the lads themselves prove no slouches when it comes to adding weight on the harmonies. Much like Dolores Keane before her, Muireann has a beautifully rounded tone that sits comfortably in that crossover traditional/country style that the Irish pull-off so well. OK, so this isn't a case of lighting the blue paper and watch it explode but it is an album that will smoulder and burn for a long time. By the way, before anyone has a go at me for misspelling the word travelled, it's not my fault - honest. It's how they spell it on the sleeve! The album is available from Proper Distribution and Copperplate Distribution.

Pete Fyfe

DERVISH - 'Spirit' (Whirling Discs WHRL007)

What does the finest Irish band around do to guarantee a good session? Buy their very own pub, of course - oh, yes, and continue to release great records. It's easy to find yourself bored to tears with the output of music from Ireland. Even their tourist offices are full of music CDs promising the 'real craic' when you and I know that you can't bottle that stuff. Nevertheless, I'm still waiting for a CD from Dervish that lets me down and Spirit is no exception to that rule.

For those of you unfamiliar with Dervish - and shame on you - the mix stays pretty much the same on their records with wild sets of jigs and reels showing of their skills in playing mixed with songs from the lovely Cathy Jordan. On the face of that statement, you might think that this is pretty much standard Irish fodder but here we are talking of an exceptional group. Put on Cathy singing 'Fair Haired Boy' and it is enough to get grown men crying. Even the addition of strings to the standard Dervish mix of mandolin, fiddle, etc. doesn't spoil the emotional sentiment though - take note - I hope that these string embellishments aren't allowed to take over too much of the raw emotional stuff on future recordings. The songs on this record take from Robbie Burns on 'Soldier Laddie', Bob Dylan's 'Boots Of Spanish Leather', Ewan MacColl's 'The Lag's Song', where Seamus O'Dowd gets chance to wobble his tonsils as well as blow the harmonica; another Dervish departure - careful over there! So, yes, this time out, there are a few tweaks to a tried and trusted formula. I'm not totally convinced that they all worked but better to push at those boundaries than end up being as predictable as a number of their compatriots.

Steve Henderson

CELINE DONOGHUE - Something Else (R2REL Records R2CD 2006)

If, like me, you were brought up on a diet of all things Celtic, then this could be the album for you. Celine Donoghue primarily plays all things string (fiddle, mandolin, tenor banjo etc) she also has a fine voice that she only utilises for one track here. Now I'm sure that she is held in high esteem as a multi-instrumentalist - and well she should be as she's excellent on them all - but little touches of keyboard washes and the occasional use of funky percussion (I know, a bit Capercaille but you get my drift) would have gone some way in colouring the backdrop. I say this only as a pointer that most of the tracks sound too similar in the construction of their accompaniment. Then again, maybe I expect too much these days and I should be happy that the music is good enough to stand alone without any gimmicks.

At only 20 years of age this young lady has many years to mature in the recording field and I'm sure she'll surpass my own reservations very shortly. I was really looking forward to this album and although I'm not disappointed by any means I'm sure that there are greater things to come.

Pete Fyfe

E2K - If Not Now (Topic Records TSCD538)

Some bands I'm glad to say have the ability to re-invent themselves and E2K are just one such example. They might have possibly lost a little of their once recognisable sound (in their Edward II days). But, in doing so, they have matured into a slick running machine that the folk scene should embrace with welcoming arms. Kellie While plays a major role in the new band's sound and you should be in no doubt that this lady can really provide the goods when required.

Let's start with the opening track 'Come And Join Us' which, for want of a better term, is I suppose E2K's own Calling On Song. The tightly picked rhythm guitar (think Paul Simon's Gracelands album here), melodeon, bass and shuffle style drums are topped by the rich tones of the horn section leading the way for the minor/major key change. I don't know why but the overall arrangement reminds me somewhat of a Songs Of Praise number and that's not intended to be a derisory comment. Anyhow, the flow of the introduction leads nicely onto 'The Shepherd And The Crows'. Due to the nature of the sleeve layout I'm assuming that this number was penned by band member Neil Yates and not WB even though the lyric leans towards a

traditional slant.

The use of multi-tracked whistles and again the horn section is a resounding success and if you hadn't guessed it already I'm sold on just the first two tracks of album! Just to prove they can, the band turn out some flashy tune sets and even the occasional trad arr. song for good measure. This is an album that crosses a lot of barriers and the folk world should be proud to count them as one of their own. Buy it!

Pete Fyfe

DAVE FLETCHER & BILL WHALEY Less Sprightly (BILDA 003)

Yes, here it is, eagerly awaited by me (and I'm sure by many others), the third CD from these two Lincolnshire characters. Unfortunately, due to work commitments, Ken and I were unable to attend the 'launch' of this CD which I am assured was a great success.

Martyn Wyndham-Read has a lot to answer for, and one of the good things, was introducing Dave and Bill to us as "a couple of pretty good singers, would go down great at your Festival, Bill plays a pretty mean Concertina too". Well, all I can say is a big thank you to Martyn. Dave Fletcher surely has one of the finest voices around, the rare timbre of which makes the back of the neck tingle. On this CD he soars effortlessly through a faultless selection of songs both traditional and also from the pen of some of our finest songsmiths.



Heard about my heruia!?

What can I say about Mr Whaley (apart from the fact that I want his Concertinas). I must admit I was surprised to see he had managed to sing two songs on this CD (although looking at the length of his version of the female drummer (2' 26") I'm sure he could have found a shorter version)!! Bill really is a wonderfully sensitive Concertina player. When accompanying Dave his melodies weave in and around the voice(s) seamlessly. His harmonies really add something special too.

Favourite tracks (really difficult this). If I have to choose a few they would be "Follow the Drum" one of Dave's own songs following Bill's recollections of his early working days; "Come the Day" from the pen of Ian Tupling which tells of the value of good friends; "Lay Down your Weary Tune" (Bob Dylan); "Weary Winter" from the pen of John Conolly; "Susquehanna" from Martyn Wyndham-Read. I could go on, there isn't a duff song on the CD (or a duff note, whatever old misery guts says).

Since their first visit to Four Fools, Dave and Bill have made many friends in the North West and have certainly appeared at many clubs and Festivals. If you haven't come across them before but enjoy good singing and good songs, then buy this

CD, you won't regret it, and you'll soon be trying to get hold of their previous two, which are just as good. If they are on at a club near you, make the effort to go and see them.

Angie Bladen

LUKE JAMES - In A Foreign Part of Town (Own Label - AQCD2); JEAN CROMPTON - Footprints in the Sand - CD single AQMCD3); LUKE JAMES - Live at the Ring O'Bells Folk Club, Widnes 4 March 2003 (VHS video)

According to the publicity on his webpage, Luke James was born near Liverpool and in his early twenties published an anthology of poetry. He gradually evolved from poetry writing to song lyrics, culminating in his debut album In A Foreign Part of Town, a collection of songs recorded at Frank Sparks Liverpool studio, where the owner also produced the CD. The CD contains ten self penned compositions some of which appear on James' live video recording at the Ring O'Bells folk club in Widnes.

James displays his poetic origins in the way he constructs his lyrics. There are a number of songs that demonstrate his potential as a songwriter, which he couples with a personally honed interpretation. The standout tracks include the title track itself and "Alabama Shoe-Shine Boy", a song that pays tribute to the feet and feats of black American athlete, Jesse Owens who came from the racist deep south culture of the Southern USA. As a sprinter, Owens won three gold medals at the 1936 Berlin Olympic games in front of white supremacist Nazi leader Adolph Hitler. Hitler marched out of the stadium in protest, and three years later into Poland and Czechoslovakia to trigger World War 2. Other notable songs are 'Lisa', a song about his daughter growing up in a world of chaos and crime, and 'Re-ignite the flame'. James is backed on most the tracks by overlaid electric guitars.

In contrast to the CD, the video portrays James performing alone with an acoustic guitar. The 40 minute set was filmed by manager, Anthony Quinn and is a video that captures the event for posterity in the homely atmosphere of the Ring O'Bells. It is filmed with one fixed camera with the limitations of picture and sound that cost and environment impose. Luke's set includes the performance of a couple of songs by Jean Crompton. Jean has also recorded a 3-track single of Luke James songs. She is capable performer with a clear expressive delivery; well suited to this traditionally focussed material.

To buy either of the CDs, or to obtain the video, you can contact Anthony Quinn on 0151 420 2334.

Lewis Jones

DAVID JONES - From England's Shore (Minstrel JD213).

Well the title almost tells the whole tale, but not quite. David Jones is originally from South East London and has lived the last thirty years in the USA. Now living in New Jersey we met David at the Camp Ramblewood Festival in Maryland last October. After a session of singing and song swapping we came home with this CD. The majority of songs on this recording are from England's shore, with a scattering of American ones to compliment it.

The first track however is Australian; in part at least it contains the line for the title of the CD. David starts with 'Jim Jones in Botany Bay' and immediately we were reminded of the quality of voice that we heard live on our trip. He sings with a confidence and preciseness that gives emphasis where and when it's most needed on this and all the songs on the album. Jerry Epstein, a well-travelled singer musician in his own right, accompanies David on this track and others using piano and concertina. The talents of Bill Shute are also used on guitar and banjo.



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MARSH MILL 2-4PM

SUNDAY 29TH AUGUST. THE HOUGHTON WEAVERS IN CONCERT.
MARINE HALL 7.30PM

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Not all tracks have musical accompaniment, David sings several tracks solo and others with additional vocals from Tom Gibney and Heather Wood. These three sing together as a cappella group Poor Old Horse. Heather is of course the surviving member of The Young Tradition that included Royston Wood and Peter Bellamy. Heather now lives in New York and was part of the organizing committee for the second festival we visited at Pinewoods in Connecticut.

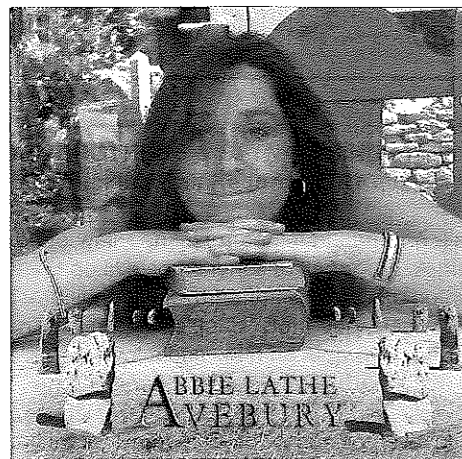
Solo singing includes 'Normandy Orchards', 'Bogies Bonny Belle', 'The Flying Cloud', and Peter Bellamy's 'Poor Fellows', from the Transports folk opera, all sung with great feeling and control. Probably my favourite track is also from the singing of Bellamy. 'We Have Fed Our Sea', penned by Rudyard Kipling, concerns the act of burial at sea over the centuries by our navies, brought home in this stark bare boned version of this poem, part of Song for the Dead.

Another favourite would have to be a song on sailing with a drunken captain; 'Cape Ann' is one of two songs by Gordon Bok covered by David. Alan Bell's 'Spring Song', 'The Glendy Berk', 'Treat Me Daughter Decent', and four or five others, ending with what may be a glance back at his roots. 'Henry VIII' a splendid good-humoured song to finish a well thought out and balanced album. David is hoping to revisit England's shore this year, look out for the man, and listen out for his voice. Website information on <http://members.aol.com/folktrad/davidjones>

Tom Perry

ABBIE LATHE - Avebury (Park Records PRKCD67)

Abbie Lathe has recently found success as part of Maddy Prior & The Girls and in the wake releases her debut album for Park Records. And what a fine recording it proves. Starting with 'Avebury Song' from the introduction you would think this a chapter from the Suzanne Vega songbook. But no, it's penned by our hero and joined by Jane Griffiths (Violin) and Martin Brunnsden (Mandolin). The lightness of being that these instruments provide lend well to the lyrical content of the song - a little bit mystical if you get my drift? I suppose quirky, maybe even hippy-ish is how some might perceive the arrangement but at least it grabs your attention from the offset.



The first track is such a contrast to 'Searching For Lambs' that you won't be prepared for the starkness of the unaccompanied vocals or oh, so subtle muted harmonies. That, my friend, is where the crux of the album lies. In not knowing what the lady is going to do next, each track is like a voyage of discovery. The quintessential Englishness is what makes the recording stand out and she even covers (rather well as it goes) 'Nothing Rhymed'. Yes, the hoary old Gilbert O'Sullivan chestnut!

48 There has been a lot of time and attention to detail spent on the

finished result and Tony Poole's production shows. He along with Abbie are names to look out for. Having said all this, the album won't be everybody's cup of tea but give it a spin and see if it grabs you the way it did me - at least it's refreshing.

Pete Fyfe

LINDISFARNE - Time Gentlemen Please (Mawson & Wareham Music MWMCDSP60)

So, there we have it ladies and gentlemen, the end of an era. But boy, what a way to go! The audience sounds like they had a great time and the band themselves were on top form. From the opening track 'No Time To Lose', featuring Billy Mitchell's powerful vocals and Rod Clements unmistakable rhythm/lead mandolin, you could just tell they were going to go out in style.



The group was always unstoppable but none more so than when playing to a packed house in their hometown. Like The Beatles were to Liverpool, Lindisfarne was to Newcastle. For those of us with a good memory or a sense of nostalgia we all fondly remember how, from the (at the time) impoverished North, the pens of Alan Hull and Mr Clements were to cut through social issues as easily as a knife cuts through butter. A bit like Alan Price did with 'The Jarrow Song', this was a band that could make a political statement without offending anybody because of the way the song was presented. Aside from the political aspects of the songs there was always the Geordie camaraderie to jolly everything along so we have 'Meet Me On The Corner', the perennial 'Fog On The Tyne' and the anthemic 'Run For Home'.

From a purely personal point of view and I know that it's been pointed out before that Dave Hull-Denholm's vocals on the classic 'Winter Song' so uncannily evokes memories of Alan that I'm sure there wasn't a dry eye in the auditorium. That's not to say this was a one horse race by any means and to temper the melancholy mood Ray Laidlaw and Ian Thompson in the engine room proved that this was a band that could seriously rock when it wanted to. I, along with numerous others will miss those great nights at the Greyhound in Croydon where I first saw the band joining in with the Tyneside Conga. So, pull up your rocking chair and pour a pint of the brown stuff in salute to one of the finest bands to grace this fair land!

Pete Fyfe

JEZ LOWE - Honesty Box (Tantobie Records TTRCD102)

I suppose in many ways Jez is a contemporary version of the old broadside balladeer. He peddles his songs and lyrics in much the same way but on a global scale. Having said that, his lyrics have long since established him for his role as the patron saint of English folk performers. Take for instance his quirky outlook on the idea of looking for John Alderson's (an established

character actor from Jez's hometown who made it to the silver screen) hand prints on the pavements of Hollywood in the song 'I Saw Hands'. A flight of fancy perhaps but one with which the listener can become fully involved, particularly when you know the background to the story. The words he writes could come from anyone (assuming you have the lyrical turn of phrase) it just happens to come from Jez.

Iconic status cannot be far away from this engaging North-Easterner and with songs such as 'A Skin Too Thin', 'Ballad Of Tasker Jack' and 'Armstrong's Army'. This CD will gain many new converts to his poignant songs. Accompanying Jez as ever are his backing band, The Bad Pennies. It might have taken some while for the members to become accepted as part of the equation but I'm pleased to report that Judy Dinning, Simon Howarth and Kate Bramley add dramatic musicality to Jez's aural landscapes and are now an integral part of the set-up. Anyone that knows me knows that I am one of Mr Lowe's staunchest advocates. For his career never (to my knowledge) to have faltered once is proof enough that this recording is required listening. Now, having confessed all - somebody, please pass me the Honesty Box!

Pete Fyfe

ERIC MADDERN (With Calum MacColl) - Full of Life (Cae Mabon Productions)

I was given this CD to review just before Christmas by someone who knew Eric Maddern as a visitor to the elemental retreat centre he has created "for healing and inspiration" in North Wales. Another CD, I thought, from a survivor of the 1970s hippy flower power movement, although the fact that Calum MacColl had contributed in no small measure to its production and musicianship gave it that little bit more "street cred". Having listened to it's 56 plus minutes I am still finding difficulty in categorising what I actually heard and it is certainly very different from the usual run of the mill CDs that come my way.

When you look at the background of Eric who was born in Australia, educated in Britain and, at 22, set off on a 2 year journey around the World that took 10 years, including 4 years as a "bush artist" in the remote Aboriginal communities of central Australia, light gradually dawns. Eric is, without doubt, one of that very rare breed, an eternal optimist. He believes in the World, he believes in its peoples, he believes in the ability to rise above all hardships, dangers and oppressions and he believes in love. A simple creed you might think but a very worthwhile one that old cynics like myself had put aside years ago.

The album is therefore, as you might expect from its title, a celebration of life and all that is good on this often abused planet of ours. The music is, at times, child like in its simplicity and yearning but, also in that vein, is somehow infectious. The opening track "When the Sun" sets the trend with its upbeat rhythm. It has a country/old timey feel about it with a very much live presence and a huge singable chorus, as do many of the songs on the CD, all penned by Eric.

"Fly, Fly" continues the child like theme with Aladdin's Carpet, Pegasus the magic horse, red dragons and even flying saucers featuring. "Watery World" a reminder of the earth's make up, "Precious as Gold", a rejoicing for the life giving soil, and "I Am A Tree" follow before "Katy the Caterpillar". The latter is quite a rocky song with a catchy chorus and "The Butterfly Ball" sounds great fun. This could be a very worthy successor to "The Birdie Song" and the actions to "The Caterpillar Crawl" can only be imagined!!!

Eric's experiences in Africa provide the background for "Umfoloji/ Full of Life", the title track, with drum beats and its recall of life in

the Umfolozi Game Reserve. "Fire Children", as with quite a few tracks, has a sampler lead in, this time of children (in a playground), and its theme is taken from a West African folk tale. In contrast a 12 bar blues, "Halloween Blues" uses the sound of howling banshees and maniacal laughter in its recreation of this pagan day in the calendar. "Midwinter" is perhaps the quietest song on the album with its Christmas theme and nice use of melodica while "So Happy" is just that, with some nice accordion to keep it bubbling along. I suppose it was inevitable that someone would write a song about the World Wide Web and here it is, "The Web", followed by "Conjugatin Love", a more "pop" sound I may say but with far too many words and too deep a meaning to ever be anything so bland.

"Summit" is one of my favourites on the CD with a singable, catchy chorus and very meaningful words, a song of hope and a rallying call to all nations. The album finishes, appropriately, on "Give Thanks" and, on behalf of Eric, I would also like to mention the excellent musicianship provided by backing musicians Calum MacColl, Steve Banks, Ray Dodds, Sheri Robinson, Bill Henderson and Cae Mabon Choir and the superb production by Calum MacColl. Many of the songs were written for and with children in mind but, above all, they are happy and hopeful, listenable and singable. Eric has discovered a secret that many of us may have once found but have now sadly lost. Copies can be obtained at £12.50 each plus £1.50 post and packing from Eric Maddern, Cae Mabon, Fachwen, Llanberis, Gwynedd, LL55 3HB.

Ian Chesterman

PATTERSON JORDAN DIPPER - Flat Earth (Wild Goose Records WGS309CD)

The English tradition is growing in status once again and with this fine trio at the forefront we have a lot to look forward to. From the opening bars of 'Rounding The Horn' featuring James Patterson's rich (sorry about the cliché) vocals and full bodied accompaniment from Ralph Jordan and John Dipper you can just tell this album is going to be a cracker. A jaunty version of 'The Game Of All Fours' follows and the modal key change of 'Adam The Poacher' will prove challenging for the more musically inclined.

If you remember 'The Manchester Rambler' by a certain quartet of the 60's/70's put aside your prejudices for here is a glorious version courtesy of John Tams and I have to say I'm totally won over. PJD have obviously spent hours in working out their arrangements and it shows as there isn't a whiff of... "Let's make life easy for ourselves". I must admit to a preference for the more traditional material such as 'One Night As I Lay On My Bed' with it's combination tones of duet and English Concertina playing counter melodies and the nice touch of a caper (surely there's a Morrisman just waiting to break out?) at the end of the song. Another song that took me (pleasantly) by surprise was the subtle arrangement of 'Hares On The Mountain' by Chris Wood - and there was I expecting the Steeleye Span version.

As I said before, there was a time when the likes of Bandoggs, Crows, Kitsyke Will and the House Band were kings of the hill and there's no reason why PJD couldn't recapture some of that magic again. If like me you've been brought up on a diet of all things Celtic why not for a change experience a slice of our own culture. Who knows, you may even enjoy it.

Pete Fyfe

OAK Country Songs and Music (MTCD327-8)

Only available from: Musical Traditions, 1 Castle Street, Stroud, Glos. GL5 2HP Tel: 01453 759475 or from the MT Records website, www.mtrecords.co.uk

'Wow' what a great idea to re-release the songs and tunes from this legendary band.

Growing up in London and first getting to folk clubs in the late 60's I really was knocked out by this band when they appeared at 'The Peelers' folk club, which ran on Saturday nights, a short distance from Liverpool Street station. With Irish parents, I had been brought up on Irish music and songs. This really was an exciting departure, 'English' dance music and song. Melodeon, fiddle and Concertina, all driven by a wonderful rhythmic tambourine. Polkas, hornpipes, jigs, you name it, they played it. And the songs, what a variety, "Lovely Banks of the Lea", "Broomfield Wager" and "Bonny Hawthorn" rubbed shoulders with "Genevieve" and "The Old Rustic Bridge". This really was English country music. The group themselves had spent a lot of time with the old traditional singers and players who had passed on the songs and their love and respect for the music was apparent for all to see.



On this double CD we have all the tracks from the 'Welcome to our Fair' LP plus a variety of live tracks recorded at 'The Hoy and Helmet, Benfleet', 'Cheltenham Folk Club' and 'The Down River Folk Club' in Walthamstow.

This music still lives on and can be heard from the various offshoots from Oak, namely 'Webbs Wonders' 'The Old Swan Band' and also with Peta Webb and Ken Hall. It has also travelled far and wide and many singers and musicians have been inspired by Oak. The release of this double CD will surely inspire many more.

If you missed 'Oak' first time round, do go out and buy this CD. You won't be sorry. The songs and tunes on here are some of the finest you will find. This is a treasure trove for singers and musicians to dip into to extend their repertoires. All the words are given for the songs. This band cared enough to find out about the source of their repertoire and see and learn from the traditional singers and musicians. Something that saddens me today is that some (and I only mean some) floor singers and performers now don't even bother to find out who wrote the song they are performing, or where it came from.

If, like me you were lucky enough to have heard Oak first time round, (and have a badly worn tattered copy of the LP) this is the icing on the cake, now you can have access to all their wonderful songs and tunes (without the background noise). Go out and buy it, you won't be sorry.

Angie Bladen

BRIAN PETERS Different Tongues (PUGCD 005) (Pugwash Music, 72 Sheffield Road, Glossop, Derbys. SK13 8QP)

Time for another of my long-time favourite performers. Brian Peters is a multi-talented musician and singer who just seems to get better and better each time I see or hear him (like on this latest CD). His choice of songs is superb, as is his presentation of them. Great attention is paid to the words and the accompaniment when used is subtle and effective whilst not distracting from the words.

Brian is a brilliant musician and the tunes on this CD certainly show that. His love of 3.2 hornpipes shows up in 'The Sailors Delight' and 'Cobblers' Hornpipe and I'm sure his waltz 'The Water's Edge' will be cropping up in many repertoires, the tune is really haunting.

Brian has long been a lover of ballads and his versions of 'The Outlandish Knight' and 'Two Sisters' are certainly memorable. His selection of songs here is varied, we have that haunting 'Her bright smith haunts me still', 'The Gallant Poacher', 'Bold Lovell', Richard Thompson's 'Waltzing's For Dreamers' to name a few, there isn't a track here I didn't enjoy.

Dave Pope, Chris Peters, Gordon Tyrrell and Jeff Davis join Brian and add some great backing music on some of the tracks.

All in all we have 10 songs and 5 sets of tunes and I really enjoyed every track. Brian has that uncanny knack of being able to take hold of a song and instantly make it his own, seamlessly. His vocals are crystal clear and his deep love of traditional music and song are there for all to see. If by any chance you haven't heard him live, then get to see him, I guarantee he'll have you 'dancing to his tune' by the end of the evening.

Congratulations to Brian Bedford who did an excellent job recording this CD.

Buy 'Different Tongues', listen and enjoy it, then look out for Brian's others, they are all just as good. I'm looking forward to the next one already.

Angie Bladen

PETE SEEGER - Seeds: The Songs of Pete Seeger, Volume 3 (Appleseed APR CD 1072)

What can you say about Pete Seeger that hasn't been said thousands of times before? The legend, now in his mid eighties, lives on and is determined not to go meekly towards that dark night. Seeds is a double CD of new recordings of Seeger material by Pete and friends and admirers he has profoundly influenced, such as Tom Paxton, Natalie Merchant and Janis Ian. It's the final piece of the jigsaw trilogy that began in 1998 with Where Have All The Flowers Gone?, succeeded three years later by If I Had A Song.

The first disc is described as "Pete and Friends" (including family members) and contains 14 recordings of songs he's written, adapted or adopted. What illustrious company he keeps - Steve Earle, Billy Bragg, Ani Di Franco, Arlo Guthrie and Tom Pacheco to name but a few. Seeger may have lost some of the vocal power and sustainability that marked him out in his prime. But he's lost none of the passion, commitment and feeling for his music and this comes across in abundance. This is epitomised most on a reworking of 'Bring Them Home (If You Love Your Uncle Sam)'. Originally recorded as a protest song against the Vietnam war, it is regrettably apposite in the current climate of the American and British war against Iraq. You would have thought that Yip Harburg's 'Over the rainbow' had been done to death by now. Harburg was one of Seeger's contemporaries to

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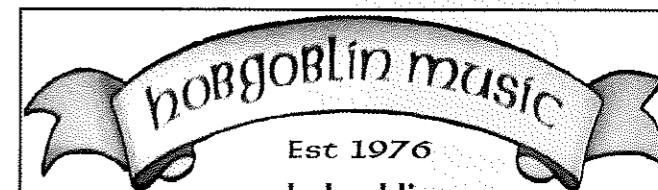
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suffer blacklisting by the movie industry during the McCarthy era but Seeger can always find a new and original dimension to most songs - this one is no different.

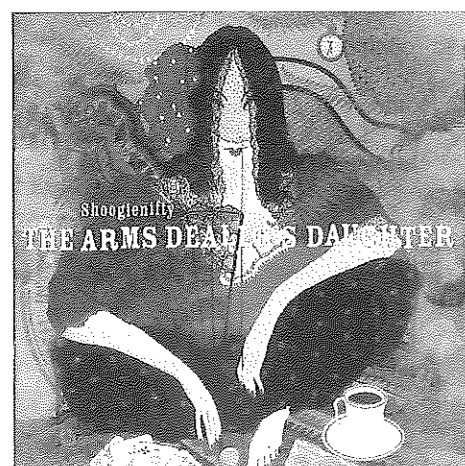
The second CD is where the array of friends come in to their own. Dick Gaughan reinterprets 'The Bells of Rhymney', written at a time when Rhymney was at the heart of the South Wales Coalfield, Natalie Merchant provides a stirring rendition of 'Which Side Are You On', and Seeger's Weavers compatriot, Ronnie Gilbert, teams up again with folk diva, Holly Near on 'Precious Friend'.

They say you can judge a man by the company he keeps. The company Pete Seeger keeps is a testimony to the seeds he sowed, which led to the 1960s folk revival in America and beyond, a revival that has been sustained by those that Seeger inspired to play and listen to folk music. Pete Seeger towers deservedly on his own folk pedestal, which should be preserved for posterity as an inspiration to us all. **Lewis Jones**

SHOOGLENIFTY - The Arms Dealer's Daughter (Shoogle Records; Shoogle 03 001)

The Kings of Quirk return with a slightly modified line-up but I'm pleased to say that none of their exuberance has been tempered. Shooglenifty are one of those rare bands to utilise the attacking tonal quality of mandolin as a lead instrument and this always gets a thumbs up as far as I'm concerned.

On an album that is truly inspired, particularly the title track where the modal change from major to minor this proves a masterstroke for the taste brigade. For a shock element there's even the grunge electric guitar and frailed banjo that would have lovers of Duelling Banjos coughing on their cheroots. At times it sounds like it shouldn't work but work it does.

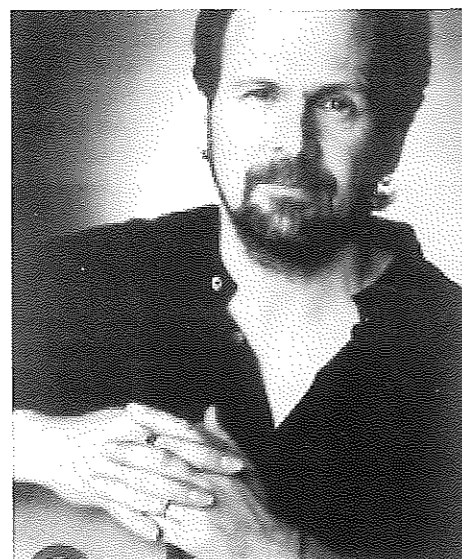


The whole album sounds like one glorious soundtrack to a James Bond movie as it carves its way through various cultural exchanges. There's a certain roughness that comes across in their performance although technically (particularly Luke Plumb's triplet perfect mandolin) speaking it shows the band have worked hard in achieving this raw state of recording. The Shoogs have proved time and again that their musical virtuosity and tune writing can get under the skin of even the most hardened non-dancers. A rare gift indeed! **Pete Fyfe**

MARTIN SIMPSON - Righteousness And Humidity (Topic Records TSCD540)

There's some that will tell you success is a guaranteed way to lose your following in the Folk world where tradition and the common man is everything. So, it would be easy to take the view that releasing an American flavoured record after being

crowned BBC Folk Instrumentalist of 2003 is a perverse way of Martin Simpson avoiding capitalising on his traditional Folk award. However, that would be the wrong way to read 'Righteousness And Humidity', as the theme originates from Martin's experience of residence in the US. It may come as a stylistic shock to those expecting an album of English traditional material. Nevertheless, Martin provides a record embellished with his trademark guitar excellence in celebration of a variety of American musical styles.



Following 'John Hardy', the classic blues song opener, comes 'Horn Island' which has Martin playing all manner of stringed instruments with some sympathetic bass work from Rick Kemp. In many ways it typifies Martin's understanding of music that the latter is Martin's own composition. Yet, it sits alongside a well-worn standard as if they grew up together. In amongst his compositions, he borrows banjo tunes, blues classics like Blind Willie Johnson's 'I Can't Keep From Crying', songs from lesser-known pals like Gallivan Burwell of New Orleans, from whom he borrows 'The Devil's Partiality'. It all goes to show that Martin is an extremely well read musician with understanding as well as great technique in guitar playing and composing. This record isn't Martin turning his back on Folk; he's turning to show us another facet of an increasingly fascinating artist. Broaden your mind, too. **Steve Henderson**

EMILY SLADE - Fretless (Rustic Thorn Records RUSTCD05)

Emily Slade has caught the ear of a number of our beloved Folk elders. Show Of Hands' multi-instrumentalist and all round good egg, Phil Beer, quickly offered her a role in The Phil Beer Band. Last year, Ashley Hutchings found a place for her in his charming celebration of the Cecil Sharp centenary. Now, her promising first album has been followed by Fretless, something of a more stripped down affair compared to its predecessor.

When you hear her the delightful acappella on 'Wandering Shepard', it's clear why the instrumentation is slimmed down, as her surprisingly deep vocal is a delight. Later, on the title track, there is chance to admire her skilful guitar work and, as with her first record, she knows how to pick a song, making wise selections like Clive Gregson's 'Blue Rose'. Though, like the first record, there is one selection that frustrates me. I've no idea why she has chosen 'I Don't Like Mondays' and given it a gentle treatment without a hint of irony. It is, after all, a song written by Bob Geldorf after hearing the news of a student returning to college to kill some of her colleagues. Here, the meaning seems lost. In amongst this, her own compositions

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show promise but don't quite catch it right and, sometimes, remind me of songs on the first record. Indeed, well played, presented and packaged though it may be, the general feeling that I get from this record is that it lacks a distinctive feel. There is no doubt that Emily has bags of talent but I just feel that we haven't quite seen the best of her, yet. Next time, maybe.

Steve Henderson

SOLAS - Another Day (Shanachie Records 78056)

OK, so I've got one thing to get off my chest straight away. When are record companies going to wake up to the fact that to stereotype your artist with a label on the CD box that proclaims the band are 'Irish' for the sake of it does them no favours (well, maybe in some quarters). I know that Solas wear that particular badge with pride because it is part of their make-up - but only part. Better by far to leave it unlabeled allowing the listener to decide himself or herself what kind of music it is.

In many circles it is acknowledged that Seamus Egan is without doubt one of the finest multi-instrumentalists of his (or any other) generation showcasing flute, banjo and bodhran amongst his arsenal and he is also a fine producer of acoustic infused music. The maturity in his work is astonishing and his grasp of how to best represent a song whether traditional or contemporary should always be roundly applauded. Adding touches of soft rock on the track 'Scarecrow's Dream' he utilises the beautiful vocals of Deirdre Scanlon with understated coolness on a bed of gently inter-woven electric guitar riffs, whilst colleagues Winifred Horan (fiddles), Mick McAuley (accordion) and Eamon McElholm (guitar) enrich the audio palate. On the other hand, if you're looking for a tear-it-up set of reels look no further than 'Bird In The Tree' - blinding stuff! If the traditionalists out there think this album is too slick they're missing the point. This is a well-groomed release proving that folk music does indeed have relevance in the twenty-first century.

Pete Fyfe

HEIDI TALBOT - Heidi Talbot (Own Label HT001)

Well, I must admit to being left slightly open-mouthed from the start of this recording. It's just that from within the ranks of Cherish The Ladies you aren't expecting to hear their lead vocalist burst into a jazzy/bossa nova tinged 'Summerfly'. But then again, variety is the spice of life and Heidi stretches her considerable musical muscle to include standards such as 'Hard Times' and 'Raglan Road', alongside Beverley Craven's gorgeous 'Promise



Me' where the violin solo turns the song into her own. On another cover, Sam Brown's dynamically challenging 'Stop', Heidi proves she can sing the blues. I know I shouldn't say it really because it probably goes against a musician's integrity but when you cover another established artists material this well it makes the listener feel good with a warm glow of recognition. Unfortunately, from a

personal point of view I found myself drifting on some of numbers such as Pete Glenister's 'Invisible' and Phil Coulter's 'Scorn Not His Simplicity'.

Maybe I'm being a little harsh and maybe it will take a couple of extra plays before the numbers settle in. I hope so because this album is a corker not only for the singing which at times is exceptional but also because the instrumental backing is subtly controlled by Eamonn O'Rourke who could become the next Declan Sinnott. Without (hopefully) sounding disrespectful to Heidi, she'll be compared to the likes of Mary Black and Dolores Keane and the kind of exposure they had working with De Dannan certainly didn't do them any harm. I'm sure by now she's firmly settled in within the august ranks of Cherish The Ladies but at least this album shows her virtuosity - a class act!

Pete Fyfe

TANNAHILL WEAVERS - Arnish Light (Green Linnet Records GLCD1226)

The reassuring thing about reviewing an album by the Tannahills is that it's much like welcoming a brother back to the fold. The folk world has over the years produced some fine Scottish bands including The Battlefield Band and Wolfstone but for me it's always The Tannahills who have stuck to their guns and not veered down the commercial road.

For those of us that have followed their career from the start we have seen them rip it up with full-blown war pipes leading the way but now they have taken the role of 'elder statesmen' they seem very comfortable in that position. Although the pipes still play an integral part in the band's make-up it is often used as a colour-wash behind the vocals as on a re-visit to 'Cam Ye By Athol' which was originally performed on their debut album many years ago.

The album itself may no longer be innovative but I suppose it's a fact that they no longer have to prove themselves either as quality comes with maturity. Roy Gullane (guitar), Phil Smillie (flutes), Les Wilson (bouzouki) and John Martin (fiddle) remain the nucleus whilst new-ish member Colin Melville adds that splash of colour with his pipes. OK, so the general mood might not be in your face but what the band lack in attack they more than make up for with panache and style and it's nice to see that Roy has lost none of his wit when writing the sleeve notes. The album is available from Proper Music Distribution.

Pete Fyfe

JOSEPH (Joe) TOPPING - Love, Loss & Alcohol (Own Label - JT0P1)

For those of you who have followed the fortunes of the revitalised and expanded Tom Topping Band in the last few years, you will have seen the next generation of talented folk musicians begin to emerge. One of that number is Tom's son, Joe. Joe showed us glimpses of his talent with the occasional song with his dad's band but his main role has been playing a supporting but integral role on guitar. However, a particular glimpse that still sticks out as an abiding and cherished memory for me is Joe's lead on an acapella version of 'I'll rise', a stunning performance of a Maya Angelou poem put to music by Ben Harper. In that performance alone there was more than a hint that we were witnessing something special and unique.

So it's no surprise that Joe is beginning a spreading wings journey on his flight path as a solo performer. His immense vocal talent is matched by a songwriting ability that more mature artists can only sit back and envy. Love, Loss & Alcohol is Joe's first collection of songs on CD. In his live performances he intersperses a few covers with his original material but all the

songs on this album are home grown.

It's a mellow, but never bland or pedestrian, perceptive collection of songs, with Topping demonstrating his instrumental prowess on guitars and harmonica. New generation Topping Band members, Laura Jones on vocals, and Andrew Jones on stringed instruments and piano, more than ably support him; James Foggo complements well on drums and Semay Wu contributes with great sensitivity on cello.

As the title of the CD suggests, there is a theme running through this album and the three subjects described are inevitably inextricably entwined and interdependent. The opening track 'Two Bottles of Red' reminded me of a mid 1970s band called Racing Cars ('They shoot horses don't they') whose lead singer knew a thing or two about delivering powerful sensitive ballads. All the songs are worth a listen with the first three tracks flowing seamlessly together to grab your attention and set the mood for the album. My favourite track is probably 'I'd die trying', in which diving into danger because of mad foolish love triumphs over common sense (if there ever was such a thing!).

There can be no greater acclaim for the quality of a songwriter than to have your songs recorded by established performers. John Wright on his latest 'Song Dance' CD has already picked up 'The Flame Danced Flamenco'. What's more, so impressed is Wright with this emerging artist, than what does he go and do but sign up him to his band for a tour of the UK and Denmark during 2004. You have to suspect that before long many others will endorse Wright's perception of Joe's song writing talent and musicianship.

Joe was due to record his first studio album in February and with a strong selection of material it will build on the strengths of his debut CD. He will juxtapose a solo career and his work with John Wright, but there's no doubt his already burgeoning reputation will raise his status to a major attraction in folk clubs and festivals across the UK and beyond. We have not yet seen the best of Joe Topping. As rough diamonds go there aren't a lot of rough edges to smooth off and come the BBC Radio 2 folk awards for 2005 - or the unlikely event of a Folk Idol 2004 competition - Joe Topping should be picking up the accolades.

Lewis Jones

EFDSS CD "Keep Dancing"

When I was asked to review this CD, I looked at the cover and thought "I know what's coming". Now, your reaction might not be mine, but having listened to it, there were, shall we say, no surprises.

The cover is outdated; photographs are used and everyone is earnestly enjoying themselves. It looks like the type of book I would have used in my old library job to answer children's homework questions.

The introduction to the accompanying booklet is formal and sounds like Education with a capital E. I know it was written by the EFDSS education manager, but does the language have to be so "official"? Or perhaps the thinking is that no one except teachers will be interested. Words such as resource, project, social activity - these do not "sell" the CD, to me, at any rate.

The rest of the booklet contains clear, concise instructions for 20 dances, graded into three levels of complexity, plus maypole. Perhaps a glossary would have been helpful for those unfamiliar with terms such as cast, square set, longways etc.

Now for the music. Well all the tunes are easy to dance to, and in some cases have been used for a particular dance for aeons:

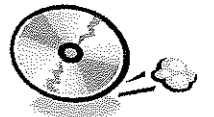
but some arrangements put me in mind of Jimmy Shand. Now he is excellent in his own way, but this CD is, according to the blurb, "an up to date music resource". One band cites a full drum kit in their range of instruments. When I listened to their tracks, my reaction was "You're telling me"! Of course some bands appealed to me more than others. I particularly liked Jump the Vortex on tracks 6 - playing for the dance 'Moonstruck', with its own tune followed by Bill Bailey: and track 14 playing 'Penny on the Water'.

One thing I noticed was the repetition of the idea of beginners and experienced dancers. They are such wide labels. I don't understand this preoccupation; unless of course you want to "improve" people. I compared this CD with another from a band I had danced to recently. The EFDSS one may appeal more when used in a live setting and indeed it was originally intended as a rehearsal aid for "a spectacular dance event". In the cold light of my sitting room, in the words of my 15 year old daughter "It doesn't make me want to jump up and dance". My souvenir CD on the other hand earned the compliment "It rocks" and its presentation, language, humour and musical arrangements catch and maintain interest.

If I was looking for a CD to use in extra-curricular activities, as I have done in the past, this would be a good choice (see I can use education speak as well as the next woman). It's down to earth, efficient and no nonsense, and most importantly would get people dancing. It just lacks imagination for me, that's all.

Rachel Calderbank

CD REISSUES REVIEWS



THE ALBION BAND - 'Rise Up Like The Sun' (Fledgling Records FLED3040)

If I had to list 'albums that changed my life', this fella would be in my Top 5. Imagine. I'm busy booking all sorts of punk rock acts and generally annoying the public of Leeds with various wild concerts. Folk music is something that is for others but then 'Rise Up Like The Sun' falls through the door and, to my great surprise, I like it. So, off I go and book The Albion Band. It is a classic line up with Ashley Hutchings being aided and abetted by, among others, John Tams on vocals, Dave Mattacks, Simon Nicol, Rick Sanders and Graeme Taylor on guitar (who gets the undivided attention of a young Andy Kershaw at my live show - he should have been doing his stewarding job for me - shame on him) and a chorus line which includes Richard and Linda Thompson, Kate McGarrigle, Julie Covington, Martin Carthy, etc. in a veritable who's who of Folk.

Quite ridiculously, this record has been generally unavailable for many years with Kershaw having to go on bended knee to Ashley to get hold of a copy to play on his BBC programme. There are a few moments which sound rather dated such as the swirling synthesisers on 'Afro Blue' but it's hats off to Folk classics like 'Poor Old Horse', 'Ragged Heroes', Richard Thompson's 'Time To Ring Some Changes' and 'Lay Me Low' - any one of which is worth the price of the CD. A big salute is also due to David Suff at Fledgling Records who has not only brought this record back to the shops but also organised an extra four tracks that didn't appear on the original album. C'mon, off your butt and get a copy now.

Steve Henderson

NEWSREEL



BRINGING MORE MUSIC TO LANCASTER

We are both lovers of folk and acoustic music...but living in the Lancaster and Morecambe area, find we regularly have to travel substantial distances to gigs.

There is much controversy in Lancaster and Morecambe at the moment over the sharp reduction in council funding for music events in the area...including a dramatic drop in funding for festival projects, and there has been a sharp drop in acoustic and folk events at The Platform, our only local, council run venue. Mismanagement locally hasn't helped either but, rather than just moaning about it, we decided to get up and try and DO something, as music lovers, and hope the community will support us.

Initially we have booked a couple of our own favourite artists for concerts in Lancaster, and if the response is good (which we seriously hope it'll be) we hope to organize more in the future. As subscribers to your magazine, we were hoping you could do a small piece for us to help us along the way!

Our first show is on Friday 26th March and features Martyn Joseph, (see more information about Martyn in this edition of FNW - Ed) in our opinion one of the finest singer/songwriters on the acoustic music scene and an inspiring performer. He isn't really very well known on the folk circuit, as he has a fairly lengthy history in more mainstream music but he's worked a lot recently with Steve Knightley and Phil Beer and done some shows with them. He has gone down fantastically with their audiences and at the other folk festivals he's played recently. I've attached the biography I wrote recently that's on his website if you'd like a bit more information. The gig will be held at Lancaster University in the Chaplaincy Centre (finding venues has been another fun part of the process!) at 8pm and tickets are £12 and £10 concessions.

The second show is on Saturday 3rd April and features Show of Hands - THE best acoustic music duo around! Now I know Steve and Phil need no introduction here so I won't say any more. Although they've played Kendal Brewery Arts recently, they've never played in Lancaster and Morecambe, so we hope the support will be good. This gig will be part of their "Country Life - On The Level" tour, with a very up-close and personal style, and will be held at the Gregson Arts Centre in Lancaster, starting at 8pm. Again, tickets are £12 and £10 concessions. For both concerts, we are doing the ticketing ourselves, so anyone interested needs to telephone us on 01524 414043 or email at imageacoustic@tiscali.co.uk

My other interest is music photography. There are photos, of a huge range of artists I've seen, on my website at www.imageacoustic.com

We hope we can bring more good music to Lancaster and Morecambe. Best Wishes.

Martin and Nikki Woodhead

NORTHERN FOLK PRESERVATION

A unique project to preserve some of the region's rarest folk music manuscripts, songs and recordings for generations to

come, has hit an unexpected snag. Hundreds of local traditional songs and compositions are set to be made available on the world wide web from next year, but the organisers of the project are finding it hard to trace the original performers of several 'mystery' recordings that they have.

Almost 4,000 traditional songs and compositions, some written as early as the 1690s, have already been digitised by The Folk Archive Resource North East (FARNE) project. But the project has come across more sound recordings, which they are unable to use until the original northern performers, or their descendants, can be traced. Gateshead Council, The Sage Gateshead, and the University of Newcastle upon Tyne are spearheading this unique project.

As well as music manuscripts, classic sound recordings are being transferred from reel-to-reel tape to digital formats, such as MP3, and will be available from the FARNE web site early next year, for future generations to come to listen and enjoy.

But, before the site can be launched, the organisers want to trace a number of performers or their families, in order to get permission to use the recordings - and hopefully find out more about the artists. The performers, or the families of performers, that the project needs to contact are;

Jimmy White - Elsdon shepherd; Tommy Breckons - a Northumbrian smallpipes player, from Bellingham; Jack Armstrong - piper to the Duke of Northumberland and leader of the 'Barnstormers'; Bob Clark - played drums with the Northumbrian Minstrels c.1940; Peggy Clark - played piano with the Northumbrian Minstrels c.1940; Ernie Cairns - singer, Riding Mill; Billy Conroy - whistle player, Ashington; Jimmy Pallister - fiddle player, from Cambo; Angus Russell - singer; Archie Bartram - fiddle player; George 'Jock' Purdon - composer of 'Farewell to Cotia'; Thomas Johnstone - composer of 'The Sour milk cart'; Gordon Cutty - concertina player; Arthur Marshall - melodeon player, Loftus swords; and Pipe Major James Robertson - composer of 'Farewell to the Creeks'.

Anyone who wants to help identify the 'mystery' Northern folk performers can contact Rachel Peacock, FARNE Project Officer at Gateshead Council's Central Library on 0191 477 3478, or e-mail rachelpeacock@gateshead.gov.uk

The project also has two websites being developed at www.folknortheast.com and www.farneblog.com Recordings for the project have come from folk-enthusiasts, musicians and even local people who have simply found old recordings in their homes.

Contributions have also been made to the FARNE collection by a number of museums, libraries and archives in the region, including the Beamish Open Air Museum and the Chantry Bagpipe Museum in Morpeth. Funding for the Internet archive has come from the Government's New Opportunities Fund groundbreaking £50 million UK-wide digitisation programme. This is designed to enable the learning materials and resources currently contained in galleries, libraries, museums and other centres of excellence, to be directly accessible to homes and communities via the Internet. The fund is the biggest in the National Lottery good cause distributors. Further information from Ian Clarkin, Communications, Gateshead Council, on 0191 433 2071, or e-mail ianclarkin@gateshead.gov.uk

MARTYN JOSEPH

Martyn Joseph is unique...he writes music that inspires, challenges, encourages and comforts people...quite a feat for one man and an acoustic guitar! A live concert takes you through

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email: info@safra.org.uk

web: www.safra.org.uk

Tickets (Before June 1st)

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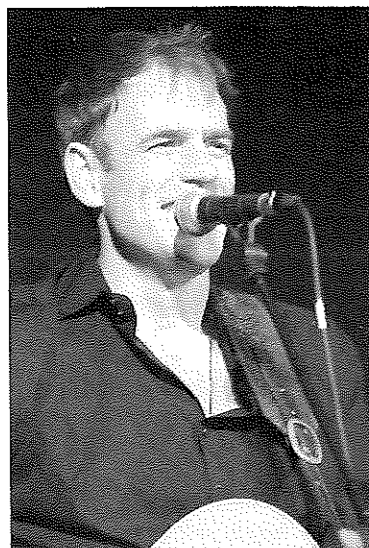
Check our website: www.northwichfolk.co.uk

including what's going on at Northwich Folk Club in 2004.

all these emotions and leaves you walking away wanting to make a positive difference to the world in which you live. So, how did it all begin? Somewhere in Cardiff in 1960....!

You would imagine, from a man with such conviction, that as a child he was striving towards a career in music from the very start...you'd be wrong! Although he had guitar lessons at an early age, he failed his Music O level rather miserably (his words!) and his first ambition was to be a professional golfer...but as you will have gathered, the fairway's loss was our gain...and in his early twenties he decided to concentrate on music and songwriting. He'd been writing songs since the age of ten, so he had already been developing his craft for some years.

He built up a committed and loyal following through his live shows, and in 1989 released a self-financed live album "An Aching and a Longing" which sold around 30,000 copies...quite a mind boggling figure as most of the sales were direct to audiences straight after shows. Such is the profound effect on his audiences! Sony Music saw the great potential here, and signed Martyn in 1992, leading to the album "Being There". The production on the album was certainly that of a major record company, but the content of the songs was pure Martyn Joseph....he wrote of redundant mineworkers, the prostitute struggling to feed her children and the Welsh guards alone during the Gulf War. He followed this with his self titled album in 1995, and although he tickled the Top 40 a couple of times during this period, he never had the commercial breakthrough which Sony was hoping for insisting he could never write that formulaic No. 1 'Love you baby' track while preserving some kind of artistic integrity.



His next two albums "Full Colour Black and White" and "Tangled Souls", in 1996 and 1998 respectively, gained much critical acclaim and brought him more high profile support slots with artists such as Joan Armatrading, Mike and the Mechanics and Runrig...all of which gave him exposure to a wider audience. Also significant, was the loyalty of these new listeners....once seen and heard, Martyn certainly isn't easily forgotten, nor are the issues he makes you think about, which is what makes him stand out from other singer/songwriters.

In 1999 he turned full circle and set up his own record label, Pipe Records, releasing "Far From Silent", an emotionally charged narrative of our modern world, dealing with issues as diverse as the plight of refugees in Kosovo to society's ridiculous obsession with celebrity. He is a man who works on the same level as those who love his music, and takes a great deal of effort to listen to their thoughts..... and it's listening to them that

encouraged him to release a "Best of" compilation in 2000 (Thunder and Rainbows) and a two part "Live" set in 2001/2....a great place to start if you're new to the music.

2003 saw the release of his long-awaited new studio album, uniquely titled "Whoever It Was That Brought Me Here Will Have To Take Me Home" which has been hailed as probably his finest offering to date Musically and lyrically, it's intimate and unpretentious; moving and surprising; free of fluff and clichés. So what's next? In our volatile world, Martyn will continue to give a voice to those who many in the media would like not to be heard. He has travelled to Brazil with Christian Aid to find out about the Landless Workers Movement, and raised money, but most importantly awareness for their plight. He is becoming more popular in both Canada and America, where his strong spiritual and social message is particularly well received. He has collaborated with Tom Robinson and Steve Knightly (Show of Hands) in the Faith Folk and Anarchy project...I could go on. I have no doubt that his creativity will go from strength to strength, and as he says himself about the music "If you keep showing up...so will I!"

FOLK FORUM

Folk Forum is a distributed and moderated email-based discussion forum for the Folk Music Community. It is run and administered by dolbyco.consultancy ltd as a service. There is no charge to join the forum and you can leave it at any time. By joining Folk Forum you can network with others in the field of 'Folk Music', seek advice on a specific problem, or simply offer an opinion or response to the discussion threads.

It isn't there for 'the art in putting people down' (Pete Betts - 'The Critic'©) but exists for positive and constructive support and feedback. We will not routinely publish full names and e-mail addresses in postings unless you wish to include them in the body of your message posting, in which case you may expect to receive direct responses.

To join the list please send an e-mail with 'Register with Folk Forum' in the subject box to folkforum@ukforum.com Rules for the Forum can be accessed via the Main Folk Forum Website www.folkforum.ukforum.com/Rules.htm

ROY HARRIS AT 70 - A SECOND MESSAGE

Last year, I sent out a message announcing my plan for a year long 'birthday tour' to mark my 70th birthday. The dates were to run for twelve months until my 71st birthday on 15th June 2004. I'm happy to say the results have been good and I've had grand receptions and happy times visiting familiar places, and some new ones too.

The first part of the tour is over and now 2004 comes into view. I have the gigs listed below plus a few still to be confirmed, but I would like to add some more. Dates in the North West and nearby areas include : March 7 - Bothy folk club, Southport; March 20 'Spring Sing' Ripponden, Yorks; April 9 to 12 - Maritime Festival, Lancaster. Others April/May/June are to be confirmed. If your club or festival could find space for me in the appropriate timescale please get in touch. Whether I've been to your place before or not, I'll be glad to hear from you.

This WILL be my last go-around the scene. After this it's local area clubs only though I'm still willing to go anywhere nationally or abroad for festivals. Hoping to hear from you. Thanks in advance.

Roy Harris, tel:02920 657311.
Email: Reharris@ntlworld.com

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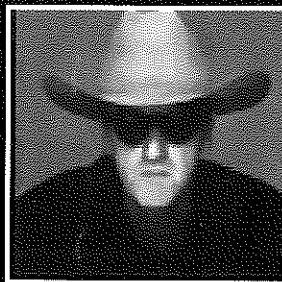
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