

# FOLK NORTHWEST

AUTUMN 2003 (SEPT, OCT & NOV) £1.50



THE RIDGERIDERS

## IN THIS ISSUE

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

[www.folknorthwest.co.uk](http://www.folknorthwest.co.uk)

# Kevin Dempsey & Joe Broughton

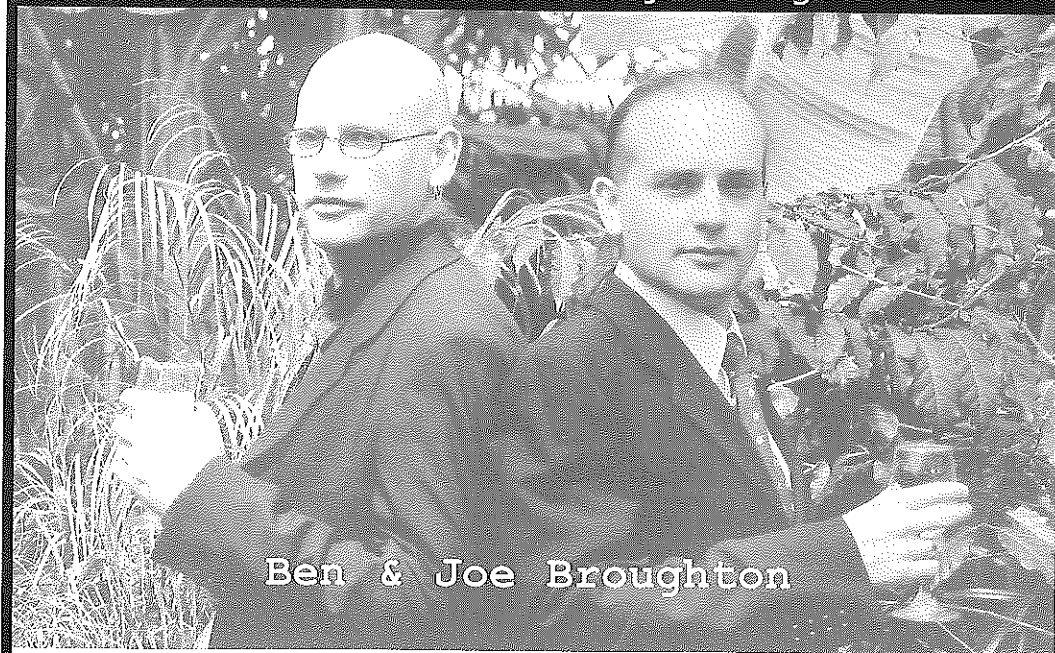
**Kevin Dempsey**  
(Whippersnapper)  
**& Joe Broughton**  
(Albion Band)  
on tour with their  
second album  
**FREEHAND**

*"Music of great impact and beauty."*  
Marcello de Dominicis

*"... all you bands out there who think you can  
'jazz-up' folk music, hear this and weep!"*  
Flos Headford, Shreds & Patches

*"... immaculately played, with feeling ..."*  
Ian Burgess, The Ledge

23 & 24 Aug Truro Summer Festival / 25 Aug The Bell, Bath / 12 Sept Brinklow Folk Club / 20 Sept Otley Theatre, Chatham / 11 Oct Ashcroft Arts Centre, Fareham / 18 Oct Spilsby Theatre, Lincs / 01 Nov Acoustic Routes, Cambridge / 02 Nov Marrs Bar, Worcester / 12 Nov Ride a Cock Horse Folk Club, Banbury / 14 Nov Fishponds, Matlock Bath / 25 Nov Bonington Theatre, Nottingham / 07 Dec Shenanigans, Bournemouth / 12 Jan Ruthin Acoustic Music Club, Llanfair DC / 16 Jan Tower Arts, Winchester / 13 Feb The Floor, St Michaels Village Hall



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"The Broughtons... kick ass in a splendid style." Folk Roots

"a fresh and ingenious take on traditional music and well crafted original songs." Rock 'n' Reel

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Llangollen  
  
20 Sept  
Otley Festival  
  
24 Sept  
The Clarence  
Blackpool  
  
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09 Jan  
Friday 13<sup>th</sup> Club  
Harrogate  
  
15 Feb  
The Sun  
Hitchin, Herts  
  
19 Feb  
The Cutty Wren  
Cleveland

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For just £8.00 per year you will receive four issues of the magazine. To subscribe please send your cheque (payable to N.W.F.F.C.)

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N.B. All subscribers automatically become Associate Members of the North West Federation of Folk Clubs. This does not, however, confer voting rights at Federation meetings.

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Autumn 2003

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Who do I send information to ?



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John Owen, 2 Redford Close, Greasby, Wirral, CH49 2QQ  
Tel 0151 678 9902  
e mail: JOHNOWENBTACKS@aol.com

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

Ken Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs  
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e.mail: four.fools@virgin.net

**Advertising, subscriptions, club membership enquiries to**

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

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

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

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



### FEDERATION OFFICERS

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Federation Sec	John Owen, 2 Redford Close, Greasby Wirral, CH49 2QQ Tel 0151 678 9902 e mail: JOHNOWENBTACKS@aol.com
Club Dates	John Owen, 2 Redford Close, Greasby Wirral, CH49 2QQ Tel 0151 678 9902 e mail: JOHNOWENBTACKS@aol.com
Webmaster	Mark Dowding E.mail: webmaster@folknorthwest.co.uk

I am pleased to hear that Ali O'Brien's 'Sounds of Folk' on BBC GMR is going well and is to continue. Proof of this is that she can now be contacted by e.mail at ali.obrien@bbc.co.uk. I also learn from Rob Dunford (who does an excellent job of keeping up to date with the ever changing timetables for folk music on the radio) that Robbie Shepherd of BBC Radio Scotland says that he is getting increased response from listeners in the North of England. Hopefully the listings in the magazine have contributed to that increase.

I am not so pleased to learn from our treasurer that some clubs despite repeated reminders have not paid for the magazines they have sold or their membership. Reluctantly we have removed them from the diary dates in this issue.

I have had some feedback on the Spotlight on The Parting Glass in the last issue. We have normally done Spotlights on venues rather than artistes. Encouraged by a few kind words this issue has a Spotlight on Roy Wilcock and Bridget Guest. It would be nice to be able to do both a club and a local artiste in each issue. To make that possible we need more of you to take the trouble to record your thoughts and observations and send them in.

I am looking forward to going to Saltburn Folk Festival and will be able to do so with a clear conscience as the magazine is going to the printers early despite being up to 56 pages. A word of thanks to all concerned for all the hard work and adherence to deadlines.

A special thank you to Graham Dixon for keeping us fully informed of progress on the PEL legislation which has now become The Licensing Act 2003. You will see the response to the e-petition presented to Number 10 by Graham and Bernadette Dixon on Page 36 and what seems to be a clearer explanation of the new law. The concession on unamplified music and small venues seems to be the reward for all the hard work put in to explain how folk music operates. The main problem remains a matter of interpretation and understanding of the rules by publicans.

Finally if you are in Chorley on Saturday 6th September look out for the buskers.

**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**  
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kath.holden@btinternet.com

## CHAIRMAN'S JOTTINGS



After writing not that long ago about where we might find the next generation of musicians to carry the tradition forward, I have been delighted to watch the rapid progress of a duo calling themselves, 'Across the Moss'.

They are Roisin Boadle who is 15 years old and 14 year old Calum Robinson, both from Lytham St. Annes. Both have been interested in music, Calum in traditional and Roisin in Irish traditional for a number of years and they met through the Folk Arts group for the North West, Folkus, at their workshops.

Calum plays accordion and fiddle with Roisin favouring whistle and bodhran and during breaks in their respective classes they started playing together, such was the speed with which they gelled they found themselves being invited to play short spots at clubs and festivals.

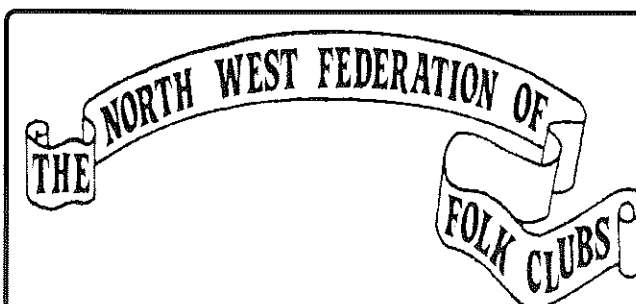
This has heightened their enthusiasm and will to learn and take the music on further. They have an on stage chemistry that would shame many more seasoned performers, but only dedication will keep them on an upward spiral.

I just hope their enthusiasm rubs off on other youngsters with aspirations to make music, for that way the traditions future will be assured.

Finally, congratulations to Federation officers Kath & Paul Holden on the birth of their third grandchild, a first granddaughter, our best wishes to you both.

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'

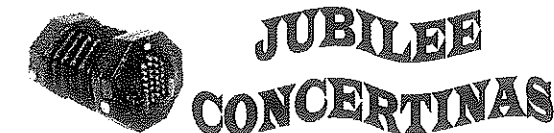
## Experienced Acoustic Guitarist Singer / Songwriter

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Acoustic / Folk band / duo's / Trio's etc.  
To perform original material + covers  
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Tel Kim Seymour  
01931 714057 eve  
01931 714999 day

## Fylde & District Pipers Club

Would be interested to hear from  
an Electronic Percussionist or  
other Instruments with a view to  
forming an instrumental  
Folk Group or similar.

Ring COLIN on (01253) 726 942



### Slow and Steady Band Sessions

Saturday 6th September	2pm to 5pm
Saturday 4th October	2pm to 5pm
Saturday 1st November	2pm to 5pm
Saturday 6th December	2pm to 5pm

All types of Instruments welcome.

### Concertina Workshops

Saturday 13th September	2pm to 5pm
Saturday 11th October	2pm to 5pm
Saturday 8th November	2pm to 5pm
Saturday 13th December	2pm to 5pm

English, Anglo & Duet Concertina  
players are welcome.

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

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

**FOLKUS**  
The Folk Arts Network of the North West





**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 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**

BBC GMR 95.1 (104.6 Saddleworth)  
SOUNDS OF FOLK presented by ALI O'BRIEN  
Tuesday 7.00-8.00pm E MAIL: ali.obrien@bbc.co.uk

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 9.00-10.00pm  
IAIN ANDERSON (variable folk content)  
Tuesday 7.15-9.05pm  
CELTIC CONNECTIONS presented by MARY ANN KENNEDY  
Thursday 7.15-9.05pm  
TRAVELLING FOLK presented by ARCHIE FISHER  
Saturday 7.05-8.30pm  
TAKE THE FLOOR presented by ROBBIE SHEPHERD  
Saturday 10.05-12 midnight (extended repeat of Friday)  
TRAVELLING FOLK presented by ARCHIE FISHER  
Sunday 1.00-3.00pm (FM only after 2.00pm)  
THE REEL BLEND presented by ROBBIE SHEPHERD  
Sunday 5.05-7.05pm (repeat of Tuesday)  
CELTIC CONNECTIONS presented by MARY ANN KENNEDY  
Sunday 9.00-10.00pm  
PIPELINE presented by 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 colum.sands@bbc.co.uk

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

Saturday 9.00-10.00pm  
CEILDH HOUSE presented by KIERAN HANRAHAN  
Saturday 10.15-11.00pm (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  
MORA DIBH. Broadcasts on ASTRA satellite Channel 22  
10.00am-12.00pm Saturday and Sunday mornings  
Details from www.nag.ie

**RADIO TIMES LISTINGS**

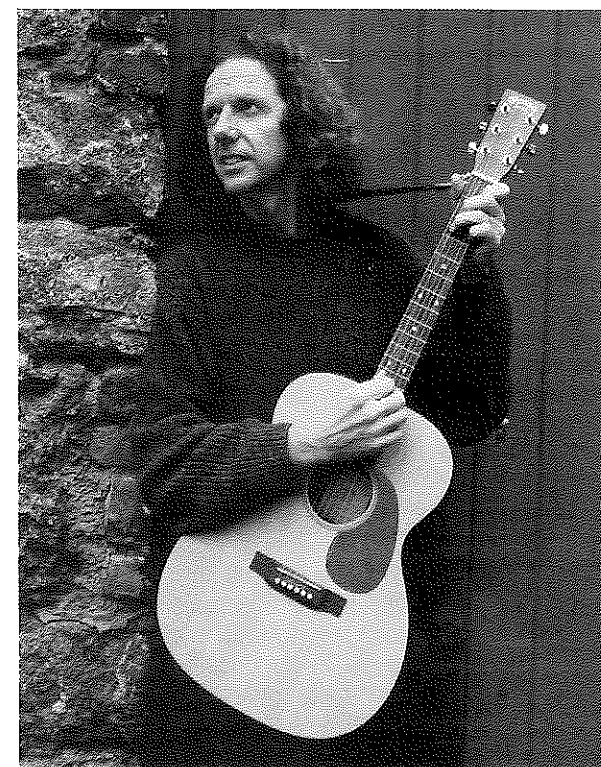
For Radio's 3 and 4 it is worth close scrutiny for 'one off'  
programmes/items/short series with folk flavour/reference.  
Also Radio 3 'Late Junction' Monday-Thursday 10.15pm -  
midnight (Fiona Talkington, Verity Sharp) include folk at  
times, as does Andy Kershaw, Radio 3 Friday 10.15-11.30pm. 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

**LIVE  
REVIEWS**



**COLUM SANDS at the Oriel House Hotel, St. Asaph on 8  
May 2003.**

Colum Sands is a member of the Sands family singing dynasty  
from Co. Down, Northern Ireland. He has been travelling across  
the Irish Sea for a number of years now, dispensing his wit,  
charm and more importantly his many songs which are a mixture  
of the serious as well as the more amusing side of life.



The night started with the traditional number, 'Boys of Tandragee',  
Colum learned it from Paddy Tunney of Co. Fermanagh.

Just to prove a point about all the jokes aimed at the Irish, 'The  
Man With The Cap', tells of a man who took his cap off only  
when it rained, so as not to ruin it!!!! In praise of Martha Wilson's  
cat, Big Bun, Colum wrote, 'Whatever You Say, Say Nothing',  
she loved mixed metaphors and strange sayings, I'm still not  
sure if he meant Martha or the cat!!!

Colum recently travelled to Jerusalem to link up with storyteller  
Sharon Aviv to do a two man show called.....'Talking to the Wall',  
a show which has also been recorded on CD. If a song can  
make you see things differently, it could just change your life,  
'Buskers', tells how buskers & musicians can have a powerful  
effect on you. To bring up the interval the story of, 'The Mule',  
the product of a horse and a donkey. Colum learnt it while in a  
dormitory with a number of storytellers, including the legendary,  
Packie Manus Byrne. This a cappella tongue twister was a hit  
with the audience.

Colum also plays a mean concertina as he demonstrated with  
two tunes to open the second half, 'The Sea Maiden/Pat Wards  
Jig. Collected from Len Graham & Joe Holmes from Co. Antrim,

'Here I Am Amongst You', is a traditional song with nonsense  
words with some lilt thrown in. 'Almost Every Circumstance',  
is a love song that has been sung by June Tabor & Maddy Prior,  
In Alaska there are ten men for every woman - the odds are  
good, but the goods are odd. 'The Politician's Daughter', was  
penned by Micky McDonnell, who also wrote, 'The Tinkerman's  
Daughter, Ann'. This a cappella song is spin doctoring at its  
best.

On a recent trip to New Zealand, Colum met a Maori woman  
who learned the next song, 'Jackson, Johnson, Jameson & I',  
from her father during a trip out in a rowing boat. One of the  
starkest images over the past thirty years is the Belfast street  
where all the windows are boarded up and a little girl is throwing  
a ball against the wall. It gave Colum the inspiration to write the  
simple but powerful song, 'Last House in our Street'. 'Going Down  
to the Well With Maggie', was written following a trip to Israel,  
where there is a great lack of water, people travel miles in their  
cars just to look at river beds where the water has dried up.

How many of us have had the hazard of travelling around with  
odd directions that people have given to us, well you can  
quadruple those problems when Ireland is the country in  
question, as 'Directions', explains. To round off a good evening  
Colum chose 'The Wake Song', it tells of Martha Wilson and her  
hubby 'wee Willie' at his wake. The one disappointment on the  
night was the size of the audience, for despite good advertising  
and press coverage, less than twenty people turned up and  
organiser Geoff Durno must have been bemused by such apathy.  
That said, it didn't detract from a thoroughly professional  
performance by an artist with a growing reputation

David Jones

**RIDGERIDERS at St. Bede's, Whittle-Le-Woods on 11 May  
2003.**

Magnificent in their lonely wilderness, the Ridgeways of Britain  
are mankind's earliest roads. There are six great ridges radiating  
from Salisbury Plain. For over 3,000 years, they have seen the  
building of forts and settlements and the creation of ritual burial  
sites that can still be seen to this day. You can travel them today  
- always on foot or horseback and often still by car or motorcycle.

In all, seven series were made by Meridian Television, starting  
in October 1994, bringing a unique mix of ancient history and  
classic motorbikes that appealed to a wide audience of all ages  
and interests. Shot entirely on location, it was presented by Nick  
Knowles and each episode had a different celebrity guest, Midge  
Ure, Neil Morrissey and Jamie Theakston are amongst those  
having taken part. Ashley Hutchings was asked to provide the  
original music for each programme and, after enlisting the help  
of Chris While and Phil Beer, the Ridgeriders were born.

Because the programme only went out in the south, the north  
was never considered when touring the music came around,  
but after much persuasion by Steve Henderson a date was finally  
agreed, on this, the final tour. Chris started the evening by  
singing, 'Shapes on the Landscape', with fiddle, guitar and bass  
accompaniment. Down the drove roads of Hampshire, Wiltshire  
and Dorset, Phil led on the, 'Drover's Song'.

Scots Pines were planted as a sign to the drover that he could  
pull in, a bit like an early motorway services, superb fiddle  
complimented Chris's fine vocals. Imagine a Roman bridge with  
people standing on a piece of history, staring into the water,  
Chris again leads on, 'I am a Humble Bridge Sir', a song from  
the bridge's perspective.

Parts of the Ridgeways were open to highway robbery. 'Robber's  
Roost', tells of a bunch of unsuccessful highwaymen in



Hampshire, wearing just tricorne hats and masks, I suppose it gave new meaning to - stand and deliver!!!! 'Smuggler's Road', is self explanatory, as they sought to escape the excise men, contraband was rife. Chris again excelled on the fantastic lilting ballad, 'Along the Downs'. Sussex next stop and the South Downs Ridgeway, it closed a few years ago and is now part of the South Downs Way.

Pizzicato fiddle from Phil was the feature of, 'Ill Omens'. Now to Kent and the river that brought people in land from the sea, Phil sang, 'The All Seeing Stour', in Celtic, Stour translates as powerful river. Coal was discovered in the last century in the Bettes Hangar coalfield, Phil sings in homage of that now closed down mining industry. Ashley explained about the significance of the toll roads before leading the chorus song, 'The Turnpike Reel'.

The second half began with a fine demonstration of slide guitar playing from Phil on, 'Up on the Ridgeway', that gave way to a FANTASTIC mandolin master class from Phil on, 'Gloucester Hornpipe'. The children of Oakford Fitzpayne in Dorset used to rise early in the morning to gather moss to sell for a few pence, to help eke out the family's meagre existence. 'A Mossing We'll Go', tells the poignant tale. Tan Hill is the second highest point in Wiltshire, all manner of things took place at the annual sheep fair, explained by Chris in, 'Tan Hill Fair'.

Ashley took centre stage again with the story of, 'Michael Moray' that led into, 'A Coney Man For Me', Ashy Downs used to breed Coney rabbits, which was easy to do because there were no foxes on the Isle of Wight. Celia Fiennes was an 18th century traveller; she went around England on horseback with an entourage and wrote of her travels as told by Chris in, 'What Celia Sees'.

Mandola, bodhran and tambourine were the main ingredients for two tunes written by Keith Hinchcliffe and Paul Burgess respectively, 'Up the Crooked Spire/General Ward'. The audience joined in with great gusto on an a cappella version of the favourite old hymn, 'He Who Would Valiant Be', which led into, 'Along the Pilgrim's Way'. Geoffrey Chaucer's pilgrims took this route to Canterbury. It's a song that was recorded by the Albion Band, in which Ashley, Chris & Phil have all played and which disbanded last year after thirty years.

Bignor was a site where the Romans had racecourses and where Phil on board a 1955 Greaves trials bike set fire to his coat, giving credence to the song, 'Curses of Bignor'. The Ridgeway Centre is in an elevated spot and gave rise to the final number, 'High & Wild Places', again a cappella and with great audience participation a fitting way to end the concert.

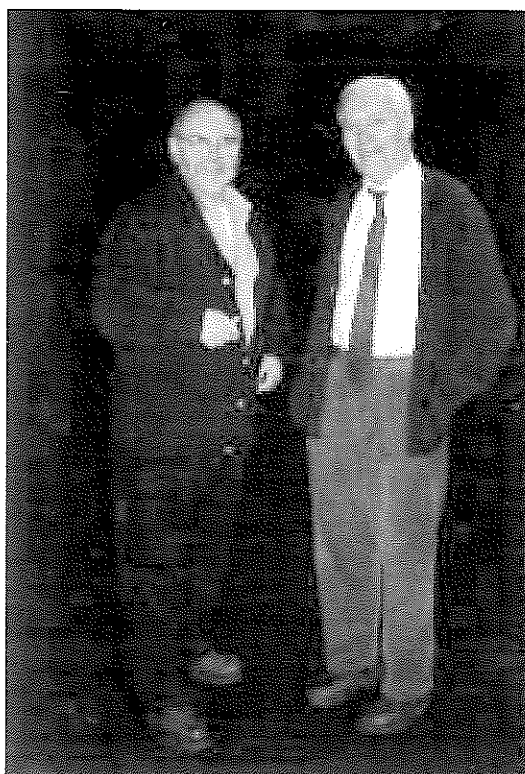
As you can probably imagine, I get to hear many concerts in the course of a year, but I can honestly say this is right up there with the best I've ever heard. That of course will come as no surprise given the pedigree of the performers. Ashley Chris & Phil ooze professionalism and their collective experience ensure a top quality performance. **David Jones**

#### **ROY BAILEY & TONY BENN at Bury Met on 15 May 2003.**

Roy Bailey & Tony Benn might seem a strange combination on the surface, but if you dig a little deeper you will find two men whose politics are similar and who have never been afraid to stand up and be counted. Since first joining forces, they have toured the country sharing their wit, wisdom & songs with a wider audience and were voted best duo in the 2003 BBC Radio 2 Folk Awards.

They first met at Burford church in Oxford in 1976 at a memorial

service for three of the Levellers. Oliver Cromwell executed them because they refused to fight in Ireland. As Tony Benn approached the church, he encountered a rather flustered parson removing the words that someone had sprayed on the church wall - 'Balls to Benn'!!!! He also tells of the Australian exile who, when challenged on re-entering the country was asked if he had any criminal convictions replied that he hadn't realised they were still a condition of entry.



The Diggers were the first real socialists; they were keen on the land and believed in reason, a secular socialism. Roy then sang his first song of the evening, 'Abeizer Coppe', a man of principal, in a period of much theorising; he was a model for how we should present ourselves. 'Song of the Leaders', tells of Watt Tyler and the peasants revolt against the first ever poll tax. It was announced on radio that the land and coffee plantations of Nicaragua were to be taken off the locals lawfully by the bosses even though ownership was the right of the locals. Leon Rosselson wrote, 'World Turned Upside Down'.

From Anna Wheeler in 1825, speaking for the Women's Movement, one half of the world's population, to Emily Wilding-Davison in 1911 and the suffragette movement, who gave her address as a broom cupboard in the House of Commons, a plaque has since been erected in the said cupboard and as Tony explains it's nice to have a link to democracy in the House!!!!

In 1948 Ghandi visited London. When asked by a journalist what he thought of Western civilisation, he replied - "I think it would be a good idea". In 1984 the Sun newspaper ran a story that Tony Benn was completely bonkers, 16,000 copies were sold in Chesterfield on polling day and his majority went up!!!!

Roy then sang, 'Tom Paine's Bones', about a river of discontent and followed it with, 'Palaces of Gold', about company directors and doctors etc. Bringing things much closer to home is the, 'Ballad of Vic Williams', a conscientious objector who was imprisoned for deserting during the 1991 Iraq war. Another of Roy's enduring songs is the, 'Tolpuddle Man', it tells of the Tolpuddle martyrs who were arrested, tried and transported to Van Dieman's Land for trying to start a trade union. American

singer/songwriter, Si Khan's powerful song, 'You are the 'U' in Union', speaks for itself -Blessed are the weak, Blessed are the poor.

The evening reached it's crescendo with the Holly Near song, 'I Ain't Afraid', - to quote the chorus, - I ain't afraid of your Jesus, I'm afraid of what you're doing in the name of your god'. Powerful words.

This was a night for laughter and song in front of a sell out audience, but behind it all the message was loud and clear, in this 'free' world there are still those who are oppressed, hungry and displaced and it is up to the few to fight for the rights of those who cannot help themselves. **David Jones**

#### **JAMES KEELAGHAN & HUGH McMILLAN at Embleton Village Hall, Embleton, Nr Cocker mouth on 28 May 2003**

Canadian singer/songwriter James Keelaghan, with Hugh McMillan, gave an excellent start to a series of folk concerts being held in Embleton Village Hall, promoted under the banner of 'Embleton Live'. Organised in partnership with 'Folk at the Wheatsheaf' and based in the idyllic setting of Embleton, near Cocker mouth, a packed house were treated to an evening of quality music and song.

The local village hall proved to be an ideal venue for this, the first of three concerts planned this year, and the organisers had obviously put in a great deal of work making the interior attractive and providing just the right ambience for the occasion. Embleton is on the fringe of the Western Lakes. Anybody planning a visit to the Lake District, and with an interest in folk music, could do a lot worse than plan it around the Embleton Live concerts or the more regular event "Folk at the Wheatsheaf". This happens on the first and third Thursdays of every month throughout the year.

The Canadians started with a poignant song written by James, 'Fires of Calais', about the retreat from the French towns of Calais and Dunkirk, by the British Forces, during the Second World War. Immediately the audience were enthralled by the strong vocals of James Keelaghan, whose voice has been described as, "as smooth and rich as a glass of Guinness". That was followed by a David Francey song, 'Red-Winged Blackbird' and provided an early opportunity to join in a chorus, to which the Embleton crowd responded wonderfully. The rest of the set continued with more examples of James' superb talent for writing songs, tackling subjects as diverse as a canoe trip around one of Canada's Great Lakes, 'Woodsmoke and Oranges', to leaving a 'Message to the Future', describing the days, when James worked as a sheet metal worker and would write a message in the ductwork before it was insulated and sealed up. The highlight of the first set for me was a song inspired by a book about The Mann Gulch Fire in August 1949 when all but one of a team of Fire Jumpers perished in a raging forest fire. The only survivor, Dodge, did so by setting fire to waist high grass, then lying down in the burnt grass and waiting for the fire to burn around it. The rest of the team thought he was crazy, but to quote James' introduction to the song, 'Cold Missouri Waters', "they ran, they died; he stayed, he lived". In the second part of the evening we were treated to more songs written by James, including one titled 'Sinatra and I', about a blue-eyed dog, the beautiful traditional 'The Flower of Magherally' and the moving 'Kiri's Piano'.

James' driving guitar accompaniments and Hugh McMillan's musical genius on the electric bass, mandolin and mandola complimented each other superbly but were played with such style, that the arrangements didn't detract from the most important aspect of any song, the words. James Keelaghan is

now established as one of the top singer/songwriters in the current folk music world.

Other Embleton Live dates include 29 October when the popular Scottish trio The McCalmans ate the guests. For more information or to reserve tickets tel: 01900 604765 or email: [terryh@collsarms.freeserve.co.uk](mailto:terryh@collsarms.freeserve.co.uk) or check out the Cumbria Folk News Website at [www.collsarms.freeserve.co.uk](http://www.collsarms.freeserve.co.uk)

**Terry Haworth**

#### **NANCY KERR AND JAMES FAGAN at Standish Cricket Club on 21 June 2003**

At Standish Cricket Club where time stands still, our esteemed Reviews Editor has found himself a cosy club setting. Opening up the evening with his gentle scouse style was old friend of Folk North West, Eddie Morris. A suitable, homely opening for an act with a background steeped in tradition thanks to families whose involvement in music has been significant.

Nancy being the daughter of the well loved Sandra Kerr and the piper Ron Elliott whilst James comes from Australia's premier folk singing family. It's quite amazing to think that Nancy's first tour was at the age of fourteen. Nevertheless, there's no sign at all of being jaded as they swing into their first set of tunes before James treats us to the ballad, 'The Outside Track'. Indeed, it is this juxtaposition of up-tempo tunes/reels and melodic ballads that used to form the mainstay of their act. When Nancy's fiddle flies, James provides energetic rhythm with his flat backed bouzouki. Then, the roles reverse with Nancy providing suitable accompaniment to the ballad singing of James. However, not only was this Standish show a confirmation that they have gelled as musicians but we saw how they have developed some variations in the set, too.



After their opening couple of numbers, Nancy featured on a set of tunes taken from the North West (well, if you include Cheshire and The Isle of Man) -tunes that her trip up the M6 to the club had prompted. A perfect example of how they work to keep their set spontaneous. Of course, favourites like 'Dance To Your Daddy' and 'Elsie Marley' were included later but 'Drover's Boy' was left for another day. It just goes to emphasise that they have an extensive repertoire to choose from with four CDs under their belt. We were also treated to their contributions to Martin Wyndham-Read's CD of English folk songs and their Australian variants. 'The Banks Of The Nile' about losing your love to the war mutating into 'The Banks Of The Condamine' where a love is lost to a life of sheep shearing. Hard to believe, I know, but offering a perfect chance for Nancy and James to tell the tale. Something that they do very well, indeed.

Their on-stage chat is very relaxed and they are equally charming off-stage. A second song from this England meets Australia compilation show off their acapella skills and, before the night is

out, Nancy has twice donned her clogs to dance up a storm to their fine music on 'Liberty For The Sailors' and 'Gibson's Hornpipe'. Brimming with talent and personality to boot. They are, for sure, an act that has come an awful long way and I don't just mean geographically.

By the way Dave, tell the cricketers to get a battery for the clock.  
**Steve Henderson**

### **ELBOW JANE at the Parkgate Folk Club, Wirral on 26 June 2003.**

Just picture this if you will for a moment. It is a hot balmy evening and the many patrons of Parkgate Folk Club are arriving in haste at the Boathouse Pub/Restaurant to grab the best seats to see what for some would possibly be their first viewing of this extremely talented bunch of musicians. Parking is a problem as the pub car park is full of cars left there by 'walkers' and 'twitchers' who are still out enjoying the superb scenery, views and bird life across the River Dee to North Wales. The venue is in the most fantastic location one could wish for being right on Parkgate promenade and almost in the river itself. The views are stunning and on this occasion, it seemed almost a shame to be indoors. But indoors we were and little did we know what was to unfold over the next three or so hours.

Eddie Morris, co-resident and the organiser of the club, commenced an excellent short set with songs by Tommy Makem - 'Gentle Annie', Huw and Tony Williams' - The summer before the war, Dave Mallett's 'Summer of my dreams', and he laced them with his usual impish humour and patter. Those two frustrating topics DIY and Traffic Wardens took a hammering as Eddie gave us his renditions of - 'Little plastic parcels' (Richard Stilgoe) and Jeremy Taylor's - 'Traffic Wardens are go'. With over a hundred people in the audience and standing room only at the back, requests for cars to be moved preceded Eddie's introduction and the first song by the special guests. "The twitchers want to go home" someone commented. "That'll teach them to park in our car park" said someone else. With Eddie having set the mood 'just right' one could sense that we were all in for a wonderful night and so it proved.

**Elbow Jane** is an all male five-piece band that hail from the Wirral. No strangers to performing, formerly they have graced many a stage in the region as the rock band The Hedgehogs. By folk music standards they are 'young performers' (I know they won't mind me saying that). Rich Woods (a former Fylde Festival Young Musician winner in 1989) excels at acoustic guitar, mandolin and bouzouki with Kev Byrne no slouch at all on keyboard and guitar. Rich takes the lion's share on lead vocals with support from Kev, with Ian Thompson, normally a bass player in his own right, providing harmonies. The rest of the band consist of Colin Burgess on percussion and Chris Chesters on electric bass, who provide exactly the right amount of pace and rhythm to complement their colleagues. The band's material on the night was drawn from a mainly contemporary folk genre provided by the pen of Rich and Kev with covers created by Mike Silver, James Taylor, Paul Simon, Creedence CR and others. The guys opened with the popular "You heard it through the grapevine". Wow! What other musicians would open in a folk club with a pop song. There's confidence for you. I liked that idea - 'At the outset, hit them with something they know'.

The set soon had everyone singing and foot tapping with Rich's self-penned 'Sole Survivor' based on the legend that when the ravens leave the Tower of London, the monarchy will crumble. I think some of them must have flown away already. The influence of Mike Silver's song writing was very evident with an excellent offering of 'Reaching out for love'. Kev's song writing talents were then brought to the fore with a Celtic love song - 'She

steals'. Rich then took centre stage alone and presented a superb interpretation of the instrumental 'Sidh beag, Sidh mor'. But not before disclosing some domestic habits of his childhood. This tune was played on the car stereo to sooth the jarring nerves of his parents whilst journeying to the annual family holiday destination. At one point I closed my eyes during this tune and I could swear I could hear more than one guitar playing. But no, it was Rich alone.

The set was brought to a climax with two more self-penned numbers - 'Higher' written about two people. A person Rich met in London who was money orientated and a pupil at his school who was self-harming. Both were crying out for a higher level of existence. Theological knowledge brought about the song 'Ecclesiastes', about how important time is to us all - 'a time to live, a time to die, a time to mourn, a time to laugh, a time to dance, a time to cry, a time for war, a time for piece' brought the set all too quickly to a close.

The second half commenced with another Mike Silver song 'Pretoria', followed by Paul Simon's 'Still crazy' and a song commissioned for their services in Lourdes 'Lord have mercy'. Another of Kev's songs was soon to follow - 'Smile' which reflected on the times when one is ill and wishing you could relive the happier moments. Next was 'It's your day' - a lively song about waking up in the morning and feeling on top of the world. Unusually when compiling this one, each band member contributed a line. It begs the question - 'What would we do on that perfect day?'

A James Taylor song had to be in the set - 'Shower the people' - and this was the time for it as part of the finale. 'Shower the people you love with love, show them you really care' are sentiments which everyone should head. But regrettably that is not always the case.

Near the finishing line now, the guys ended as they started with a couple of up-tempo numbers, 'Bad moon rising' (Creedence Clearwater Revival) and 'When you're dead and gone' (McGuinness Flint). Yes they were dancing at the back by this time. The obligatory encore song was the superb ballad 'Better be home soon' which along with many of their previous songs displayed their brilliant harmonies and musicianship.

Being a relatively new band on the folk acoustic scene understandably the band did not have a CD for sale. This will soon be rectified in September when 'Silent Angers' will be available. Many of the songs in this performance will make up the disc meanwhile a demo CD is available to club organisers. My recommendation is to contact Rich Woods without delay on 01942-736-737. Yes he and Kev live in Lancashire so to all you club and festival organisers, I conclude my comments about **Elbow Jane** by using six words more - 'Get them booked, they are wonderful'.

As far as Parkgate Folk Club is concerned, the setting has already been detailed earlier. It is a once a month event - last Thursday - with occasional extra nights and is hosted alternately by Eddie Morris and Brass Tacks, close harmony specialists. If you have never attended there I thoroughly recommend a visit. But be careful to ring in advance, as many of the nights are 100+ full houses. You will receive an extremely warm welcome from the residents and you could find yourself sitting next to a 'twitcher'. With high quality guests also to entertain each month I am sure you will get hooked.

Further details can be found on the new club website - [www.parkgatefolkclub.com](http://www.parkgatefolkclub.com) or by ringing Eddie Morris on 0151-677-1840 or Brass Tacks on 0151-678-9902 or 0151-678-6713.

**John Owen**

## **FESTIVAL & EVENT REVIEWS**



### **ACCLAIM (ACOUSTICALLY LIVE AND INCLUSIVE MUSIC) BLUEGRASS FESTIVAL**

With temperatures in the 80's and an excellent venue the second Acclaim Festival was regarded as a resounding success by the 250 plus who attended. Whilst the foundation of the activities of Acclaim has been 'bluegrass music', the 'not for profit company', formed 2 years ago promotes a range of acoustic music at festivals, concerts, workshops in schools and elderly programmes.

Based in Helsby for most of its work, Acclaim was nevertheless very happy to be at The Vagrants Sports Club, Shavington, Nr. Nantwich, Cheshire, which has excellent camping facilities and a good hall for concerts.

There were two evening sessions where top UK bluegrass bands '**Baker's Fabulous Boys**' and '**A Band Like Alice**' gave the audience real excitement with their own brand of driving bluegrass. They were well supported by **Dulaman** [well known on the folk scene] and local band '**Finding Time**'. There was a country band '**Slow Down**' and a Cajun band '**Bayou Noir**' from the midlands and excellent individual performances by **Chris Moreton** and **John Dowling** [last years winner of the top USA banjo competition]

The breadth of Acclaim's commitment to acoustic music, however, was exemplified both in the dancing performances of '**Shannon**' and '**Mind the Step**' and in the two afternoon 'open-mike' sessions which encouraged some 20 different performers to do their stuff! Perhaps the stars of this aspect were two 'child-bands' where the players ranged from 8 to 11 years old and with what talent! I managed to persuade your own John Owen to perform and I'm sure he had a good time.

If any of you who read this magazine are interested in what we do then come along to a general picking session every Thursday [8-11pm.] at the Helsby Ex-Servicemen's Club]—whilst this is essentially for beginners, you will make contact with tutors and others who are really making musical progress.

**David Brightmore**

### **MOOR and COAST FESTIVAL from 2 to 4 May 2003**

Early May Bank Holiday and we are Whitby bound for Moor and Coast. The weather forecast is less than promising. It's busy in the Tap and Spile as people register and pass an hour awaiting the opening of the camp site. Unfortunately, the heavens decide to open whilst most people are still pitching tents so the evening concert is spent drying the outside and wetting the inside with Cropton brewery's superb balmy mild.

George Welch is not one of my favourite MCs but that is just a minor point on an excellent concert with Banofi, Kate Howden Paul Jones and Tony Taffinder, Fil Campbell and Tom McFarland, with the Bushburys topping the bill. All provide very enjoyable sets and, as usual, the Bushburys really get the place bouncing. But for me the highlight was Kate, Paul and Tony's rendering of 'Yeppe Knave'.

Saturday, surprisingly the tent is still where we pitched it, and thankfully the sun is out. We decide that by attending the earlier of the two afternoon concerts we can also get down to town to see some dancing. The concert has five acts doing short sets, which is a great idea to allow people to get a taster and decide who they want to see later. Unfortunately three of the five had been at last night's concert. That defeats the object a bit and may go some way to explaining the poor attendance at this concert. However, this has no detrimental effect on any of the artists and Mike Peat's effort to 'compact' the audience provides a cosy atmosphere for an enjoyable couple of hours. A change in running order allows us to see the two 'new' acts, which are Sharon Fountain and Copper Kettle, earlier than expected (Sharon's unusual version of Adieu to Nancy made a pleasant change) and head off down town. Our chosen venue for the dance was the Bandstand where there was a problem of lack of continuity - we were to encounter this problem again on the Sunday, though everything seemed to run smoothly at the other dance venue.

Really glad we were down early for the evening concert as the dining room venue is packed out - deservedly so - but disappointing for those unable to get seats. Some thought the location of the bar disadvantageous but, being able to take in a few minutes of the Ceilidh whilst replenishing glasses, I thought was quite good. Kate, Paul and Tony got things off to a cracking start before OLA provided the ever-welcome refreshment of youth. Sharon Fountain's 'Rearing our Jessy' struck a chord with every parent in the audience. Whenever I've seen Anthony John Clarke before I've never thought his act in need of any enhancement - he obviously did and the inclusion of Elizabeth van der Velle (hope I've got the name right) certainly provides an excellent new dimension. Onto the late night concert, big hall, packed out, Vin Garbutt's on, on his own, number one - no question, two hours of this guy still isn't enough.

Sunday is a nice enough day to have a lazy couple of hours dossing on the campsite enjoying the craic. We decide to spend the afternoon in town and, after watching the energetic Jump Back Georgia, the dancing again comes to a halt. Across to the Endeavour for the club session; the landlord here is a supporter of the festival and as such deserves patronage, it's just a shame that the pub is just the wrong shape to allow many people to properly enjoy the session. In the Tap and Spile two sessions are on simultaneously without interfering with one another. The dancers are just across the road, which makes that the better option. (sorry didn't make it to the Plough).

If 'proper' instrumentalists are your thing, then the evening concert is for you. For many it obviously is because despite the early start the hall is pretty full for Stuart Hardy and George Welch doing the opening set. The contrast for the evening (not an instrument to be seen) is provided by the wonderfully irreverent Witches of Elswick. The interval raffle fails to provide us free tickets for next year - oh hum. Maurice Dickson has a good following and lots of them are here but sorry he is just not my cup of tea. The job of concluding the festival falls to Last Nights Fun and they certainly provide plenty tonight - brilliant.

Of course it was a good festival and of course we'll be back. I know Moor and Coast can't organise the festival and provide the service we rely on them for at many other festivals but please can we have some on site catering (particularly late night) next year. If you've never been to this festival a problem is it's not easy to flit about with concerts up in the school and sessions down in town. But if you don't mind missing a concert it's easy enough to move between the town venues and given decent weather Whitby is a great place to spend a few hours with plenty to see, do, eat and drink.

**Geoff Smith** 11



## CHESTER FOLK FESTIVAL from 22 to 26 May 2003

Oops! Earlier this year I had answered Chester festivals request for workers for the weekend. Having heard nothing I'd assumed I was not required but a letter arrives stating otherwise; can anything be quickly organised? Yes it can. We're off to Chester on the Thursday of Bank Holiday weekend – hope the weather improves.

It doesn't. We're driving down the M6 with wipers at double speed and a John Tams tape (another grim and grey old grimy day). By the time our tent is up, we are soaked, so the rest of the day is spent helping prepare the site. It doesn't matter 'cos we can't get any wetter. Evening, there's a sesh in the Royal Oak, hope Friday is drier. It is and the rest of the jobs about the site keep us amused till tea time – couple of hours relax before going to the social club for club night which attracts plenty of floor singers and has three guest spots. Helen is really impressed with Dear Gregory.

A major problem with Chester festival is that there are no showers, so Saturday morning a ride into town to go for a swim and a shower seems a good idea. We're still back in plenty time for days events. The lunch time dance display has a good variety of styles and includes a mummings play during which, with timing that could not have been bettered no matter how carefully planned, a real bride arrives for her big day which is being conducted in the Olive Tree (i.e. the posh joint that used to be a pub).

Miss beginning of afternoon concert trying to learn something at Morris workshop – but Hilary Spencer and the John Wright Band are both on form. The trouble for top line acts is that we expect that from them and they need to keep exceeding our expectations. John Wright has been singing 'I may not have all the answers' for ages but this rendition is an example of how they do that.

This is the first time I've seen Joe Broughton and Kevin Dempsey together as a duo and I must admit to being a bit undecided. Think I'll have to see them again to form an opinion. The mini concert lets us get a quick blast of His Worship and the Pig and Bob Fox before trying to find time to eat. I'm not a vegetarian but the veggie chuck wagon is pretty good so that's where we head. We decide to spend the whole evening in the marquee. I think this a problem because the lack of bar means you keep missing bits going to the pub, and the inconvenience reduces consumption. As Helen is not drinking at present, she thinks that's a good idea.

First time of seeing Restless Bentleys and they start the evening well. Just to show how subjective this is, I think Tim Laycock is quite entertaining, Helen just thinks he's boring; however Bob Fox meets with the approval of us both. Sorry, but despite the technical brilliance, I still can't get onto the Joe B and Kevin D wavelength. I make no apologies for being a big JWB fan but this set – with so much repeated material from the earlier one does leave me feeling a bit cheated.

Sunday and the fact the clatter of clogs from the 11o'clock workshop convince me I should crawl out of my sleeping bag is a sign that the festival is starting to take its toll; sitting watching others expend their energy at the lunchtime dance display brings me round.

We decide we want to take in the folk opera on offer later in the afternoon, so I go to the early sets of the marquee concert while Helen visits the craft fair. What a shame so few were in to see Root Chords provide an enjoyable folk/blues/Cajun mix. The place starts to fill up a bit presumably people are in the know

and I'm not, 'cos it is the first time I've seen Red10 (but it won't be the last). They provide music that is a lot better than the pointless endless inane, but somehow impossible to ignore, waffle of Annie.

So to the 'Babbacombe Lee' folk opera. I've been to similar format things a couple of times before and for me they are OK occasionally but I wouldn't want to see them regularly. If you get a chance to see Babbacombe Lee performed by Full House (aptly named as it's standing room only) take it, it's a worthwhile experience. Another mini concert and I catch another half set of John Spiers and John Boden, I'll get to see them properly somewhere this summer.

It isn't long since James Keelaghan and Hugh McMillan visited our local folk club so we were aware what an accomplished set they would provide. We'll have to catch them again during the weekend and hope that soon they will be top of the bill somewhere. Then a hour with the ORSB, which was mostly new material since I last saw them and wonderfully original and funny.

Certain factors persuade us to forgo the evening concert for the open mike session. The seats in the social club are far more comfortable than the marquee, the bar is easily accessible, the chuck wagon on the car park will be open late, and Helen has taken quite a liking to the duo Dear Gregory, who are doing the guest spot. They may well be on the main stage next year. Unfortunately, after they finish the open mike session somewhat dies a death, which turns out to be no bad thing for us as we head down to the marquee. There is not a seat to be had but it's well worth standing for another hilarious performance from the ORSB.

Monday, and the weather is superb for a lazy morning, which is somewhat spoilt by the racket from the steam rally also on in the village; it must be above the permitted decibel level. Strawhead have been around for ever and probably divide folkies more than anyone. You either like 'em or loathe 'em. I like 'em, so will probably go to both sets today. But first, an attempt to learn something at the Witchmens' workshop. Workshops are a great thing about festivals, anybody can have a go at anything that takes their fancy.

It does seem to be a problem for Bank Holiday festivals that try to squeeze the extra day in. People start to drift off on the Monday, so concerts may not get the attendance they deserve, which is a shame because the Monday afternoon concert here could not have had a much more varied line up. I think my vote for song of the festival will have to come from James Keelaghan's set here for Mirabeau Bridge.

With both the marquee and the social club having attractive programmes for the final night it's a difficult choice but we settle for the social club where everyone is determined to end the festival on a high and they run out of beer. Next door into the community centre for the end of festival ceremony and then sing your heart out, have a good craic, make arrangements to meet at the next festival, until they too run out of beer, say your goodbyes, and stagger back to the camp site.

Chester is a really easy festival to get round with everything close together, though it is a shame about losing the function room at the pub. However, you do need to be prepared as there are not a lot of facilities in the village (Chester is about 8 miles away), and this year it was unfortunate that the steam rally was held on the same weekend. Everyone I spoke to said they had a great time and I think the organisers are to be congratulated on the variety they got into every part of the programme.

Geoff Smith

## JOHN EVANS TRIBUTE CONCERT at Chester Folk Festival on 26 MAY 2003

Being involved in a small part of local folk history was a humbling, yet uplifting experience with emotions running high. The occasion was the wonderful compliment paid to the late, great John Evans by all his friends on the folk scene at the John Evans Tribute Concert at Chester Folk Festival on May Bank Holiday Monday (26).

Yardarm, the band that John formed together with step-brother Goff Jones in the mid 1960's were there to host the event and take the major share of the concert but, for the first time, without the distinctive voice of their friend and founder. The line-up brought together at very short notice, of Goff Jones (guitar & vocals), Steve Whitley (bass & vocals), Ken Prydderch (vocals), Dave Russell (guitar, violin & vocals) and Ian Chesterman (guitar, banjo and vocals) did John proud. Many of the old songs were there from *Rout of the Blues*, a standard opener during the band's heyday, to *Bedlam Boys*, *John Bartleycorn* and *Tacuana Girls*. The audience also played their part, singing their heads off in an atmosphere that you could almost touch.

The first set sped by before the first guest of the afternoon took the stage. Pete Moroney sang *The Lark in the Morning* to be followed by Barry Evans, once Yardarm's manager and mentor, a great friend of Goff & John for over 40 years. Barry sang two songs but it was his stories of the days on the road (and off) that reminded us that, sad as it was, we were really there to celebrate a life and all its memorable moments including the funny ones. Yardarm (reformed) carried on with *Australia Bound*, followed by the great Graham Cooper song of the forgotten Crimean War hero *William Coffey*. This set was brought to an end by another Yardarm standard, the traditional harvest drinking song, *John Bartleycorn*. John Finnan who, with The Black Diamond Folk Group, opened Chester's first ever folk club, The Tuning Fork, in 1964, occupied the first of the second two guests spots. He sang *Hannah* and *Give Me A Rose* (a song also sung by John).

The two Johns' co-organised Chester Folk Festival for over 10 years and were also both members of the Chester Morris Men. The final guest spot confirmed the esteem in which John was held, not only by local fellow performers but also by those on the national scene too. The "Bolton Bullfrog" himself, Bernard Wrigley, had made the journey from his Lancashire home specially to pay his own tribute and his 3 songs, including *The Rigs of London Town* and the hilarious "Car Park" song, were well appreciated by the audience.

The final moments were just 3 songs away as Bernard joined Yardarm for the rousing shanty *Tacuana Girls* before leaving the band to finish with Ian's song of hope, *Next Time Around*, with its message that, "It all comes round again". The rows of singing faces were like a sea as they all joined hands, swaying from side to side to the music. The encore was arguably the most emotional and poignant point of the concert. The Keith Hancock song, *Absent Friends* has always brought a lump to my throat and there were many for whom it was one song too far, one reminder too many and there was no holding back the tears.

Suddenly, just after 6.30pm, it was all over and we made our way out into the warm, sunny Kelsall evening. Elation had strangely turned to deflation. This had been the final act, the last goodbye but I am sure that, somehow and in some way, John had been with us, a unique gathering of friends with their collective memories had brought him back for one last time. he could now rest in the knowledge that the rich legacy he had left behind him would be continued. As I drove away I too knew that we'd all meet again "Next Time Around". Ian Chesterman

## MARYPORT FESTIVAL OF FUN on 1 June 2003

What a pleasant surprise. Whilst I was aware of the festival, as I live locally, the only information I had found was from the local press, telling me there would be a shanty session on the Sunday afternoon. The fliers giving better details are available at the festival but I certainly hadn't seen any readily to be had previously. Anyway much to my delight the session includes the excellent Flossie (not quite sure how she fits into a shanty session but who cares). She provides two good sets in not the easiest of circumstances and I get to buy her *Thistledown* CD, which I'd intended getting sometime in the summer, sooner than expected.

Geoff Smith

## CLITHEROE GREAT DAYS from 6 to 8 June 2003

Irrespective of the festival, I like Clitheroe as a town, so the fact I'm here and the weather is great has me in a good mood immediately. I have been to Clitheroe festival before and it definitely suffers from not having a dedicated festival campsite, so there is not a real festival atmosphere about the place, the lack of regular festival goers and lack of campsite may be a bit of a chicken and egg situation. I'm sure the organisers would correct it if they could. Clitheroe is what I class as an "easy and lazy" festival; one stage – no decisions to make, no workshops either so no involvement, just passive enjoyment of concerts that have excellent line-ups.

The Friday concert is "Lancashire Night" and as I'm an exiled Lancastrian whilst Helen is a born and bred Cumbrian I tell her she is going to be educated. The artists are Bernard Wrigley and the Oldham Tinkers, both of whom supply a heavy lump of nostalgia without it ever reaching the sick bucket proportions that is always a danger. Bernard shows nostalgia can be both serious and comic with 'Back in the Old School Yard' and 'The Dutchman' along with the odd monologue and his less than subtle innuendo. As always he is hilarious, a full house love him and he plays the audience brilliantly.

It is about 15 years since I last saw the Oldham Tinkers (Larry Kearns version), they open with "I'm always glad to see a mon like thee" and by the end of the first chorus it feels as though it was only yesterday. Most acts would be insulted to say they haven't change for 30 years, for this lot it's a compliment. They have managed to unearth a Clitheroe song and develop an introduction that allows the largely local audience to prompt them and everyone loves it. Lots of kids' songs, wonderfully dry humour and "Peterloo" to remind us of their serious side. The Oldham Tinkers are the Tommy Cooper of the folk scene in that nobody else could get away with what they do, but they can, magnificently, and long may they continue to do so. Bernard comes back to join them for the last few numbers and everyone 'Toddles Whoam' (which they didn't sing) having had a genuinely enjoyable evening.

Saturday and the sun is cracking the flags, which must make it really hard work for the dancers who are also trying to do so, but they provide a hours entertainment for the rest of us. The afternoon concert has a woefully poor attendance but opens with *Across the Moss* whose age excuses their nervousness but belies their talent. The tradition is in good hands with them and their like. For the second week running I see Flossie provide a wonderful multilingual set in, for different reasons, difficult circumstances and she copes admirably on both occasions. Her 'More Hills to Climb' is in itself worth the entrance.

I have been following folk music for nearly 40 years and Alan Bell has always been there. Those of us unable to make much of a contribution owe Alan an enormous debt because he has contributed so much as artist, organiser, researcher and much



more. Today, singing only his own songs he lets us know what a prolific songwriter he is; his extract from Centuries People about Wilfred Owen, a wordsmith paying tribute to a wordsmith is particularly poignant.

Alan is followed by Roy Bailey whose observation that it must be the zimmer frame session may be true but in no way detracts from the enjoyment with Roy letting us know he can still entertain adults and children alike. As always some of his songs can make you a bit uncomfortable – which on a gorgeous afternoon may be a bit misplaced.

Having the back seats corded off for the afternoon concert helped and maybe could have been repeated for the evening bash, which is only about half full. If we'd all been at the front at least it would have given the audience the feel of being in a full hall.

I know someone has to do the opening set but it does seem a shame to waste the excellent Kate Howden, Paul Jones and Tony Taffinder on this slot – surely they have now become established enough to have the luxury of a warmed up audience. No matter, they seem determined to rise to the challenge – Beltaine, Fenham Carr and the local Yeppe Knave and the good stuff just kept coming. Although accomplished musicians they have learned the knack of having the music always accompany rather than overcome the words. For me they are the best trio to hit the scene since the original John Wright Band. They certainly received as good a festival reception as I've seen since then, being cheered off the stage and again leaving the hall.

Asif Iqbal and Ali Zaidi are undoubtedly technically brilliant, but I have never thought technical brilliance on its own to be enough to be entertaining and for me that was their only attribute.

If you have not seen the Tom Topping Band for a while you won't recognise them. The line up is now Tom, Brian and their offspring – with the offspring fast taking over. In fact Tom and Brian leave the stage to let the young ones have it to themselves; What good use they make of it, the beautiful lullaby and a fine display of talent. Joseph Topping is going to be a real force once he has developed his father's stage presence.

Roy Bailey again finishes the concert, and even Helen, who is decidedly not a Roy Bailey fan concedes that his evening set is far better than his afternoon one. However it is obvious that there are plenty in the audience who, like myself, are Roy fans and enjoy the set enormously. I have always liked his interpretation of the Burning Times and as always he sends everyone happily Rolling Home.

Sunday, and the biggest problem is getting to the hall dry. We just about make it in time to enjoy a few of the excellent home made cakes and a cuppa before its time for Marie. How do you have a longer career than you care to remember playing so many festivals and clubs that all folkies must see you regularly and keep coming back for more? In the case of Marie Little it's simple – have a wonderful personality (as opposed to just stage persona), superb voice and sing great songs. Today we learn the use of Wings, Put another log on the fire, raise the Mary Ellen Carter and much more. One thing is for sure, it will be a long time yet before this lass is All used up.

I saw Real Time soon after they were formed and since then they have added Tommy Rosebrough on keyboards. With a pedigree of JWB and Bad Pennies behind them they could never really fail and there is no chance of them doing so. The Water is Wide is often sung but seldom as well as this, (which leaves me having to declare a tie between it and Flossys More hills to climb for song of the festival). If you haven't seen them yet do so.

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Jez Lowe and the Bad Pennies finish and I really don't know what I can say about them that has not already been said. They do not disappoint, good as ever. Jez really does write good songs and it was nice to see Simon Howarth and Andy May given a spot to themselves.

Clitheroe does deserve better support than it gets. I know in some ways it is not a festival as such, but there must be plenty of people out there who just like going to concerts and the line up here is always superb – give it a try. Ps thanks Steve for the bus.  
**Geoff Smith**

### MIDDLEWICH FOLK & BOAT FESTIVAL from 13 to 15 June 2003

What a difference a year makes. Last year, this festival was emerging from enforced cancellation due to foot and mouth and clashed with the World Cup, which dominated every pub with a wide-screen television; as a result, it seemed to be little more than a series of good concerts. This year was quite different: the good weather helped, but my impression was that there was much more of a festival atmosphere.

Bob Geldof and his band played on Friday night in the main venue, the festival marquee. The line up featured drums and guitars of course, but also included violin and accordion/keyboard players. They began with the self-mocking "The Great Song of Indifference", a lively number tinged with an Irish folk sound that was a hit single a few years ago. He played songs from throughout his career, frequently explaining individual songs. "I don't particularly like the next three songs", he said at one point, but explained it was because they marked low periods of his life, endured in the full gaze of the media spotlight. The first Boomtown Rats song of the evening, "I Don't Like Mondays" livened up the audience, some rushing to the front. "Thank Christ he's played something we know," muttered Bob. For Rats fans he finished with "Rat Trap" (the sax solo played effectively on violin) and "Mary of the Fourth Form" before a reprise of the first number. He was on stage for two hours, and viewing Geldof as a singer-songwriter, rather than a former pop singer, he didn't seem out of place with this band at a folk festival.

On Saturday afternoon the "North of the Border" concert took place in the British Legion, a good venue (and Middlewich's only entry in the 2003 Good Beer Guide). It was ably opened by the Gary Forest Band. Gary is a young accordion player with an interesting set of tunes and friendly personality. Next was John Wright with some members of his band. His appeal can be summed up by the reaction of my female companion who said, as he walked on stage, "He should get his hair cut!" followed by "Mmmmm" when he began to sing. He opened with "Joe Hill", followed by songs mostly of a romantic rather than a Caledonian nature. Serious Kitchen lived up to their name with a set that was well played but seemed rather sombre. Singer-guitarist Ian Bruce ended the concert with some excellent songs, winning converts with his manner as much as his performance.

Dai Thomas ran the blues sessions in the beer garden of the Boars Head later in the afternoon. I didn't recognise many of the songs, but it was a perfect combination of well-played blues, real ale and sunshine.

Saturday evening brought Kirsty Magee, a young singer-songwriter whom I had not heard of before. I thought she had a shy demeanour, but she gave a good performance that seemed to cut through this. John Wright was on again with his band completed by the arrival of the North West's own Tony Gibbons. I didn't see the "Corners of the World" concert this year, but it featured artists from Australia, South Africa and the South Pacific islands.

Next day began with the Salt Town Poets with special guest Les Barker. The former are three poets who take poems and songs into the pubs of the town. Mostly enjoyable stuff, but I found the homophobic language of one of the poems offensive. Another poem, "All This Was Fields", was about some people of a particular age who tend to recount endlessly how things have changed; it ended with something like "we didn't have these fancy cemeteries in my day, you dead people don't know you're born". Les Barker is indescribable; for those who are unfamiliar with his work, he is a poet with an offbeat view of life that is usually very funny, even when you've heard the poems before, but is sometimes affectingly poignant. His poem "Dachshunds with erections" (who, apparently, can't climb stairs) had a girl of about 12 or 13 giggling until she remembered she was sitting next to Mum and went bright red.

Les was MC for the afternoon concert as well as performing; his poem about the Iraq war ridiculed the official justifications for it, and received loud approving applause. Waterson: Carthy followed, with Martin playing a low-key role, letting Norma Waterson and daughter Eliza take the limelight. A very fine performance, as you'd expect, with Eliza declaring that her obsession with sailors had given way to one about pirates. Tim Van Iken's contributions, both vocal and musical, added to a good show. At the end, Les Barker announced "the Whitby Synchronised Bowing Team", and then bowed with the line-up himself. Although I have seen just about every Waterson and Carthy permutation apart from this one, I was still bowled over.

Eliza played in the evening with her own band. Introducing a song about parents who don't approve of their offspring's choice of partners, she said: "Of course my parents have always approved of my choices in men", causing Martin and Norma to clasp their hands over their mouths to stifle their reaction. "We won't dwell on that," she said, briskly moving on. She and the members of her band, Ben Ivitsky, John Spiers and Jon Boden, were clearly enjoying themselves and that communicated itself to the audience.

The final act of the weekend was the Oyster Band, whom I have not seen before. They were a much better final act than in 2002 when the Goose Horns ended the festival with 70s disco music, trampling down the boundary between the eclectic and the inappropriate. If you don't like folk-rock, then you won't like the Oyster Band. They take their music in a radical direction (the drummer wore a T-shirt that stated, "War is terrorism") and sang a rocky version of Leon Rosselson's "The World Turned Upside Down", leading into John Lennon's "Give Peace A Chance". Their intention to rock is uncompromising: "Put Out the Lights" was one of the many songs that had the crowd singing along and dancing through several encores, and still calling out for more. It was a good way to finish the festival.

As for dance, the colour programme dutifully printed details of the 10 teams with photographs to aid identification, but didn't give the times and locations of where they would be dancing, so it was rather hit or miss who you saw. The most unusual team I saw was the Britannia Coco-nut Dancers who, it says, are folk, not Morris, dancers. They are quite unlike anything I have seen before and are worth watching if they are dancing near you.

As it is the folk and boat festival, we went to admire the large number of lovingly maintained canal boats that had come along. There were stalls along the canal side, and a couple of pubs (one appropriately called the Big Lock), in case the weather was too parching, which it was. Apparently this is one of the biggest rallies of canal boats in the country.

There were a few quibbles that need addressing: the maintenance of the limited toilet facilities, both on the campsite

and at the festival site, was inadequate; the showers were either too hot (men) or too cold (women). Unlike last year, the drinks licence banned anyone from taking drinks from the beer tent to the festival marquee 20 yards away. This was not the fault of the festival but of the local licensing authorities, reminding me of those ridiculous judges in the 1960s who pretended never to have heard of the Beatles. It is difficult to envisage what damage a flimsy plastic glass can do.

Other than those points, there was little to fault in this festival. I didn't see a bad act in a weekend of performers that spanned the full spectrum of styles and fame. Highly recommended, especially if they keep the 70s disco at bay. **Neville Grundy**

#### FOUR FOOLS FOLK FESTIVAL from 27 to 29 June 2003

Coming down the motorway Friday and guess what – it's pouring down again, but this time I don't care 'cos the Morris team have booked a cottage for the weekend.

Friday evening is a pretty informal club atmosphere at which no one gets more than 3 songs. The attendance is pretty good but things set off very slowly, and as it is the first time I've been to this festival has me a bit worried about how things are going to go. I needn't have bothered, as the night progresses it gets better and better and by closing time everyone is in fine fettle.

Saturday and the weather is being kind; as we are dancing I can't comment on the daytime activities at the school – but from the programme they look to be interesting and varied. I do manage to catch a bit of the Wilsons meet that includes John Morris, Norman Wilson and Mike Bartram and seems to be what a meet should be – getting to understand what the artists want to express and why rather than just a mini concert. As a participant all I can say about the town centre dancing is that it was very well organised and we all had a great time.

Decided to take in the evening concert rather than the Ceilidh and once my eyes had recovered from Clive Pownceby's jacket I was able to enjoy it. Ken Hall and Peta Webb produced some very pleasant solos and duets. If Samson's strength came from his hair does Derek Brimstones musicianship come from his hat? (can anyone remember when they last saw him without it) . It (his musicianship) certainly doesn't fade and his patter just gets better. Dave Fletcher and Bill Whalley are a duo that are really starting to give on me of late. I thought they did an excellent job of Harvey Andrews "English Ale" and then managed to raise the level of audience participation with "Call and Answer". The audience is still a little disappointing in size – may be the Ceilidh is full.

His Worship and The Pig manage to get the whole place laughing even though I'm sure that, like me, many of the audience have heard a lot of the stuff before – they have the knack of making it funny anyway. It is left to Brian Peters to regain a sense of sanity, which he does without losing any audience attentiveness with ballad and whaling song alike.

The Wilsons are finishing and I am a fan. Even reduced by a third (which they are this summer because of their mothers ill health) they still have a power and a presence second to none. When all the fuss was in the press about the Beckhams moving to Spain I remember reading a Roy Hattersley article that basically said it was no bad thing because the values represented by and associated, rightly or wrongly, with them were everything that was wrong with contemporary British society. Well the values represented by the Wilsons are exactly the opposite. Thanks for a great dose of entertainment and reality.

Newburgh Morris are to be congratulated for the great job they have done at organizing the dance this weekend. By the time we are showered and fed, the early afternoon entertainment is missed but there is still plenty to enjoy.

It is a matter of being spoilt for choice for the late afternoon – four very appealing sounding attractions. Helen decides she fancies the ballad session so off she goes. On no other grounds than it is described as lazy Sunday, which matches my mood, and the idea of John Howarth being more laid back than normal does stir the imagination, I plump for that one. It was a good choice a really relaxed but wonderfully entertaining couple of hours

The evening concert is the first time I've seen Christina Smith and Jean Hewson and despite their rather annoying long-winded introductions, I must say that Christina's cello accompaniments are a real joy. If you have never heard John Morris make it a priority to do so, for this you only need to be within a five-mile radius of him. I sometimes wonder about his choice of material but what a voice.

Jane and Amanda Threlfall with Martin Ellison and Roger Edwards. If they are going to stay together, (and I hope they do) they do need to find a less cumbersome name. Their love and understanding of what they do is so obvious in their performance. They do a lot of traditional English standards that those of us of an age to have been Steeleye Span groupies love as the songs that fired our love affair with the folk scene. From the limited amount of the festival, I have seen their version of The Blacksmith definitely gets my vote as song of the festival.

As I stated in my Clitheroe report it had been years since I had seen the Oldham Tinkers and then I see them twice in a month. What I said then still applies and I won't leave it so long again before seeing them somewhere.

This is difficult as I missed a lot of the activities at the main venue and was not on the campsite, so judging the feel of the festival is a problem, but I cannot recall seeing a miserable face so it must have been OK. The attendances at the evening concerts were disappointing and I don't know the reason, but I did get the impression that not a lot of non-folk locals had been attracted in. But as my first festival as a dancer (I use the term loosely) I had a really good time as did the member of our dance side who had never been to a folk festival at all before, though we were a little disappointed that there was not a dance workshop.

**Geoff Smith**

#### DROYLSDEN FOLK FESTIVAL from 27 to 29 June 2003

When I woke up on Friday morning 27th June my heart sank, the rain was teaming down, it was Festival weekend and the weather forecast was far from good. Not a good omen I thought and to top it all that day was to be the funeral of one of the original stalwarts of the Festival, Brian Rathmill of pub prop fame. How wrong could one be because the weekend was just incredible, beyond our wildest dreams.

The Tameside folk community had already faced a premature death early this year of one of its well-known characters, John Green and to have Brian's death so close to the festival was a double blow. But the John Green Memorial Sing-a-round, which started the weekend off on Friday, was a resounding success and a fitting tribute to both John and Brian who we remembered them in song and in good heart. Lynn and Barrie Hardman led the sing-a-round and a wide variety of singers from as far as Wigan, and the Wirral contributed to a highly successful evening.

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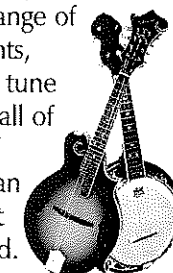


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The Wilsons are finishing and I am a fan. Even reduced by a third (which they are this summer because of their mothers ill health) they still have a power and a presence second to none. When all the fuss was in the press about the Beckhams moving to Spain I remember reading a Roy Hattersley article that basically said it was no bad thing because the values represented by and associated, rightly or wrongly, with them were everything that was wrong with contemporary British society. Well the values represented by the Wilsons are exactly the opposite. Thanks for a great dose of entertainment and reality.

Newburgh Morris are to be congratulated for the great job they have done at organizing the dance this weekend. By the time we are showered and fed, the early afternoon entertainment is missed but there is still plenty to enjoy.

It is a matter of being spoilt for choice for the late afternoon – four very appealing sounding attractions. Helen decides she fancies the ballad session so off she goes. On no other grounds than it is described as lazy Sunday, which matches my mood, and the idea of John Howarth being more laid back than normal does stir the imagination, I plump for that one. It was a good choice a really relaxed but wonderfully entertaining couple of hours

The evening concert is the first time I've seen Christina Smith and Jean Hewson and despite their rather annoying long-winded introductions, I must say that Christina's cello accompaniments are a real joy.

If you have never heard John Morris make it a priority to do so, for this you only need to be within a five-mile radius of him. I sometimes wonder about his choice of material but what a voice.

Jane and Amanda Threlfall with Martin Ellison and Roger Edwards. If they are going to stay together, (and I hope they do) they do need to find a less cumbersome name. Their love and understanding of what they do is so obvious in their performance. They do a lot of traditional English standards that those of us of an age to have been Steeleye Span groupies love as the songs that fired our love affair with the folk scene. From the limited amount of the festival, I have seen their version of The Blacksmith definitely gets my vote as song of the festival.

As I stated in my Clitheroe report it had been years since I had seen the Oldham Tinkers and then I see them twice in a month. What I said then still applies and I won't leave it so long again before seeing them somewhere.

This is difficult as I missed a lot of the activities at the main venue and was not on the campsite, so judging the feel of the festival is a problem, but I cannot recall seeing a miserable face so it must have been OK. The attendances at the evening concerts were disappointing and I don't know the reason, but I did get the impression that not a lot of non-folk locals had been attracted in. But as my first festival as a dancer (I use the term loosely) I had a really good time as did the member of our dance side who had never been to a folk festival at all before, though we were a little disappointed that there was not a dance workshop.

**Geoff Smith**

#### DROYLSDEN FOLK FESTIVAL from 27 to 29 June 2003

When I woke up on Friday morning 27th June my heart sank, the rain was teaming down, it was Festival weekend and the weather forecast was far from good. Not a good omen I thought and to top it all that day was to be the funeral of one of the original stalwarts of the Festival, Brian Rathmill of pub prop fame. How wrong could one be because the weekend was just incredible, beyond our wildest dreams.

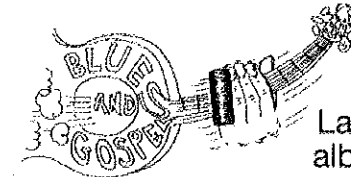
The Tameside folk community had already faced a premature death early this year of one of its well-known characters, John Green and to have Brian's death so close to the festival was a double blow. But the John Green Memorial Sing-a-round, which started the weekend off on Friday, was a resounding success and a fitting tribute to both John and Brian who we remembered them in song and in good heart. Lynn and Barrie Hardman led the sing-a-round and a wide variety of singers from as far as Wigan, and the Wirral contributed to a highly successful evening.

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Droylsden's own John Denny, and featuring Lynn and Barrie Hardman with Jez Lowe and the Bad Pennies topping the bill was an equally good night of excellent music. The only sad thing was that the audience was not as large as we would have hoped but this did not detract from the overall quality of the evening. Lynn and Barrie were as politically hard hitting as ever, singing songs to make you think in their own inimitable style which values Lynn's powerful voice and Barrie's excellent harmonies. Jez and the Bad Pennies completed the night with two compelling sets. The songs of Jez Lowe are the songs of his native North East England, of the people and places, their loves and their lives. Regardless of their specific themes and locality, their appeal is universal. They are complemented by the gentle voice and exquisite fiddle and viola playing of Kate Bramley, the brilliant guitar playing and a fine singing of Andy Howarth and talented playing of the accordion, Northumbrian smallpipes, and whistles of Andy May which bringing a whole new dimension to the band. The band's melodic, arrangements complement the succession of worthy lyrics set to infectious tunes, skilfully performed. A wonderful night for those who attended what a shame the industry of a small committee with an equally small budget did not reap a larger audience.

On Sunday, the sun streamed down on both the righteous and the ungodly who were there in their numbers. What a wonderful feast of music and goodwill abounded. The day was given up to local talent who came along to play to and listen to each other for a pint or some equivalent. Those folkies and locals present heard the abundance of talent that abides in the Tameside area. We were privileged to hear such people as Steve Wooly and Kevin Tarbey of the Full Circle Shudehill play a gentle quiet set complemented by the talented but more robust Di Thomas as he played two sets of Blues. Stuart Thompson and Alan Mayal gave us an eclectic set, which included a version of *Steal A way* especially in memory of Brian Rathmill. Roberi (Eric Jackson and Rob Clayton) the hosts of the Mottram Folk Club founding organisers of the Droylsden Folk festival in 1990 appeared on stage and sang a beautiful rendition of *Lampighter*. Christine Stephen and Steve Power from Folk Upstairs at the Railway provided a well-balanced set of modern and traditional songs and tunes. It was also good to see Chris Cole play his accordion an old and good friend of the late Harry Boardman he has been off the scene for a while but has lost none of his talent.

The highlight of the afternoon was the guest appearance of two young and amazing talents. Simon Howarth and Andy May stayed locally over night and appeared to enjoy 'the crack' on Sunday only to end up on stage and giving an impromptu set and Joe Topping of the Tom Topping Band played a set of self penned songs plus an unaccompanied rendition of the Song of the Whale which made your hair stand on end. What an up and coming talent who is worth watching out for come and see him on January 22<sup>nd</sup> at Folk Upstairs at the Railway. This more national young talent was also complemented by local even younger talent in the guise of Joe Denny, who despite his nerves gave an excellent account of himself and provided evidence of an emerging talent to watch for. Others, who contributed to the success of the day, were: Dave Jones of the Bush Droylsden who never seemed to be off stage accompanying somebody or other as well as playing a set himself; Kim and Roy Powell, Tony Kerwin, John Denny and Dave South, all loyal supports of the local scene.

No concert is a success without the support of the sound man, in this case Alan Sutcliffe who enabled everyone to shine, the hosts of the venue, Cheryl and Pete who provided the staging and outdoor entertainment license and of course the audience. If you came and enjoyed it as much as I did spread the word for next year Friday 25<sup>th</sup> Saturday 26<sup>th</sup> and Sunday 27<sup>th</sup> June and pray for the 12<sup>th</sup> year of sun.

**Brenda Judge**

#### CLECKHEATON FOLK FESTIVAL from 4 to 6 July 2003

I like Cleck. It is a really friendly festival and by the time the tent is up, we are chatting away. The fact we can't make a cuppa 'cos we've forgotten the milk seems an excellent excuse to head down to the Obidiah Brook (Timothy Taylors Landlord).

We decide we may split ourselves up this weekend to see as many people as possible between us – but we start together at the opening town hall concert where Roger Sutcliffe is MCing and opening with some fine guitar playing. Two tall women were a new experience for me and whilst I quite enjoyed their version of 1000's or more I found it difficult to get onto a wavelength with their self penned stuff.

Damien Barber and Fay Hield as a duet is another first for me. English traditional – some unaccompanied some with concertina or guitar, some solo some together but all excellent, particularly Bonny Boy and Gypsy Poacher.

It has been a good first half but the changeovers have been very slow. Helen decides she is staying put whilst I head off to the Commercial where Bruce Bailey has the place in hysteria, though as a Lancastrian I feel he needs a history lesson about the wars of the roses.

Dave Weber and Anni Fentiman are one of the acts I always try not to miss, I'm not the only one, I think their fan club is in tonight and the roof is coming off, great stuff. So off I go feeling really smug that I've picked the best option, but I meet back up with Helen who is in similar mood with rave reviews of Slide. Saturday and spoilt for choice isn't in it. I look at the program and from noon till midnight there is something I want to see without allowing any time for eating or taking in any of the street entertainment.

Helens off round the craft fair (and charity shops) whilst I have a half hour with the paper in the excellent (and cheap) festival café. I manage to catch a bit of the mummies before going to "lest we forget". Dave and Anni, John Morris and Cockersdale have been doing this for about a year but this is the first time I've seen it. Rudyard Kipling/Peter Bellamy courtesy of song and slide. It's all there, "Road to Mandalay", "Follow Me Home" "Big Steamers" and the wonderful finale "Lest We Forget". I want my name top of the list when they get round to recording it. I spend the rest of the afternoon trying to be really clever and catch bits of lots of people but don't get a good enough taste of anyone to pass fair comment; bad idea.

Marie Little is opening the evening concert and she is such a genuine entertainer I just never tire of seeing her, and Ian Bruce is as reliable (musically) as ever, though not being leather clad is a change, but even without the gear Martin and Motorbike is a good song. Keith Kendrick and Sylvia Needham are last minute stand-ins but if they hadn't told us they had had little time to rehearse together we wouldn't have known as they worked together very well.

After the interval Dave and Anni are on so I am happy enough and think this concert has offered reasonable variety then Blackstone Edge come on and provide enough variety themselves to satisfy most tastes, Traditional English (done sort of Steeleye Spannish) to modern (Isn't it Ironic), Dave Brubeck to Jaques Brel.

Onto the festival bus (great service) and to the Moor and Coast tent for refreshment and craic. Sunday and the first victim (of which I'm aware) of the idiot legislation from which we are all going to suffer is the Sunday sing – scheduled to start at 11.30 in the Turnstile. The landlord, I think incorrectly at the present time but his fears can be understood and must be respected,

wants us not to start until 12.00 when his licensing time starts. Never mind, the weather and the landlord allow us onto the car park (providing no instruments are used). Congratulations to those responsible – I understand it is a "central plank of their fight against anti-social behaviour". If so I'll declare myself a job now. So after four or five songs we all troop back up stairs and have a great time including being treated again to the Lest We Forget finale. For me undoubtedly the song of the festival.

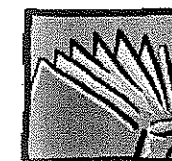
Back up the town hall to meet up with Helen who is exhausted with laughing because she has been to the Keith Donnelly meet. Unfortunately we miss the beginning of the afternoon concert as we think we should get something to eat, but we are in time for Keith Donnelly being as crazy as ever, so now we are both aching with laughing. Just as well the interval follows to give every one chance to recover and enjoy the serenity provided by Maggie Boyle.

The end of the festival for many of us is provided by The Hush. Lots of new arrangements of mostly traditional north east stuff some of which I liked but some off which I found a bit too different to the original. I did quite like the Crow on the Cradle – I wonder what Sydney Carter would think.

As always a really enjoyable festival due not only to the excellent line up assembled but also the organization of Geoff Pickles and his team who really do make this one of the best of the small festivals. The only gripe I had all weekend was the bar in the town hall where the staff seem a little less than sympathetic to the requirement to keep down the noise when the bar room is being used as a venue.

**Geoff Smith**

## JOHN'S DIARY CHAT



Hello everyone

As I write, it is a week away from the end of July and I have just returned with our gang from the excellent 6th Saddleworth Festival weekend. We all agreed that our first time here was a great experience. Eric Bogle and John Munro shone on the Friday night concert, which was the first of their 58-gig tour. The first Saddleworth hiring fare, organised and compered by John Prentice saw a couple of Wirral bands performing ("Brass Tacks" and the "Miv Cameron Band") together with Angie Wright from "Taggart and Wright" (Chester), Mark Byrne a singer songwriter from Liverpool and the Jill Fielding Band from Ormskirk. In all 11 acts performed to a very high standard. This event proved to be a great success, which was well attended. Let's hope their skills were noted by a number of club organisers and bookings will follow. I understand that the Watsons were superb as ever on the final night. Well done, Ali O'Brien and the SAFRA committee, website [www.safra.org.uk](http://www.safra.org.uk)

Since the last edition, my social group's escapades have seen us at Chester Festival, the ACLAIM (Acoustically Live and Inclusive Music) Bluegrass Festival at Nantwich and at Middlewich Folk and Boat Festival. I congratulate the respective committees for their excellent efforts in laying on such high quality music, song and dance. Anyhow, on with the matter at hand - the centre page calendar - 'meat on the bones' so to speak. Firstly, the sad news is that a number of clubs are missing from my listings, as by default they seem to have indicated to our membership secretary that they no longer want to be subscribers

to this excellent publication. I will not cause embarrassment by listing them here.

Secondly, my recent poll of 'organiser preference' in respect of how the Federation Membership list should be laid out showed that the 'daily format' was preferred rather than the 'alphabetic schedule'. One note of caution to you though when referring to this list. Folk clubs are listed on the day or days on which they are held. But with arts centres, theatres and charity events, generally folk music events take place on various nights of the week so I would encourage you to always check the centre page calendar first for accuracy of scheduling. Better still ring the box office/organiser if you are unsure.

Well you will see that the calendar this quarter is graced with a wide variety of artists some of whom we have not seen in the region for quite a while. I refer to Leon Rosselson, Benny Graham, Johnny Handle, John Renbourn, and Eileen McGann etc.

That vastly under-rated and immensely talented band "Fiddlestone" are due to make a rare appearance. This time it is at Roger Hanslip's club **Folk at the Prospect, Runcorn** on 8th September. Get along and see them if you can they are very well worth a view. They will have you singing your heads off all night. The club website is [www.folkattheprospect.co.uk](http://www.folkattheprospect.co.uk)

On 15th September, **Red Bull FC** has "Fore and Aft" as the guests. They will be supported by Kieran and Mary Hartley.

**The Citadel** at St Helens sees some very strong acts appearing, e.g. Eric Bogle on 18th September and two days later Martin Carthy and Dave Swarbrick. Bill Jones and Aoife Clancy team up on 27th September and on 11th October, Tom Doughty will be support for "The Paperboys". The blues diva Helen Watson is programmed for 29th November. Website - [www.citadel.org.uk](http://www.citadel.org.uk)

**The Platform** has two names I have not seen before - "Faire Winds" (20th September) and "North Cregg" (12th October) together with Bob Fox's "The Hush" on 31st October and Brendan Shine on 26th November. The website is [www.lancaster.gov.uk](http://www.lancaster.gov.uk)

Barrie Cottam at **Playhouse2 (Oldham)** will hold an interesting tribute show celebrating the life of Cecil Sharpe. It is called 'As I cycled out on a May morning' and will take place on 3rd October. Ashley Hutchings, Emily Slade, Simon Care and Roger Wilson are the principal artists. On 30th November John Renbourn appears and is accompanied by Jacqui McShee. Support is - Johnny Dickinson. The website - [www.playhouse2.com](http://www.playhouse2.com)

The 'Mother and Father of all Lancashire Nights' is promised on 5th October when Bernard Wrigley and The Oldham Tinkers will be dovetailing at **Oswaldtwistle Civic Theatre**. Further details can be obtained from Accrington Town Hall 01254-380293 or by contacting Kerry Smith on 01254-380118.

On 30th October, Eric Cox at **Biddulph FC** has arranged for Chris While & Julie Matthews to appear at Biddulph Town Hall. Eric is also delighted to announce that the club now has a new venue. It is the The Labour Club, Wharf Road, Biddulph. The club website can be found on [www.biddulphfolk.org.uk](http://www.biddulphfolk.org.uk)

Ged Todd at **Swinton FC** reminds everyone that the Swinton Festival is scheduled for 24th / 25th October where Fred Wedlock and Anthony John Clarke are a couple of the principals names.

Joan Blackburn who publishes that excellent email newsletter 'Folkal Point' (free subscription to all), reports sadly that Ged Todd's club has recently seen the loss of one of its stalwart regulars - John Collinge. A memorial singers night was held on

23rd June and as John was formerly a member of the Royal Navy the theme for the night was one of sea shanties and songs of the sea - John's favourite type of music.

The **Mr Kite Benefits** programme compiled by Steve Henderson is wide and varied and requires further detail. At St Bede's Club, Clayton-Le-Woods, Kate Campbell appears on 14th September. At the same venue on 15th November, The Hot Club of Cowtown will feature. At **Bury Met** on 13th November, Show of Hands will help raise funds to support The Extended Family cause via Plan International.

Four events at The Worden Arts Centre, Leyland will see the following guests appearing:-

21st September - The Acoustic Strawbs (fundraiser - Vision Aid). 17th October - Celebration of the Cecil Sharp Centenary - 'As I cycled out on a May morning', (see Playhouse2 above). 30th November - "The Shamrock, Thistle and Rose" - Niamh Parsons, Alistair Hulett, Nancy Kerr and James Fagan. 6th December - St Agnes Fountain will also help raise funds for The Extended Family. Tickets are available from the box office on 01257-241693, except for the Bury Met concert where the box office can be found on 0161-761-2216. Any further queries ring Steve Henderson on 01772-621411. Further info about the artists can be found on the website - [www.mrkite.org](http://www.mrkite.org)  
Pauline Dowsett at **Leigh FC** advises that the Bernard Wrigley night on 11th October will be admission by ticket only. The location will be St Joseph's Hall, Chapel Street, Leigh, and the residents "Calico" will support Bernard. Another ticket night at the club will be 24th October when Vin Garbutt is the special guest. At the time of going to press Pauline was unable to give me full details but it is anticipated that sometime in October Anthony John Clarke will play a part in another fund raising evening. Pauline can be contacted on 01942 604603.

Graham Dixon at **Gregson Lane** informs me that 4th September will be a singers' night featuring Dave Camlin. The club website is [www.gregsonlane.co.uk](http://www.gregsonlane.co.uk)

"**Trouble at Mill**" are also active and can be seen on 20th September at the Kenlis Arms, Garstang. 9th October at the New Hall Tavern, Salmesbury (in aid of Motor Neurone Disease support with free admission and free supper). 22nd November at Darwin Library Theatre with special guests "Wench All". 29th November at the Green Man at Inglewhite. Ring Graham on 01254-853929 for more details. Their website is [www.troubleatmill.com](http://www.troubleatmill.com)

Stewart Lever at **The Railway (Lymm)** is nearing twelve months in the job as club organiser. Look out for the - Singers' Night BIG Spots (18th Sept, 30th Oct and 27th Nov) where, after the beer break, 'Railway Regulars' are given the opportunity to feature as principal guests. I like this idea. Why not give it a try? Website - [www.railwayfolkclub.co.uk](http://www.railwayfolkclub.co.uk)

John Booth at **Northwich FC** tells me that some singers' nights will feature performers you may not be aware of. They are on 5th September - Nic Cooper, on 10th October - Lesley Francis and on 21st November - Queensberry Rules. The club website is [www.northwichfolkclub.co.uk](http://www.northwichfolkclub.co.uk)

Normally a singers' night club, **The Everyman Bistro bar** (located on Hope Street between Liverpool's two Cathedrals) will, on 30th September, host a special guest - Molly Andrews from West Virginia, USA. Molly sings Appalachian, old time songs, hymns, jazz and even a touch of rock and roll. She plays guitar, lap-dulcimer and autoharp. And now for something about a couple of fellow scousers. If you are into the blues, the music that is not the lads from Goodison Park, then why not put a note in your diary to visit this club on Tuesday 2nd December when

Blue C will be the special guests. They are Raphael Callaghan and Christine Purnell. Raphael performs on slide guitar, harmonica and vocals with Christine on bass guitar and vocals. This is a rare hometown acoustic gig for the pair who usually perform in the far-flung areas of Scotland and Wales. Chris Jones and the gang offer you a very warm welcome.

**Open Door FC** is at it again with their very successful "Extravaganza" concept. This time it is 'No. 5' which will take place on 18th and 19th October. The principal artists will be, Dave Burland, Tom McConville, Steve Tilston on 18th and Threlfall, Ellison and Edwards, Chris Foster and John Kirkpatrick on the 19th. See the advertisement in this edition for further details or visit the website on [www.opendoorfolkclub.co.uk](http://www.opendoorfolkclub.co.uk) On the 20th July the club moved to a new venue - **The Railway and Linnet**, Grimshaw Lane, Middleton Junction, Middleton, M24 1GQ.

A special night on Wednesday 29th October at **Folk at the Wheatsheaf** sees one of Scotland's greatest, "The McCalmans", appearing at "Embleton Live". The location is Embleton Village Hall and proceedings will commence at 8-15pm. Terry Haworth strongly recommends booking in advance for this one. Ring 01900-604765. If you are interested in finding out what else is going on in Cumbria why not visit the website? [www.collsarms.freeserve.co.uk](http://www.collsarms.freeserve.co.uk)

Another one for your diaries (but let's not wish the summer/autumn away) is the 18th December at **Wrexham FC** when there will be a night of nostalgia with "Yardarm", "Offa" and friends holding a Christmas Party Reunion Night with hopefully the likes of Barry Evans, Dave Russell and John Finnan making themselves available.

Pat Batty at **Westhoughton** wishes to announce that two concerts will be held away from the usual club venue in order to provide larger accommodation. They are - 5th December - John Wright Band and 6th February - John Tams and Barry Coope 30th Anniversary night. The venue will be the Douglas Valley Golf Club in Blackrod. Tickets are available now for these definite sell-out occasions so get ringing Pat on 01257-230508 and why not visit the website on [www.folkclub.org.uk](http://www.folkclub.org.uk)

Our esteemed editor Ken Bladen at **Broken Token FC** points out that the club night in November will be the 12th instead of on Bonfire Night, when the special guest will be Martyn Wyndham-Read. I'm sure Martyn will still provide some sparkling songs nevertheless. Sparkling! Sparklers! - Get it? Oh never mind, moving on

**Fleetwood FC** moved back into the fully refurbished Steamer Hotel on 19th June. As David Ryan says they are now using the side lounge bar on the more accessible ground floor. No more magical mystery tours behind the bar and up into the attic. Change of organiser - Ken and Sue Bradburn have relinquished the job of running **Carlisle Folk and Blues Club** and have been replaced by Myrna Rae on 01697-72305. No listings were received for this club and the Brewery Arts Centre, Kendal (see feature in Newsreel), and the Bluecoat Arts Centre, Liverpool.

As I write this column, I have just taken a call from Andrew Hesford who is a regular performer at three clubs - Walton, The Swan and The Triton. Andrew is in the process of sending me a review of **Walton FC** where you can always find 'The Waltons' performing and yes one of them does get the name 'John Boy'. See the Residents List page that now includes some new names for this club.

Some stop press news from Joe Riley at **Maghull FC** who tells me that their guests for October and November have now been

confirmed they are 21st October - Brian Preston, and on the 18th November - "Bandersnatch". Joe also informs me that tickets are already flying out for the **Maghull Day of Music** (8th November) where some of the principal artists are Vin Garbutt, John Wright Band, Risky Business and Grant Baynam. On the previous evening, Last Night's Fun and Harvey Andrews are the special guests at a separate concert, which I am sure, will set everyone up for a super day on the Saturday. Tickets can now be obtained from Joe on 0151-531-9273.

I received some very interesting news from Penny and Paul at the **Rattan and Rush Acoustic Tearoom**. Regular readers will know that Penny and Paul joined this publication not that long ago and they provide folk music entertainers as part of an evening's dining experience. By the time this edition will have been published, on the 10th August (when Kieran Halpin and Chris Jones are the guests), Penny and Paul will have launched the publication of their own book entitled 'Folk on Food'. The book contains photographs and menus from 15 of their favourite artists, 30 recipes from those menus plus a complimentary CD with a track from each of the 15 artists. They are:- Karen Bates and Andrew Ingham, Kieran Halpin and Chris Jones, Cathryn Craig and Brian Willoughby, Show of Hands, Paul Millns, Helen Watson, Sally Barker, Adrian Byron Burns, Maurice Dickson, Lee Collinson, Derek Brimstone, Paul Tiernan, Boo Hewardine, and Ian Bruce. Further details can be obtained by emailing Penny and Paul on - [Acoustictearoom@aol.com](mailto:Acoustictearoom@aol.com) or visit their excellent website on [www.acoustictearoom.co.uk](http://www.acoustictearoom.co.uk)

Finally, I can't let the opportunity go without giving a mention to my own club **Parkgate FC**. "Elbow Jane" and Eddie Morris gave us a superb night in June, (see the live review in this edition) and, as I write, "Brass Tacks" are looking forward greatly to fronting for Eric Bogle on 25th September. Eddie has booked a very strong line up of guests for the rest of the year, 30th October - Dave Mallett (USA), 13 November - Chris While and Julie Matthews (this is an extra night) and Harvey Andrews on 27th November. The club website is [www.parkgatefolkclub.com](http://www.parkgatefolkclub.com)

Well that's all for now. If folk music be the food of life, then play/sing on - Enjoy. I'll talk to you all again in December.

John Owen



## NANCY KERR AND JAMES FAGAN

**Given the long list of outstanding Folk duos at work in the country, it was obvious that we should grab a few words with the BBC Radio 2 Best Folk Duo for 2003 as they passed through the North West. Steve Henderson, aka Mr. Kite, did the honours for us.**

**FNW: James, the bouzouki that you play intrigues me. Tell me more.**

**James:** Really, my introduction to it was through its popularity in Irish music. There was a big surge when Andy Irvine, Donal Lunny and Johnny Moynihan got hold of them in the 60's. They were fascinated by their possibilities as a backing instrument. You still find unmodified Greek bouzoukis in Irish music. The most famous being Alec Finn from De Dannan. The reason the Irish liked it was its sparer, sparser sound. My background had been through piano, clarinet, and some jazz to various electric

guitars to a Fender Strat on which I played AC-DC numbers.

**Nancy:** In folk clubs.

**James:** Yes, indeed. 'You can play that if you don't plug it in'. I was told that in a folk club. I said, 'But it doesn't make any noise'. 'That's alright', they said. My dad actually bought an Irish flat back bouzouki.

The first thing the Irish had done was modify it (from the Greek curved back). It's the guitar shape which made it different and that's come from Andy Irvine who requested Stefan Sobell of Hexham should make him one. He wanted the scale length and notes of a bouzouki but the rhythm capabilities and resonance of a guitar. My dad bought one from an Australian maker and he just left it lying around. Because it only has four notes, you can go for the big rhythms and it fits well with Nancy's style.

**FNW: You've prompted me to ask about your change in style over recent years. It used to swap from song to tune, tune to song, etc. but now seems much more varied.**

**Nancy:** Songs have become much more of the part. It used to be 50/50. Now, we can do only one set of tunes and everything else has a vocal component. At the end of the day, with vocal music, you are dealing with language and the connections are so quick. Maybe in a different way. We just get more and more people asking for unaccompanied singing. Just put those instruments down!

**FNW: That's surprising**

**Nancy:** I find it surprising because I enjoy the big sound though I love singing unaccompanied. So, we tended to move away from that for a while. We love playing our instruments but we started to arrange the songs more.

**James:** I find that those who want the unaccompanied singing are not a new audience. They are often people who were part of that folk revival some years ago. Last night, an audience member said that it was so great to hear young musicians carrying on the tradition. It was almost taken for granted (that we would be instrumentalists). We both learnt instruments as a children and it is only in the last six or seven years that my voice has become more important. Now, when I feel that I'm making a connection with the audience and myself is when I'm singing. One big change in the set is a move towards more song based material and now an instrumental gets used to showcase our skills in four minutes rather than six sets of tunes.

**Nancy:** I haven't thought about this but I think that it's evolved due to our playing in a club setting. Not deliberately tailored but just worked better because of the relationship people have with the music. Our chosen repertoire is almost entirely English and Australian. You see, I think English music has been going through a resurgence of instrumental music in recent years. I'm not sure but I don't think clubs have that relationship with instrumental music. At festivals, it's OK, but in a club setting when we play instrumentals it's almost a surprise. When the audience makes connections on that personal, intimate level it is with a song.

**James:** One thing that's changed a lot is that we used to be very conscious of what will happen on that stage. Now, when we write a set list, it is just before we go on stage and it will depend on the atmosphere, what we feel like, people we've met, if there are other singers in the room, what they've sung and we select appropriately from our repertoire. As we get older, we have a bigger repertoire.

**FNW: Did you find the BBC Horizon award had a big effect**

on the places you were playing?

**James:** I'm not sure the Horizon award made a big difference but this year's Best Duo Award has made a difference. That, to me, was slightly more tangible. Having said that, I forget that when we won the Horizon award it was when we were building all the time. So, it's harder to judge.

**Nancy:** The thing about the Horizon award was that it came along at a really nice time. I was back doing a bit of teaching and James was doing some medicine (Note: James is a fully qualified Doctor. If you're ever feeling faint at one of their shows, no need to worry!). For us, it was a little push and some encouragement.

**James:** We didn't know where to take it as we'd just finished our 'difficult' second album. As Nancy said, it made us think that people were listening and asking what we would do next. The new award feels more of a profile raiser. It's helped with some of the festivals. Though, as a duo, the hard thing is that the average journalist asks when we are getting the band together. Not how will the duo get better.

**Nancy:** We're not against working with other musicians. We love working with other musicians. The further we go, the more we enjoy the collaborations.

**James:** That's it.

**FNW:** *I suppose that staying as a duo makes you work hard to improve that?*

**James:** Yeah, it's a bit of a trap now. In Australia, they expect something new when we step off the plane. First, Nancy sang and played at the same time for 'Dance To Your Daddy'.

**Nancy:** Before that, there was interpreting the Australian stuff.

**James:** And the clogging that came later. Yeah, next time, I think Nancy will have to levitate as she plays her fiddle.

**FNW:** *So, what about the autumn tour! That should be fairly levitating. You're with Niamh Parsons and Alistair Hulett for 'The Shamrock, The Thistle and The Rose'. Alistair's an old pal, of course.*

**James:** Alistair lived in Sydney for twenty years and he was one of those guys like Rory McLeod who existed in the Folk scene but somehow transcended it. For a young male performer like me, he was a big role model singing dynamic, self penned, politically motivated material but rooted in a folk style. His band Roaring Jack would have a young punk audience taking on environmental and political viewpoints. Also, by his voice, I think he's a wonderful singer. When you hear him sing a traditional song, you realise where he's coming from. Then, the connection to the bouzouki is the connection to Alistair. He played for a long time with Jimmy Gregory also from Glasgow and living in Australia. Jimmy was my mentor. The first time I was asked to play with Alistair was because Jimmy was away in New Zealand. Jimmy recommended me and Alistair knew me as one of the Fagan kids because I used to sing with my parents and my sister. He didn't really know me as a musician but playing with Alistair Hulett and The Hooligans at some festivals was my first real break. I think he's unique and has a lot to say. I'm delighted to be able to do this. I'm real excited about sharing an evening with him.

**Nancy:** I've wanted to work with him for a long time. I sang one of his songs, 'Son Of A Drinking Man's Wife' on the first album, 'Starry Gazy Pie'.

**FNW:** *I gather that you'll all be on stage together.*

**Nancy:** Yes, we had a rehearsal in June. That's what we decided. It's my dream to play with other musicians. I have no desire to be solo at all. The thing we want to say is that a part of all those areas of music is in us. People will be able to see English, Scottish and Irish music through their commonalities and not their differences. Being on the road can be kind of lonely and, now, we have harmony possibilities, I might play fiddle when Niamh sing and more. It's great.

**James:** Me being there is quite interesting. A stirrer, maybe.

**FNW:** *What did you call him at Standish, Nancy? The Eucalyptus?*

**Nancy:** Now, I call him the gum.

**James:** I like that. Holds us all together.

**Nancy:** Yes, but you're our convict heritage.

**James:** That's true.

**Nancy:** The main thing for us is that they are all musicians that we'd love to play with. It's going to be really good fun

**James:** It starts at Sidmouth and we're getting together beforehand. It'll be a nervous but wonderful debut. There will be some reflection and, then, the tour. When it reaches Lancashire, it'll have a momentum. A life of its own.

**Nancy:** I think we'll just find more and more connections that will spark off things. I'm really looking forward to it.

'The Shamrock, The Thistle And The Rose' with Nancy and James accompanied by Niamh Parsons and guitarist Graham Dunne as well as Alistair Hulett will be at The Worden Arts Centre on **Sunday 30 November 2003** (Box Office 01257-241693) and Burnley Mechanics on **Monday 1 December 2003**.

## ARTICLES



### SHELLBACK CHORUS - FANTASY YEARS

For the Shellback Chorus the past four festival seasons have, indeed, been fantasy turned to reality! When the 'Chorus originals' performed the first gig in The Festival Marquee of the "Mersey Shanty Festival 2000", who amongst them could have suspected that the present reality would come about?

Who at the start would have dreamed that the Chorus would be about to appear on two major Fall Folk Festivals of the east coast of the USA, in downtown Manhattan for Dan Milner of South St Seaport Museum, or at the Museum of America and the Sea, Mystic Seaport? Who foresaw that the Chorus would become a regular on England's leading maritime folk festivals that it would perform on major venues at Warwick and Fylde festivals, or on an average of twelve festivals per season?

What of longer consequence has been achieved by the Chorus? Its inception came at a time when on some festivals unaccompanied singing appeared to be in contraction and maritime song seemed to be going out of fashion. The Chorus



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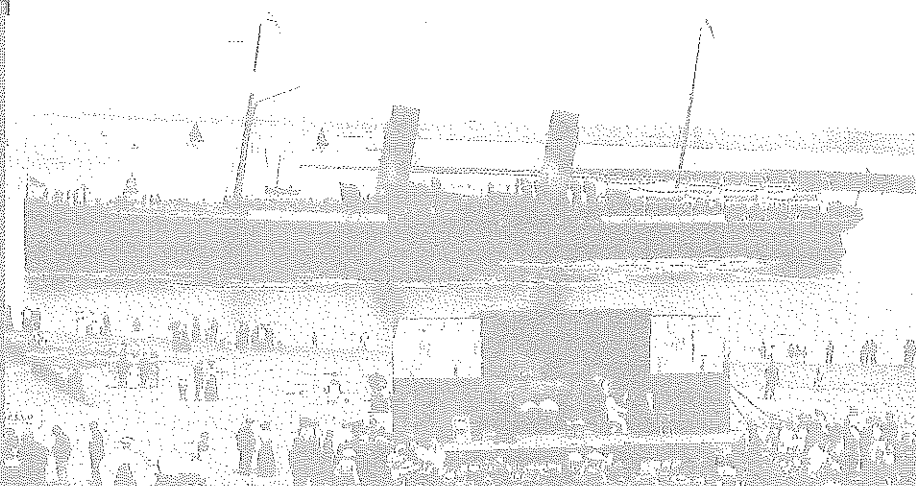
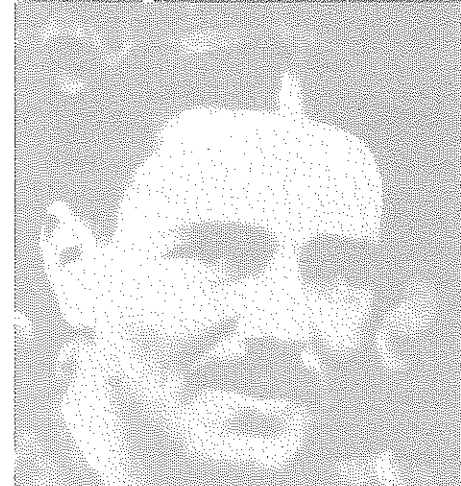
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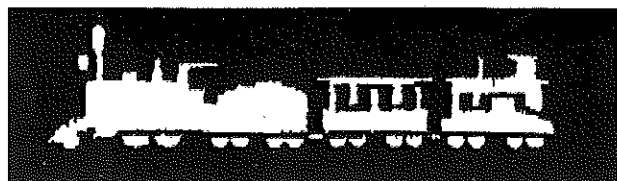
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06 Nov LEON ROSSELSON

13 Nov Singers Night

20 Nov BOB FOX

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18 Dec XMAS with GARVA

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## NORTH WEST FEDERATION OF FOLK CLUBS

Venue Title	Time	Venue Location	Contact	Tel.No.
<b>SUNDAY</b>				
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington	Box Office	01254 380293
Bothy	8:00 PM	Blundell Arms, 34 Upper Aughton Road, Birkdale, Sport, PR85ND	Clive Pownceby	0151-924-5078
Folk at the Manor	8:30 PM	The Old Manor Club, Withens Lane, Wallasey	Roger Parker	0151-638-1987
Mr Kite Benefits	8:00 PM	Worben Arts Centre, Worben 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
Walton	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151-474-0979
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coan	01772 452782
<b>MONDAY</b>				
Conwy	8:30 PM	The Malt Loaf, Rosehill Street, Conwy	Denis Bennett	01492 877324
Folk at the Prospect	8:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcom	Roger Hanslip	01928 731567
Red Bull	8:30 PM	The Red Bull, Hilgate, Stockport	Peter Hood	0161-432-4142
Room at the Back	8:45 PM	The Railway Inn, Parbold, Wigan WN8 7PG	Trevor Banfield	0772 9922856
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton	Ged Todd	01942 811527
Triton	8:30 PM	Aigburth Peoples Hall, Aigburth Vale, Liverpool	Gladys Barooah	0151 486 2382
<b>TUESDAY</b>				
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
<b>WEDNESDAY</b>				
Blackburn	8:30 PM	Fleece Inn, Penny Street, Blackburn	Brian Kirkham	01254 720745
Brewery Arts Centre	8:30 PM	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539 725133
Broken Token	8:15 PM	The Eagle & Child, Bispham Green, Mawdsley	Ken & Angie Bladen	01257 263678
Burnley	8:30 PM	Waggon & Horses Inn, Colne Rd, Brierfield	Phyl Watson	01282 774077
Clarence	8:30 PM	The Clarence, Preston New Road, Blackpool	Ann Green	01772 683027
Cross Keys	9:00 PM	Running Hill Gate, Uppermill, Near Oldham	Jim Schofield	01457 833897
Falcon	9:00 PM	The Falcon Hotel, Hardhom Way, Poulton-le-Fylde	Pete Skinner	01253 301483
Red Bull	8:30 PM	The Red Bull, Hilgate, Stockport	Peter Hood	0161-432-4142
Swan	8:30 PM	The Swan, Springfield Road, Aughton	Dot Skinner	0151-474-9681
<b>THURSDAY</b>				
Biddulph	8:30 PM	Biddulph Labour Club, Wharf Road, Biddulph	Eric Cox	01782 514896
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Dave Ryan	01253 876351
Folk at the Wheatsharf	8:15 PM	The Wheatsharf Inn, Embleton, nr Cockerforth, Cumbria, CA13 9XP	Terry Haworth	01900 804765
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Houghton	Graham Dixon	01254 853929
Parkgate	8:15 PM	Boathouse Pub/Restaurant, 1 The Parade, Parkgate, Wirral	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 M43 7LA	Christine Stephen	0161-370-6587
Wigan (7 Stars)	9:00 PM	Seven Stars Hotel, Seven Stars Bridge, Wigan, Wigan	Joan Blackburn	01942 321223
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham	Ian Chesterman	01978 357307
<b>FRIDAY</b>				
Bluecoat Arts Centre	8:00 PM	Bluecoat Chambers, School Lane, Liverpool, L1 3BX	Box Office	0151-707-9393
Carlisle Folk & Blues	8:00 PM	The Coach House, Heads Nook, Carlisle	Myma Rae	01697 72305
Hale & Hearty	8:30 PM	The Kings Arms, Hale, nr. Milnethorpe, 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 8NX	Barrie Cottam	01708 663117
Porkies	8:30 PM	Royal British Legion, Georges Road West, Poynton, Cheshire	Dave Hughes	01625 430149
Preston	8:30 PM	Moorbrook Inn, North Road, Preston	Rob Malaney	01257 231463
Rhyl	8:30 PM	Costigan's Pub, Bodfor Street, Rhyl	Darryl Moorley	01745 353859
SAFRA Night	8:30 PM	The Wagon Inn, High Street, Uppermill, Oldham	All O'Brien	01457 870391
Walton	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151-474-0979
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty	01257 230508
<b>SATURDAY</b>				
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
Platform	8:00 PM	The Platform, Station Buildings, Central Promenade, Morecambe	Glynis Johnson	01524 586823
Raitan & Rush Acoustic	7:45 PM	Raitan & Rush Tearoom, Market Street, Kirby Stephen, Cumbria	Penny & Paul	017683 72123
Southport Arts Centre	8:00 PM	Lord Street, Southport, PR8 1DB	John Sprackland	01704 540011
Standish	8:15 PM	Standish Cricket Club, Green Lane, Standish, nr Wigan	David Jones	01254 54877

## AUGUST to OCTOBER

(NB: Always check with club organisers before travelling)

SUNDAY	31ST AUGUST	7TH SEPTEMBER	14TH SEPTEMBER	21ST SEPTEMBER	28TH SEPTEMBER
Bothy	closed	closed	STEVE ASHLEY	DANA ROBINSON	Singers Night
Folk at the Manor	Singers Night	Singers Night	Singers Night	DAVE BURLAND	Singers Night
Mr Kite Befits	Singers Night	GEOFF HIGGINBOTTOM	KATE CAMPBELL	ACOUSTIC STRAWBS	DONAL O'CONNOR
Open Door	Singers Night		Singers Night	ALAN REID & ROB VAN SANTE	
Walshaw			Singers Night		Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	JANET RUSSELL	Singers Night	Singers Night
MONDAY	1ST SEPTEMBER	8TH SEPTEMBER	15TH SEPTEMBER	22ND SEPTEMBER	29TH SEPTEMBER
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Farmers Arms	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Folk at the Prospect	Singers Night	FIDDLESTONE	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	FORE & AFT	Singers Night	Singers Night
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	LYMN & BARRIE HARDMAN	Singers Night	PAT RYAN & KEN HOWARD	Singers Night	Singers Night
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
TUESDAY	2ND SEPTEMBER	9TH SEPTEMBER	16TH SEPTEMBER	23RD SEPTEMBER	30TH SEPTEMBER
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	MOLLY ANDREWS
Howcroft Inn		CAROL DARWIN & NICK PANTLING		SAGGY BOTTOM GIRLS	
Longridge	Guest T.B.A.		Singers Night		
Maghull	Singers Night	Singers Night	Singers Night	DONAL O'CONNOR	Singers Night
Ring O' Bells	Singers Night	GEOFF HIGGINBOTTOM	BANDERSNATCH	Singers Night	T.B.A.
Urmston Acoustics	Singers Night				
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	3RD SEPTEMBER	10TH SEPTEMBER	17TH SEPTEMBER	24TH SEPTEMBER	1ST OCTOBER
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	TOM & BARBARA BROWN				BERNARD WRIGLEY
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	closed	EILEEN MCGANN & DAVID K	MIKE AGRANOFF	BEN & JOE BROUGHTON	BERNARD CARNEY
Cross Keys	Singers Night	JOE STEAD	JEFF DAVIES	KIERAN HALPIN	HOWDEN, JONES, TAFFINDER

WEDNESDAY (cont'd)	3RD SEPTEMBER	10TH SEPTEMBER	17TH SEPTEMBER	24TH SEPTEMBER	1ST OCTOBER
Falcon	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided	Singers Night
Red Bull		Music Session - English			
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
THURSDAY	4TH SEPTEMBER	11TH SEPTEMBER	18TH SEPTEMBER	25TH SEPTEMBER	2ND OCTOBER
Biddulph	MRS ACKROYD BAND		MUNDY & TURNER		BERNARD CARNEY
Citadel			ERIC BOGLE		
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf	PETERS & TYRALL		Singers & Musicians		CRAIG & WILLOUGHBY
Gregon Lane	DAVE CAMLIN		Singers Night		Singers Night
Parkgate				ERIC BOGLE	
Railway (Lymm)	Singers Night	TANGLEFOOT	Singers Night BIG Spot	RISKY BUSINESS	Singers Night
Upstairs at the Railway	Singers Night		ALISTAIR KILDARE		Singers Night
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham		Singers Night	Singers Night		JEZ LOWE
FRIDAY	5TH SEPTEMBER	12TH SEPTEMBER	19TH SEPTEMBER	26TH SEPTEMBER	3RD OCTOBER
Carlisle Folk & Blues	T.B.A.		JAMES KEELAGHAN		
Hale & Hearty	Singaround		Singaround		Singaround
Leigh			BRIAN PRESTON		
Northwich	Singers Night	REID & VAN ZANTE	MALINKY	Singers Night	REGAL SLIP
Playhouse 2					CECIL SHARP TRIBUTE
Porkies	TANGLEFOOT				OLDHAM TINKERS
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	Singers and Musicians	Singers and Musicians	KIERAN HALPIN	Singers and Musicians
SAFRA Night		Singers, Musicians, Poetry & Stories			
Southport Arts Centre	Singers Night	Singers Night	Singers Night	ROY HARPER	Singers Night
Walton	closed	closed	TANGLEFOOT	Singers Night	ENDA KENNY
Westhoughton				ERIC BOGLE	
SATURDAY	6TH SEPTEMBER	13TH SEPTEMBER	20TH SEPTEMBER	27TH SEPTEMBER	4TH OCTOBER
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Citadel			CARTHY & SWARBRICK	BILL JONES & AOIFE CLANCY	
Rattan & Rush Tearoom		PAUL MILLNS		JAMES KEELAGHAN	
Southport Arts Centre		LITTLE JOHNNY ENGLAND		PRESTON REID	
Standish				TANGLEFOOT	
The Platform			FAIRE WINDS		



## OCTOBER to NOVEMBER

(NB: Always check with club organisers before travelling)

	5TH OCTOBER	12TH OCTOBER	19TH OCTOBER	26TH OCTOBER	2ND NOVEMBER
<b>SUNDAY</b>					
Accrington Town Hall			ELIZA CARTHAY BAND		
Bothy	DUNCAN McFARLANE Singers Night	Singers Night	MAGGIE BOYLE	Singers Night	SCOLDS BRIDLE Singers Night
Folk at the Manor	Singers Night	Singers Night	EDDIE WALKER	Singers Night	TOM & BARBARA BROWN
Open Door			EXTRAVAGANZA 5		
The Platform			NORTH CREGG		
Walshaw		Singers Night	Singers Night	Singers Night	Singers Night
Walton		Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse		Singers Night	COLUM SANDS	Singers Night	Singers Night
<b>MONDAY</b>					
Conwy	6TH OCTOBER Singers Night	Singers Night	20TH OCTOBER Singers Night	27TH OCTOBER Singers Night	3RD NOVEMBER Singers Night
Farmers Arms	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Folk at the Prospect	Singers Night	Singers Night	HANDS IN POCKETS	Singers Night	Singers Night
Rattan and Rush					HALPIN & JONES
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	ANTHONY JOHN CLARKE
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	TONY GIBBONS	Singers Night	Guest T.B.A.	Singers Night	HOWDEN, JONES, TAFFINDER
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
<b>TUESDAY</b>					
Everyman	7TH OCTOBER Singers Night	Singers Night	21ST OCTOBER Singers Night	28TH OCTOBER Singers Night	4TH NOVEMBER Singers Night
Howcroft Inn		JON HARVISON		REDMAYNE	
Longridge	Singers Night	Singers Night	Guest T.B.A.		Singers Night
Maghull	Singers Night	Singers Night	BRIAN PRESTON	Singers Night	Singers Night
Ring O'Bells	Singers Night	BOB DAVIES	Singers Night	T.B.A.	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
<b>WEDNESDAY</b>					
Blackburn	8TH OCTOBER Singers Night	Singers Night	22ND OCTOBER Singers Night	29TH OCTOBER Singers Night	5TH NOVEMBER Singers Night
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	Singers Night	PHIL BEER & BEV SANDLAND	SCOLDS BRIDLE	STEVE TILSTON	Singers Night
Cross Keys	BREIGE MURPHY	BERNARD GARNEY	DAVE TUXFORD	LYNNE HERAULD & KEITH KENDRICK	MIKE NICHOLSON
Falcon	Singers Night	Singers Night	Singers Night	Open Mic - PA provided	Singers Night
Red Bull	Music Session - English				
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

	9TH OCTOBER	16TH OCTOBER	23RD OCTOBER	30TH OCTOBER	6TH NOVEMBER
<b>THURSDAY</b>					
Biddulph		COLUM SANDS	CECIL SHARP TRIBUTE	WHILE & MATTHEWS**	KIERAN HALPIN & CHRIS JONES
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf		Singers & Musicians			HOWDEN, JONES, TAFFINDER
Gregson Lane		KEN NICOL			
Parkgate				DAVE MALLETT	
Railway (Lymm)	CRAIG & WILLOUGHBY	Singers Night	MUNDY & TURNER	Singers Night BIG Spot	LEON ROSSELSON
Upstairs at the Railway		Singers Night			"No Fire" - Bonfire Party
Wigan (Seven Stars)		Singaround	Singaround	Singaround	Singaround
Wrexham		CATHRYN CRAIG & BRIAN WILLOUGHBY			BENNY GRAHAM & JOHNNY HANDLE
<b>FRIDAY</b>					
Hale & Hearty	10TH OCTOBER	17TH OCTOBER	24TH OCTOBER	31ST OCTOBER	7TH NOVEMBER
Mr Kite Benefits		Singaround	Singaround		Singaround
Northwich	Singers Night	CECIL SHARP TRIBUTE	Singers Night	THE WILSONS	Singers Night
Leigh		FIREBRAND	VIN GARBUTT		BOB FOX
Porkies		Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	Singers and Musicians	KATE HOWDEN BAND	Singers and Musicians	Singers and Musicians
SAFRA Night		Singers, Musicians, Poetry, Stories			
The Platform				THE HUSH	
Westhoughton	BACK OF THE MOON	COLUM SANDS	BERNARD WRIGLEY	DAVE MALLETT	CLIVE GREGSON
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
<b>SATURDAY</b>					
Buffet Bar	11TH OCTOBER	18TH OCTOBER	25TH OCTOBER	1ST NOVEMBER	8TH NOVEMBER
Citadel	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
* & ** Leigh	THE PAPERBOYS				
* Open Door	BERNARD WRIGLEY	EXTRAVAGANZA 5			
Playhouse 2		VIN GARBUTT			
Rattan & Rush		COLUM SANDS			
Standish			CHRIS WHILE & JULIE MATTHEWS		

NB: \* = Not the usual club night

\*\* = Different venue



**NOVEMBER to DECEMBER**

(NB: Always check with club organisers before travelling)

SUNDAY	9TH NOVEMBER	16TH NOVEMBER	23RD NOVEMBER	30TH NOVEMBER	7TH DECEMBER
Bothy	Singers Night	KEN NICOL	Singers Night	ANTHONY JOHN CLARKE	BOTHY ANNUAL REUNION
Folk at the Manor	Singers Night	BLARNEYSTONE	Singers Night	Singers Night	Singers Night
Mr Kite Benefits	Singers Night			SHAMROCK, THISTLE & ROSE	
Open Door	Singers Night		Singers Night	STUART THOMPSON	Singers Night
Playhouse 2				JOHN RENBOURN & JACQUI McSHEE	
Walshaw	Singers Night		Singers Night		
Walton	Singers Night		Singers Night		Singers Night
Wooden Horse	Singers Night	JOHN PRENTICE	Singers Night		Singers Night
MONDAY	10TH NOVEMBER	17TH NOVEMBER	24TH NOVEMBER	1ST DECEMBER	8TH DECEMBER
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Farmers Arms	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Folk at the Prospect	Singers Night	Singers Night	HAWORTH & MAY	Singers Night	REDMAYNE
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	BRIAN PETERS
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	Guest TBA	Singers Night	MIKE CANAVAN	Singers Night
Triton	Singaround	Singaround	Singers Night	Singaround	Singaround
TUESDAY	11TH NOVEMBER	18TH NOVEMBER	25TH NOVEMBER	2ND DECEMBER	9TH DECEMBER
Cross Keys*		CLIVE GREGGSON			
Everyman	Singers Night	Singers Night	Singers Night	BLUE C	Singers Night
Howcroft Inn	LYNN & BARRIE HARDMAN		T.B.A.		Xmas 'Do'
Longridge					
Maghull	Singers Night		Singers Night		
Ring O' Bells	T.B.A.	BANDERSNATCH	Singers Night		Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night		Singers Night
WEDNESDAY	12TH NOVEMBER	19TH NOVEMBER	26TH NOVEMBER	3RD DECEMBER	10TH DECEMBER
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	
* Broken Token	MARTYN WYNDHAM-READ			DUNCAN MCFARLANE	
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	MARTIN CARTHAY	WYNDHAM-READ	SEAN LAKEMAN & KATHRN ROBERTS	JOHN KIRKPATRICK	FIREBRAND
Cross Keys	DEREK GIFFORD	CLIVE GREGGSON	JEZ LOWE and the BAD PENNIES	BRIAN PETERS	KEVIN TARPEY & STEVE WOOLEY

WEDNESDAY (cont'd)	12TH NOVEMBER	19TH NOVEMBER	26TH NOVEMBER	3RD DECEMBER	10TH DECEMBER
Falcon	Singers Night	Singers Night	Open Mic - PA provide	Singers Night	Singers Night
Red Bull	Music session - English				
The Platform			BRENDAN SHINE		
Swan	Singers Night	Singers Night	Singers Night		Singers Night
THURSDAY	13TH NOVEMBER	20TH NOVEMBER	27TH NOVEMBER	4TH DECEMBER	11TH DECEMBER
Biddulph	CHRISTINE COLLISTER	IAN BRUCE		JEZ LOWE	
Fleetwood	Singers Night	GEOFF HIGGINBOTTOM	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf		Singers & Musicians		BRAM TAYLOR	
Gregson Lane	HOWDEN, JONES, TAFFINDER		Singers Night		ANTHONY JOHN CLARKE
Mr Kite Benefits	SHOW OF HANDS				
Parkgate	WHILE & MATTHEWS*		HARVEY ANDREWS		
Railway (Lymm)	Singers Night	BOB FOX	Singers Night BIG Spot	NANCY CUNLIFFE	Singers Xmas Party
Upstairs at the Railway		Singers Night		Singers Night	
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham		Singers Night	ANTHONY JOHN CLARKE		
FRIDAY	14TH NOVEMBER	21ST NOVEMBER	28TH NOVEMBER	5TH DECEMBER	12TH DECEMBER
Hale & Harty		Singaround		Singaround	
Leigh			KELLIE WHILE		
Northwich	JOHN SPIERS & JON BODEN	QUEENSBURY RULES	Singers Night	TICH FRIER	Singers Night
Porkies				RISKY BUSINESS	
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
SAFRA Night	Singers, Musicians, Poetry, Stories				
Walton	Singers Night	Singers Night	Singers Night		Singers Night
Westoughton	WHILE & MATTHEWS	LAKEMAN & ROBERTS	HARVEY ANDREWS	JOHN WRIGHT BAND	closed
SATURDAY	15TH NOVEMBER	22ND NOVEMBER	29TH NOVEMBER	6TH DECEMBER	13TH DECEMBER
Buffer Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Citadel			HELEN WATSON		
Mr Kite Benfits	THE HOT CLUB OF COWTOWN			ST. AGNES FOUNTAIN	

Note: \* = Not the usual club night

\*\* = Different venue

NB: NEXT EDITION CALENDAR WILL COVER THE DATES - 30th NOVEMBER 2003 to 13th MARCH 2004

THE FINAL DATE FOR SUBMISSIONS IS - 17TH OCTOBER 2004

## ADVANCE DATES FROM DECEMBER 2003

### BOTHY

Dec 7 Bothy Folk Reunion, Dec 14 Witches of Elswick,  
Dec 21 The Office Party, Dec 28 closed, Jan 4 tbc,  
Jan 11 Karen & Colin Thompson, Jan 18 Singers Night,  
Jan 25 Steve Tilston, Feb 1 Bandersnatch, Feb 8 Singers Night,  
Feb 15 Mick Ryan & Pete Harris, Feb 22 Singers Night,  
Feb 29 John Kirkpatrick, Mar 7 Roy Harris, Mar 14 Singers Night,  
Mar 21 Lester Simpson, Mar 28 Singers Night

### BROKEN TOKEN

Jan 7 Quicksilver (Hilary Spencer & Grant Baynam), Feb 4 Dave Sealey,  
Mar 3 Robin Laing, April 2 Geoff Higginbottom & Harvey-Davidson,  
May 5 Tom Lewis

### CLARENCE

Dec 4 John Kirkpatrick, Dec 10 Firebrand,  
Dec 17 His Worship & the Pig

### CROSS KEYS

Dec 3 Brian Peters, Dec 10 Kevin Tarpey & Steve Wooley,  
Dec 17 Stanley Accrington's Christmas Party, Dec 24 closed,  
Dec 31 closed

### FOLK AT THE MANOR

Dec 21 Fiddlestone

### FOLK AT THE PROSPECT

Dec 8 Redmayne

### FOLK AT THE WHEATSHEAF

Dec 4 Bram Taylor, Dec 18 Singers & Musicians Xmas Night

### GREGSON LANE

Dec 11 Anthony John Clarke

### HOWCROFT

Dec 9 Xmas 'Do' with Staff Folk, Feb 24 Ron Trueman Border,  
May 11 Geoff Higginbottom

### LEIGH

April 30 Colum Sands

### MR KITE BENEFITS

Dec 6 St Agnes Fountain

### NORTHWICH

Dec 5 Tich Frier, Jan 9 Tom Browne & Ian Goodier,  
Jan 23 Threlfall, Ellison & Edwards

### OPEN DOOR

Dec 21 Christmas Party with Tap the Barrel, Jan 18 Restless Bentleys

### PARKGATE

March 25 Craig & Willoughby

### PLAYHOUSE 2

Dec 21 St Agnes Fountain

### PORKIES

Dec 5 Risky Business, Dec 19 Gary & Vera Aspey

### RAILWAY (Lymm)

Dec 4 Nancy Cunliffe, Dec 11 Singers Xmas Party,  
Dec 18 Irish Xmas Party, Dec 25 closed

### RATTAN AND RUSH ACOUSTIC TEAROOM

Dec 13 Hilary James & Simon Mayor, Jan 24 Mundy & Turner,  
Feb 14 Boo Hewerdine

### RED BULL

Dec 8 Brian Peters, Dec 22 Christmas Party

### SWINTON

Dec 1 Mike Canavan, Dec 15 Anthony John Clarke, Jan 19 Roam

### UPSTAIRS AT THE RAILWAY

Dec 18 Xmas Party with Roam

### WESTHOUGHTON

Dec 5 John Wright Band, Jan 9 Tom Topping Band,  
Jan 16 Nancy Kerr & James Fagan, Jan 23 tba,  
Feb 6 John Tams & Barry Coope (30th Anniversary),  
Feb 20 The Animals & friends, Mar 5 Craig & Willoughby,  
Mar 12 Jez Lowe and Bad Pennies

### WOODEN HORSE

Dec 7 Singers Night, Dec 14 Dave Webber & Annie Fentiman,  
Dec 21 Christmas Party, Dec 28 closed

### WREXHAM

Dec 4 Anthony John Clarke,  
Dec 18 Xmas Party Reunion with Yardarm & Offa,  
Jan 1 Queensbury Rules (tbc), Jan 15 Singers Night,  
Feb 5 The Boat Band (tbc), Feb 19 Singers Night, Mar 4 Robin Laing,  
Mar 15 Singers Night

## CLUB RESIDENTS



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

**BLACKBURN** - Flatbroke

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

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

**BURNLEY** - Brillig, Korrigan

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

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

**FALCON** - John Bond, Clansfolk

**FARMERS ARMS** - Fickle Finger

**FLEETWOOD** - Spitting on a Roast

**FOLK AT THE MANOR** - Gill & George Peckham, Roger Parker, Marje  
Ferrier, Phil McGinity

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

**FOLK AT THE WHEATSHEAF** - The Occasional Three

**GREGSON LANE** - Trouble at Mill, Celtic Fringe, 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, Loctuptogether,  
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

**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, Loctuptogether, Back in Business, Rob  
Peacock, Mark Dowding

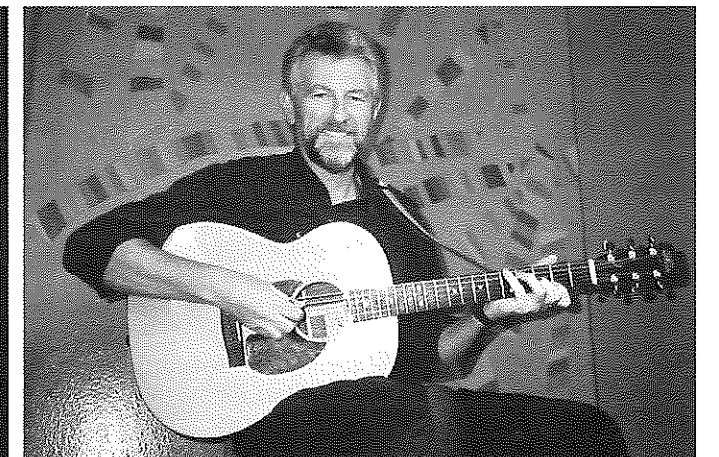
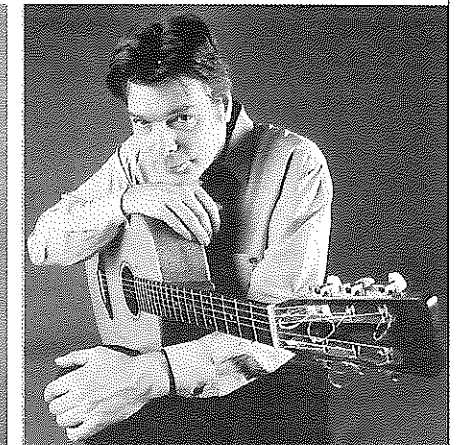
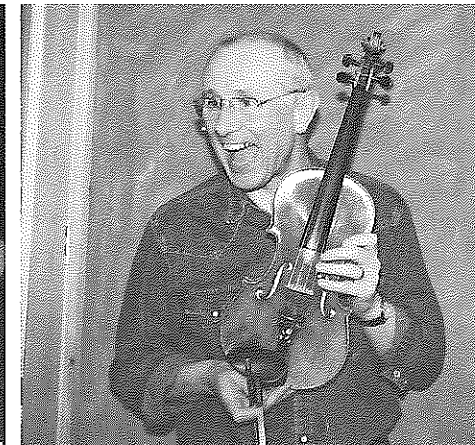
**WREXHAM** - Offa

(Updated July 2003) - Alterations or additions to John Owen by email on  
johnowenblacks@aol.com or ring John on 0151-678-9902

# Opendoor Folk Club

The Railway & Linnet, Grimshaw Lane, Middleton Junction

## Extravaganza 5 – October 18th/19th



Saturday 18th October

Dave Burland

Tom McConville • Steve Tilston

Sunday 19th October

Threlfall Ellison Edwards

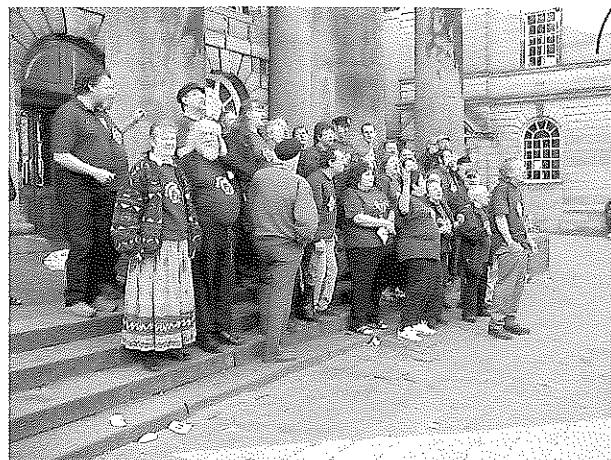
Chris Foster • John Kirkpatrick

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



can claim to have helped to demonstrate the viability of both on festival programmes.

Certainly the Chorus has been the vehicle for the development of some fine singers, some of whom were inexperienced when they first joined. It is also delighted to have spawned some smaller maritime ensembles, with Navy Cut and particularly Trim Rig & Doxy currently rising in the festival booking stakes.



Probably the most enduring legacy of the Shellback Chorus will be the role it has played in establishing maritime singing for females in festival programmes. It has attracted talented female singers who wanted to perform the songs but avoided pre-existing male-dominated performing environments. The adage "Get the mother, get the child" suggests that the Chorus may be helping to create participation in the maritime tradition by the rising generation.

In its work outdoors the Chorus has taken the maritime tradition to a wider audience. Time after time, outdoor listeners say, "I loved those old sea songs but thought people had stopped singing them". The Chorus will continue to keep alive this opportunity of hearing the songs in environments ranging from main festival stages to shopping arcades and market squares, both in this country and abroad. (see Advert on Page 35)

Derek Seed (Chorus Leader)

**FOUR FOOLS INTERVIEW – "Sounds of Folk" BBC GMR 24 June 2003**

*In the Summer edition of Folk North West, we mentioned that from 20 May, GMR in Manchester had commissioned a Tuesday night programme dedicated to folk music. In June, they interviewed our very own Webmaster, Mark Dowling, about the annual Four Fools Festival, which is reviewed by elsewhere in this edition Geoff Smith. The interview went something like this...*

**GMR. Four Fools is an interesting title for a folk festival. How did it get that name?**

**Mark.** Well the festival was started in 1989 by Ken and Angie Bladen and Bob and Ally Matthews in Redditch and they were the Four Fools who were mad enough to undertake all the hard work that goes into a festival so that's where the name came from.

**GMR. And it's continued ever since?**

**Mark.** Yes – although Ken and Angie moved up to Lancashire about 8 years ago, they brought the festival with them – firstly to Lowton Civic Hall where it took the venue of the old Wigan folk festival and then after four years running there it moved to its

present location of St Michael's school in Chorley.

**GMR. Why did they move?**

**Mark.** I think that Ken and Angie found that the Civic Hall was a bit restrictive in space – there weren't many rooms available to do everything they wanted – I think the singaround was held in a changing room and there were a couple of very small rooms that they used for workshops. A school on the other hand has plenty of good-sized rooms in the way of classrooms, a big hall with a stage and sound and lighting facilities and also a dining area with catering facilities. There's also a sports hall that's ideal for a Ceilidh.

**GMR. When does it start?**

**Mark.** This Friday night around 7-30 is when you want to be there. There's two events going on – a traditional folk club in the main hall where an MC will introduce the booked guests to do two or three songs each and also there's the opportunity for floor singers to do their bit in between. I would suggest that if anybody does want to sing they make themselves known to the MC as soon as possible because later on in the evening there may not be time to fit late-comers in. The other event is the legendary singaround run by Wally and Lorna and myself over the past couple of years. This tends to be a bit slow to get started because everybody's putting their tents up and making acquaintances with people they haven't seen for twelve months but once it gets going there's plenty of good songs to be heard and sung along with.

**GMR. Who's on the guest list?**

**Mark.** Angie's guests tend to be the more traditional style of artist and this year is no exception. Topping the bill is our old favourites from here in the North West "The Oldham Tinkers". They're appearing on the Sunday only. The North West is well represented by other artists such as Derek Gifford, Brian Peters, Jane and Amanda Threlfall with Martin Ellison and Roger Edwards, from Maghull and Rainford folk clubs there's LocTup together (Ian Tupling and Chris Lock) and also Back in Business who are Norman Wilson and Mike Bartram – well worth seeing.

Nationally the North East contingent is Alistair Anderson, The Wilson Family, Kevin and Ellen Mitchell, Barrie and Ingrid Temple and Jim Mageean and there's also Peta Webb and Ken Hall, Dave Fletcher and Bill Whaley, His Worship and the Pig, Roisin White and John Morris.

From Canada there are two young ladies who came over a couple of years ago and they're back again so they must like us – and they are Christina Smith and Jean Hewson. A couple of other groups are The Shellback chorus – that's Derek Seed's itinerant group of Shanty singers. They'll be performing in the town centre as well as the school. Also the Morris teams from various parts of the country – I think there's about 14 teams coming and they'll also be processing and dancing in the Town centre on the Saturday.

Saturday night there'll be a Ceilidh in the sports hall at the school and the band will be the Bismarcks and the caller will be Alistair Anderson.

**GMR. Anything else going on?**

**Mark.** As well as the concerts and singarounds, there'll also be workshops for various instruments, there'll be a chance to meet the artists – this is where a couple of artists get together and tell the audience about themselves, the audience can also ask questions and you might hear a few songs as well. It's quite an



The Shellback Chorus regularly performs on the programmes of all the major English annual specialist maritime folk festivals and on regional festivals. Hear it this season at one of the appearances below. Why not purchase our CD "Shellburst"? (73 min of playing time for just £10).

#### UK PERFORMANCES 2003

LANCASTER MARITIME FEST April 19,20,21  
UPTON UPON SEVERN FEST May 3 & 4  
INTERNATIONAL FEST OF SEA (EDINBURGH) May 24, 25, 26  
MERSEY INTERNATIONAL SHANTY FEST (LIVERPOOL) June 14, 15  
FOUR FOOLS FEST (LANCS) June 28, 29  
SADDLEWORTH FEST (GTR MANCHESTER) July 19 & 20  
BRIDGNORTH FEST Aug 23 & 24  
HULL SEA - FEVER FEST Aug 30 & 31  
OTLEY FEST (YORKS) Sept 20 & 21  
BANBURY FEST Oct 11

#### USA TOUR OCTOBER 2003

FALL FESTIVAL, GTR WASHINGTON FOLK SOC (Camp Ramblewood, Darlington, Maryland) Oct 17-20  
WASHINGTON APPEARANCE, GTR WASHINGTON FOLK SOC (Laurel, Maryland) Oct 21  
SOUTH MANHATTAN APPEARANCE FOR DAN MILNER OF SOUTH ST. SEAPORT MUSEUM (N.Y.) Oct 22  
MUSEUM OF AMERICA AND THE SEA, MYSTIC SEAPORT (Connecticut) Oct 23  
FALL FESTIVAL, THE COMBINED NEW YORK FOLK SOCS, (Isabella Freedman Camp Connecticut), Oct 24 - 26

The Chorus sings shanties and more reflective, humorous and contemporary sea songs, unaccompanied outdoors and with some accompaniments indoors.

CDs and further details from Derek Seed, Chorus Leader 01323 726247

**COME ALONG - SING ALONG!**

## BROKEN TOKEN FOLK CLUB



First Wednesday of  
each month from  
8.15pm

**at The Eagle & Child**

**Bispham Green, Nr Mawdsley.**

**Wednesday 3rd September  
TOM & BARBARA BROWN**

**Wednesday 1st October  
BERNARD WRIGLEY**

**Wednesday 12th November  
MARTYN WYNDHAM-READ**

**Wednesday 3rd December  
DUNCAN McFARLANE**

**Wednesday 7th January  
QUICKSILVER**

**(Hilary Spencer & Grant Baynham)**

**Wednesday 4th February  
DAVE SEALEY**

**Wednesday 3rd March  
ROBIN LAING**

**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@virgin.net**

**Website:-**

**http://freespace.virgin.net/  
four.fools/btindex.htm**



informal event but they're very enjoyable. There'll be a few of those over the weekend. There'll also be a repeat performance although with a difference – of "A Lancashire Garland" This is a 90 minute talk given by Sid Calderbank about the Lancashire dialect writers of the past two centuries or more and it will be illustrated by songs from both Sid and myself and also some clog dancing from Sid's daughter, Lizzie. It's something we did for the first time last year and we've been asked to do it again this year although this time it's going to be slightly different with some different songs in it.

**GMR. Well it sounds like it's going to be a very good festival. How much are the tickets and where can you get them?**

**Mark.** The weekend tickets are £36 or £18 for those of pensionable age and under 16's. Day tickets are £19 each for Saturday and Sunday or £10 for the young and elderly. They are available from Angie and Ken on 01257 263678. If you give them a ring they'll put them on the door for you – just tell them who you are when you get there and give them some money. More details are on the website – [www.four-fools.co.uk](http://www.four-fools.co.uk)

**YOU DON'T MESS AROUND WITH JIM;  
Jim Croce 1943–1973**

The programme for the Cambridge Folk Festival of 1973 simply said that the next half hour would be filled by a guest. Then the compere Isla St.Clair stepped forward to introduce Jim Croce and his musical partner Maury Meuhleisen.



Jim Croce! He had recently topped the American singles charts with 'Bad, Bad Leroy Brown' and his album was still at number one. Current chart toppers don't often turn up unannounced at Cambridge! With Maury, he worked his way through his hits, including 'You Don't Mess Around With Jim', and added some new compositions, one an immediately impressive song called 'Lover's Cross'. They over-ran their thirty minutes, much to the displeasure of Bob Davenport who was to follow them. But the demands for an encore were irresistible, and Isla called them back on stage to sing one more. "Bloody Yankees", said Bob.

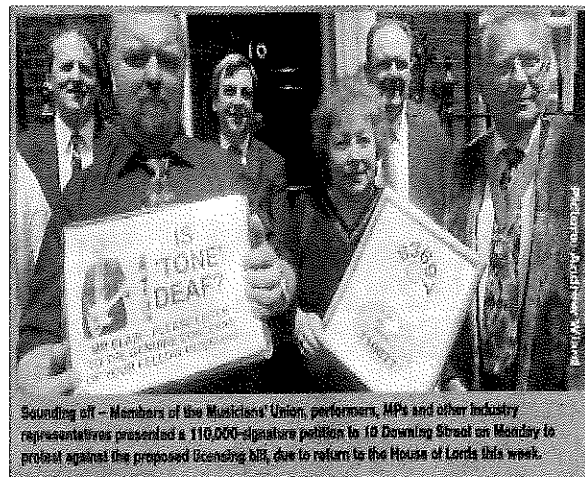
The words of 'Lover's Cross' ran through my head. I would have to wait for his new record to hear it again. But his performance at Cambridge proved to be his only English appearance; two months later he was dead. On September 20, the second day of his new tour, his plane brushed a tree taking off from Natchitoches, L.A.. Jim Croce and Maury Meuhleisen both died in the crash. Jim was only thirty and just as his talent was being recognised, his career was cut short. I thought that all his new

songs had died with him.

When a new Jim Croce album appeared, I feared the worst. I expected it to consist of out-takes from his previous sessions. The title track 'I Got a Name' was not even one of his own songs. But I need not have worried. It turned out that he had completed this new album only days before his death. The title track was the theme tune for 'The Last American Hero, a film starring Jeff Bridges, and gave him a second number one single in America. All the other songs were indeed original and, yes, 'Lover's Cross' stood out amongst them.

Ingrid Croce, Jim's widow, has worked hard to keep his memory alive. They had been folk singers together and Jim had listened to an intriguing mixture of Woody Guthrie's social commentaries and Robert Burns' bawdy ballads. His own songs found success as pop songs, but their heritage shone through. They were very superior pop songs. Even now, it's not too late to discover and enjoy his work. The compilation, 'The Very Best of Jim Croce', contains some truly great songs - driving fast numbers and sensitive love songs, although some of the arrangements do sound rather lush. The mark of their quality is that Jim Croce's songs remain as fresh and valid today as they were thirty years ago. **Henry Peacock**

**E-PETITION: LICENSING BILL - EFFECTS ON LIVE MUSIC**  
Petition being presented at Number 10 by Graham & Bernadette Dixon.



Dear Mr Dixon  
A response to your e-petition has been published. View the response here:  
<http://www.number-10.gov.uk/output/Page297.asp>  
Yours sincerely  
No10 Webteam

A great deal of misinformation has been circulating about our modernisation of the licensing laws in England and Wales and we are therefore not surprised at the level of concern that has been shown.

The Licensing Bill received Royal Assent on 10 July and is now the Licensing Act 2003. We believe that the Act will make it simpler and more affordable than now to stage live entertainment in the vast majority of cases and increase opportunities for musicians and other artists to perform. There will be no additional cost to provide musical entertainment on the new premises licence and fees will be set centrally by the Secretary of State to ensure consistency. Officials are also continuing discussions with the Musicians' Union, the Arts Council and Equity, among other bodies, to help inform the drawing up of guidance to be

Saturday 13 September  
**LITTLE JOHNNY ENGLAND**  
*muscular home-grown folk rock*

Friday 26 September  
**ROY HARPER**  
*timeless singer-songwriter phenomenon*

Saturday 27 September  
**PRESTON REED (USA, pictured)**  
*mesmerising American guitarist*

Sunday 5 October  
**ERIC SARDINAS (USA)**  
*Delta blues dobro dynamite*

Friday 31 October  
**JEZ LOWE, KRISTINA OLSEN (USA)  
& JAMES KEELAGHAN (Canada)**  
*The Three Nations Tour*

Saturday 1 November  
**KEKELE (Congo)**  
*classic Congolese rumba*

Friday 28 November  
**MICK TAYLOR BAND**  
*legendary Stones guitarist & his R&B band*

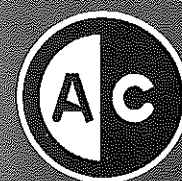
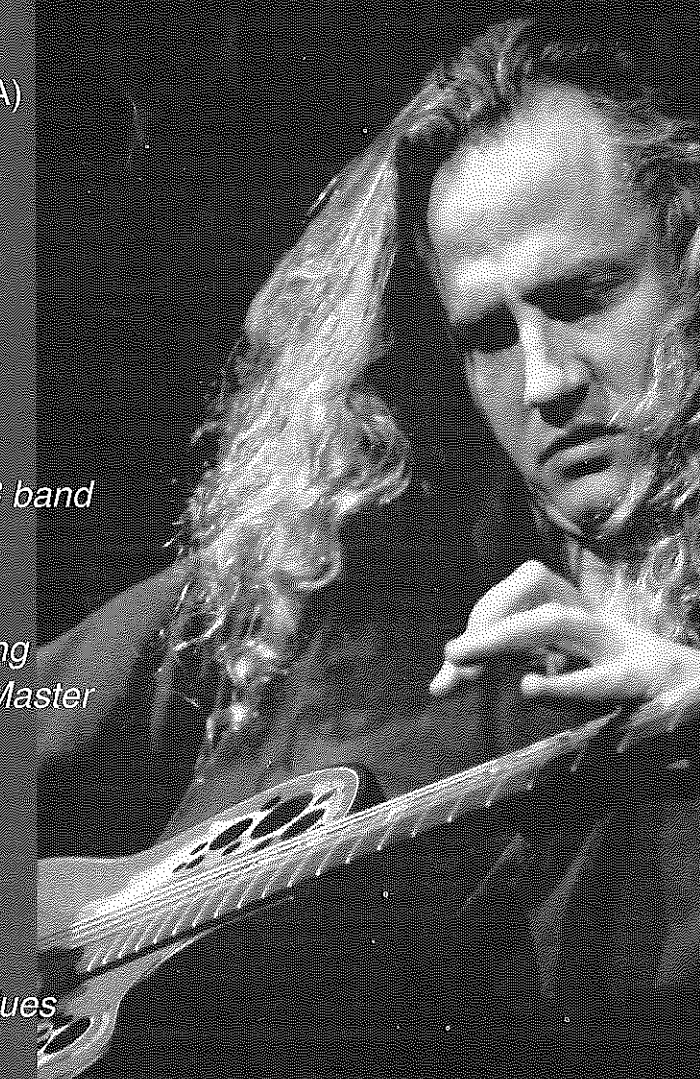
Saturday 29 November  
**THE MISTRESSES OF HARMONY**  
*six sensational female voices including  
Jacqueline Dankworth and Mary McMaster*

Friday 12 December  
**SAM MANGWANA (Congo)**  
*10-piece Pan-African supergroup*

Saturday 13 December  
**PAUL LAMB & THE KINGSNAKES**  
*the very best of British rhythm and blues*

Saturday 20 December  
**WATERSON: CARTHY - ...simply, the very best of British!**

# FOLK BLUES ACOUSTIC & WORLD MUSIC



**SOUTHPORT ARTS CENTRE**  
**BOX OFFICE 01704 540011**



issued to licensing authorities with the aim that live music can be put on more easily whilst protecting the rights of local residents.

Short-term events would also benefit from the more informal system of permitted temporary activities under the Act, which would require a simple notification to the licensing authority and the police and a small fee of around £20. The Act allows for up to 12 temporary event notices to be given in respect of the same premises, subject to a maximum number of 15 days for the same premises during which permitted temporary activities may take place in a calendar year. The period permissible for any temporary event is a maximum of 4 days (96 hours). Furthermore, there is now an order-making power in the Act which - subject to affirmative resolution - enables those limits and the limit on the number of persons attending an event to be amended in the light of experience, should it prove that the balance between the rights of residents and the light touch approach of the system needs to be adjusted. In determining these levels, the Secretary of State has had to have regard to local authority concerns about public safety at, and nuisance to, local residents caused by these temporary events.

The Licensing Bill was amended during its passage to provide a significant concession on unamplified live music. The effect of section 177 of the Act will be to suspend conditions attached to a premises licence or club premises certificate which have been imposed by a licensing authority in respect of unamplified live music in any premises with a capacity of no more than 200 where it is performed between the hours of 8am and midnight. The licence will, however, remain reviewable to protect local residents and control those few unscrupulous or irresponsible operators who might abuse this concession, damage communities and bring their trade into disrepute. We believe this addresses most of the concerns that have been raised about low-level unamplified music, like folk guitarists, in small premises. The concession is not confined to public houses and so will benefit small folk clubs and village and community halls alike.

This builds on an earlier amendment made to the Bill which applies to both amplified and unamplified live music as well as dancing but is restricted to premises used primarily for the supply of alcohol for consumption on the premises with a capacity of no more than 200. Under section 177 of the Act, conditions attached to a premises licence or club premises certificate which have been imposed by the licensing authority in respect of the provision of the music entertainment are suspended except where they relate to public safety or crime and disorder. Again, the licence will remain reviewable so that conditions imposed by the licensing authority relating to the other two licensing objectives (the prevention of public nuisance and the protection of children from harm) could come into effect or further conditions could be imposed on review.

We appreciate that there are still concerns regarding the licensing of entertainment involving the playing of instruments that require amplification in order to be heard - an electric bass guitar, for example, or electric piano - and therefore cannot benefit from the amendment that relates to unamplified live music. The provisions in the Licensing Act do make it easier and cheaper to stage any kind of regulated entertainment. Also, under the Act, there is an exemption for incidental live and incidental recorded music that can apply whether the music is amplified or not.

We have also given an undertaking that we will review the existing descriptions of entertainment in the Act six to twelve months after the end of the transition period. If the Act has had an unintended, disproportionate negative effect on the provision of live music - or other forms of regulated entertainment - there are powers already in the Bill to modify the position through

secondary legislation. However we believe that the provisions in the Licensing Act will allow live music and other regulated entertainment to thrive.

Morris dancing and dancing of a similar nature are exempt from the requirement for a licence under the Act.

The Department will also be setting up a forum, comprising representatives of performers, venue operators, local authorities and others whose task it will be to advertise the advantages of the reforms and to maximise the take-up.

Private events, where the invited guests were compulsorily charged, either with a view to private profit or to raise funds for charity, would be licensable as such a charge could lead to greater risks being taken with regards to the number of people invited, seating arrangements and access to exits in an emergency, for example. However, where there was a charitable event to which the public was not invited, and where there was no obligation for the audience to give any money to charity, then this entertainment would not be considered licensable.

It is now the case under the Act that entertainers who performed at unlicensed venues and did nothing else in relation to the provision of regulated entertainment - that is to say, the majority of musicians - would not be committing an offence. There is also a defence of "due diligence", as provided in clause 137 of the Act, against the criminal offence where "the act was due to a mistake, reliance on information given to him or to an act or omission by another person or to some other cause beyond his control, and he took all reasonable precautions and exercised all due diligence to avoid committing the offence". Accordingly, an organiser should check that any venue has proper permission to stage regulated entertainment, but if he is misled, he is fully protected by the Act. The penalties provided in the Licensing Act are maximum penalties and, as with all offences, the courts would decide on the appropriate punishment depending on the facts of the case.

We believe that the approach to the regulation of entertainment set out in the Licensing Act represents a proportionate response, a fair balance and has an objective and reasonable justification.

**HIS WEBMASTER'S  
VOICE**

[www.folknorthwest.co.uk](http://www.folknorthwest.co.uk)



#### THE SECRET SOCIETY?

Have you ever thought that the folk music/club circle is like a secret society? Open to the few but closed to the general public. How many people have said to you "I'd have come along to see him/her/them if I'd have known about your club"?

Advertising is a great thing to get people in or at least bring your events to the attention of more than your regular punters. Most clubs rely on magazines such as Folk North West or Folkal Point to advertise their wares but the trouble is you're preaching to the converted that come to the club anyway and only use those publications as a reminder as to who's on this week. What other avenues of advertisement are available to the Folk Club Press Officer?

**Word of mouth** - a bit obvious this one but probably one that gets overlooked - tell your friends and neighbours where you

go on a Tuesday night and ask them if they'd like to come along - especially if you've got a guest on. If everybody in the club did this, then you may get another half a dozen people coming and hopefully they may come back next time.

**Local papers** - most places have a local weekly newspaper that is crying out for information to put in them. They generally have a what's on column that has a daily listing of local events. Your folk club should be in that column every week. If you have a guest night, send them a press release for inclusion in the edition before the event. If there is an email address to send information to - even better. Send a good quality photograph that the artist has sent you for publicity purposes (NOT for your personal scrapbook of who you've had on where it never sees the light of day again.) If you're emailing it then scan it at a decent resolution - 300dpi is fine. Don't forget all the details of who it is, what it is, where it is, when it is, how much it is, ticket details, organiser's phone number. Send the publicity blurb that the artist has sent you or make your own up if you know the artist well enough to put decent copy together. If the artist hasn't sent you anything then phone him up and ask for something. The paper will sort it out into a coherent article including an eye-catching headline. Don't forget to send it in good time for the required edition - the day before the paper's due out is too late - it's probably already been printed. Send it on the day that it comes out the previous week. Mark your article something like "To be included in the Thursday August 14<sup>th</sup> edition" if you want it to appear before your club night on the 18<sup>th</sup>. Don't send a list of the year's events hoping they will put it in the what's on column every week - send it week by week.

**Local Radio** - Most Local radio stations - especially the BBC stations - have a "What's on" slot several times a day. Make sure that details of your event have been sent to them to be read out. As with the papers, send them ALL the relevant information. Check beforehand which area your club is in - most stations will only read out information about events within their broadcast boundary. You may be lucky and be on the fringes of two or three broadcast areas. Details of most stations are on the Wireless Waves pages of this magazine or the website ([www.folknorthwest.co.uk/Wireless\\_Waves.htm](http://www.folknorthwest.co.uk/Wireless_Waves.htm)). If your local radio station has a folk music programme (there are still a few about) and it does a diary date spot then make sure they have your dates to read out.

Let us know if you have any other methods of advertising your club that has brought new members in.

When you do get new people coming in then you have to make sure they come again. Do you go and say hello and make them feel welcome or do you not bother about them? It's easy to make yourself noticed if you have a guitar in your hand or ask to sing but for someone going into a room full of strangers then it can be intimidating and not easy to break the ice if you just go along to listen.

**Hint and tips on surfing.** Some tips for you when you're on long web pages and you want to give your mouse finger a rest: There are two keys on your keyboard marked "Home" and "End". Use these to get to the top or bottom of a web page quickly. "Page up" and "Page down" will take you up or down the page in screen size steps. The "<" and ">" arrow keys will scroll the page up or down. The "Tab" key will take you to each hyperlink on the page in turn - "Enter" will take you to the linked page or site.

**FNW website.** Don't forget that the Folk North West website is YOUR website. If you want me to put anything on it for you then send it in to me as a text/word or handwritten document, and send in photos of things you think other people may find interesting your club in days gone by perhaps.

**Harry Boardman.** I'm looking for pictures and memories of Harry Boardman that people may have of him for inclusion on the site. If you have any that you think would be interesting then please get in touch with me - [webmaster@folknorthwest.co.uk](mailto:webmaster@folknorthwest.co.uk) Anybody interested in Harry's folk music career can view the pages I've already put together on the site.

Happy Surfing  
**Mark Dowding**  
Email: [webmaster@folknorthwest.co.uk](mailto:webmaster@folknorthwest.co.uk)



**Dear Ken**

Tried a couple of 'Clubs' in Chorley, Lancashire, recently (after not attending a Folk Club) for 20 years.

What happened to entertainment - both these affairs were full of folks who wouldn't know a good night out if it hit them on the back of the head. For God's sake lighten up and have a bit of a laugh.

**George Jones**  
Not difficult to keep up with!

**Dear fellow real ale enthusiasts.**

I realise that the availability of real ale is high on the priority list when looking for a venue at which to stage a family function. A word of warning - don't book the function room at Leyland Fox Lane Cricket Club. Although the club sell real ale, they will not sell it to people using the function room - even though the two bars are attached. I play in a band and last night we provided the entertainment at the club, after setting-up I went to the bar to buy three pints, noticing it was smoothflow 'beer' I asked about hand pulled and was told that they had 'Speckled Hen' so I got three pints.

Next round my colleague asked for the same - he was told (by a different bar-person) that they didn't do it - I pointed out that I had already had some - the barman said that they had just changed the barrel and that it was settling. Next visit to the bar another bar-person said that if we wanted speckled hen we would have to go around the 'other side' - we did - the barmaid would not serve us and we got a mouth full of abuse from a guy who was propping up the bar.

In previous years my band have played at functions at this club - free of charge - in support of the ex chairman who was trying to drum-up custom. This is the thanks that you get.

It strikes me that this club will take your money for room hire and charge you over the odds for smoothflow even though real ale is available. They have absolutely no regard for the fact that you are a customer parting with your hard earned brass.

**Graham Dixon**

**Dear Ken**

Does anyone have a contact number or email address for poet and singer Jim Bennett who is believed to be based on Wirral? If you wish to speak, just ring me on 0151-678-9902.

Many thanks  
Secretary - North West Federation of Folk Clubs

**John Owen**

# The Fylde Folk Festival & Wyre Borough Council

proudly present the incredible Canadian group

## Barachois In Concert

Plus full  
supporting  
cast

Sunday  
7th December  
2003  
7-30pm

Tickets £8.50  
Concessions £7.50

Thornton Cleveleys  
Lecture Hall, Four Lane Ends,  
Thornton Cleveleys nr Blackpool.

*A last chance to see this family group of magnificently energetic and dynamic musicians and dancers in their final performance in the North West as part of their final tour of Europe before disbanding.*

**THIS IS AN OPPORTUNITY NOT TO BE MISSED.**

Tickets and information from  
Fylde Folk Festival, 55 The Strand, Fleetwood. Lancs. FY7 8NP  
Tel: 01253-872317 Fax: 01253-878382  
email alanbell@fylde-folk-fest.demon.co.uk



## OBITUARIES

### BRIAN RATHMILL

Brian Rathmill, inventor of the 'Pub Prop' and all round Good Guy passed away in the early hours of Wednesday 11th June 2003.

Brian was a regular at the Open Door Folk Club in Failsworth, Manchester, where his fine voice was heard leading many a lusty chorus song. He never had a bad word to say about anyone, and was one of the most optimistic people I have ever met.

It is only a month since we were celebrating his 65th birthday at the club, and he was eagerly looking forward to all the things he could do in his retirement. Two weeks later he was rushed into hospital with suspected pancreatitis, from which he later died. He had been sent home to await an operation for removal of his gall bladder, but the pancreatitis turned out to be the worse.

His invention, the 'Pub Prop', a device to support guitars, etc., when leaning against a pub table, is in use all around the world by grateful guitarists who can thank Brian for helping to prevent serious damage to their instruments.

All our thoughts are with Cath, his wife, at this difficult time. At least she can count on all of her many friends for support.

We will miss you, Brian.

### Bernard

(This and other tributes to Brian appear on the Mudcat website [www.mudcat.org/thread.cfm?threadid=60427](http://www.mudcat.org/thread.cfm?threadid=60427))

### ALISON MUIR

I am extremely sorry to have to tell you that Alison Muir died peacefully on the evening of Wednesday 16th July 2003, having contracted septicaemia some days earlier. She was coping admirably with chemotherapy sessions following an operation for breast cancer, and only a fortnight before she died, Ali felt well enough to do a Hen Party gig, where she was on top form. The events which followed on so swiftly have left us all feeling very stunned.

A lot of you will have seen and heard her singing as a duo with Sheila March, with Bread and Roses, and more recently in Hen Party. Everyone who has known Ali will have happy and unforgettable memories of her immense warmth, humour and musical ability - a pretty impressive legacy for one small person. Both Heather and I feel privileged to have worked with her, and she will leave an enormous gap in our, and many other people's lives.

Ali was deeply appreciative of the many kind messages, cards and letters which came to her from members of Britfolk. She was intending to respond to them all personally in time, so please take this as a big thank you from her.

Best wishes,

Sarah and Heather

## PRESS RELEASES



### COOPE BOYES & SIMPSON IN SUSSEX

In June, Coope Boyes & Simpson's words and music performance, 'In Flanders Fields', formed part of a season of works drawing on the ideas of artist, poet and writer, David Jones (1895-1974) who lived in Ditchling and whose work was greatly influenced by his experiences in the First War. Events included recitals, workshops, a play, conference and a study day for calligraphers - Jones worked extensively with the artist and calligrapher Eric Gill and were based around the Museum and Parish Church in the village of Ditchling. For full details see Ditchling Museum's website, [www.ditchling-museum.com](http://www.ditchling-museum.com)

Drawing on eye-witness accounts, contemporary poetry and songs specially commissioned for the town of Passchendaele's Peace Concerts, Coope Boyes and Simpson's words and haunting acapella singing evoke the humour and courage of those who took part in the war to end all wars "In Flanders Fields". "Tears of sorrow were immediately replaced by tears of laughter."

### LAST NIGHT'S FUN ENJOY THEMSELVES

Hello everyone. What a fantastic Spring we had. So many well attended gigs and lots of places that we'd never been before. You'll notice that we're playing bigger venues all the time, so your support has been appreciated more than ever!

We've just come back from a frantic weekend of dates that saw us cover 1300 miles in three days! We headlined the afternoon concert at Folk on the Pier in Norfolk on Friday afternoon before whizzing up to Holmfirth Folk Festival for the last spot on Friday night. It was a crazy idea, but as it was Holmfirth's 25th Anniversary this year, and having been part of the festival for so long, we didn't want to say no. Anyway, we made it. After a bit of craic and a veggie sausage sandwich at the campsite, we drove through the night to Weymouth on the South Coast! Arriving at 8.30am, we finally got into our digs for some sleep at 11am. After headlining the Saturday night in Weymouth, we capped off the weekend with a Sunday night gig at The Hawth in Crawley. This week we'll mostly be sleeping! Back to Holland at the weekend.

The April Holland tour was fantastic. Lots of sunny weather, good cheese, big crowds, and very attentive, intelligent and enthusiastic audiences. Due to our geographic situation at home, we're rarely together for such periods of time, so we took the opportunity to put some new material together, which will be working its way into the set over the summer.

Speaking of the summer, we hope to see you somewhere over it. We've got lots of headline spots and exciting gigs coming up, including a big show in York, our first invitation to Trowbridge, the headline spot on the last night of Sidmouth and a brief tour of Scotland that includes a concert for Edinburgh Festival. We've already done seven festival this year, with another ten go. We'll be playing some new material live and should have a new album out before the end of the year.

For those of you in the area, we'd appreciate as much support as possible in York on the 23rd May, as the Black Swan Folk Club has stuck its neck out (no pun intended) and put us on in a



bigger venue, so we hope to repay their faith with a great night.

We're very much looking forward to the Scotland run. Performing at Edinburgh Festival is a little something to notch down for any artist, while Speyfest is one of our favourite festivals. Then we have two days driving to get to Sidmouth for our headline spot on the last night. See you out there!

September 12-13 BROMYARD FOLK FESTIVAL 01531 670593  
www.bromyard-folk-festival.org.uk

#### MIKE WHELLANS CD

Mike Whellans [www.stoneyport.demon.co.uk/bio/whellansbio.html](http://www.stoneyport.demon.co.uk/bio/whellansbio.html) -the Scottish one-man blues band - has just released a great new 14-track album on the Temple label (see <http://www.templerecords.com/> for an illustration) entitled "Almost 42nd Street".

On this CD, Mike displays his virtuoso skills on guitar, voice (and mouth-percussion), mouth-harp, drum-kit and is joined on a few of the takes by pianist Graham Scott from Bill Salmond's Louisiana Ragtime Band.

The songs include material from the likes of Slim Harpo, Tampa Red, Keb Mo, Woody Guthrie, Willie Dixon, Willie McTell, Jimmy Reed, John Lee Hooker, and Mike himself. Plus instrumentals too.

All in all, a great shop-window for Mike's live show - some of the tracks are live recordings in fact. Some really good, driving, straight-ahead blues in the hands, feet and mouth (!) of a class musician.

We're looking for gigs now throughout Scotland for Mike (and perhaps Graham if budgets will stretch) in September and November-December 2003 and onwards. If you're in Edinburgh in August he's playing in the Guildford Arms during the Festival Fringe.

Mike's one-man band style is naturally perfectly suited to blues clubs as well as folk clubs. Of course arts centres, and festivals would clearly benefit too (check out the rousing final-night audience reaction from last year's Skagen Festival in Denmark on the last track; boy, are they having a good time!) Please get in touch ASAP to ensure a booking for Mike Whellans this autumn or next year. Email: [jimcondie@aol.com](mailto:jimcondie@aol.com); Tel: 0141-424 0280 (24hr answering)

#### JOE STEAD - BOUND FOR VALPARAISO!

The Valparaiso Foundation of Chile has invited Joe Stead to appear at a 'Festival of Immigrant Music of Valparaiso' on the weekend of 28-30 November. There will be further appearances at the Universidad Maritime. A concert for the Chilean Navy is scheduled and then a possible flight to Punta Arenas on the straits of Magellan and an appearance at the Temuco Celtic Festival. Whilst in Chile Joe will also perform at various schools. Before that, Joe is also appearing in North America in venues as far apart as Boston in Massachusetts to Madeira Beach in Florida.

#### TOM AND BARBARA BROWN - NEWSLETTER: JUNE 2003

Mayday's come and gone again already! The Hunting of the Earl of Rone likewise - and an excellent weekend it was too. We've been at war and have nothing to show for the stated reasons for going. With the power of lyrics, no wonder the Government is trying its hardest to make us get a license before we're allowed to sing.

"I can see the soldiers dying  
Watch the writer vainly trying  
His pen dipped in blood, when he writes that the dead have got  
the glory.  
You can play with the words but you won't change the story.  
Put a gun in their hands, fill their heads full of lies,  
Put strength in their hearts and fear in their eyes."

#### (Pick Up A Gun - Ralph McTell)

Meanwhile, down here in Devon, we're still trying to make a living. Having stopped sending hard-copy newsletters because of the cost and just sending e-newsletters, you always worry that you're just adding to people's junk e-mail so it's been nice that so many people have said they appreciate the e-newsletters. So thank you for that. We're around the country quite a bit - even back up into Scotland - so if you're within striking distance it would be great to see you at a gig! With several gigs coming up this year where we need to provide our own P.A., Tom's been busy getting that together with the result that we can now provide a complete small P.A. rig. We've also gone over completely to using Newtowne strings on all the fretted instruments - excellent strings, long-lasting and with a great tone. Hand-made in Derbyshire.

#### Film & Song projects - 2003

As mentioned in the last newsletter, we took the 'To Reap and Sow' show out for its first airing in March - by which time it had changed its name to 'This Farming Life'. The show combines silent film, TV interviews, songs and spoken text. Some of the silent film goes back to the 1920s. The show had an embarrassingly good reception at Petrockstowe and will be promoted on the village hall circuits for the next Autumn-to-Spring season. In the meantime, Beaford Arts are talking about commissioning another show using the same techniques.

#### Back to the Studio

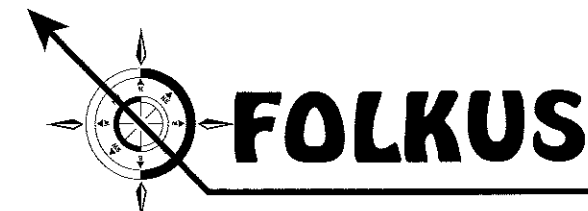
We're back in the Wild Goose studio in December to record the third CD. Bringing the recording forward will hopefully mean that we won't be rushing to meet the release date quite so much! We've never been ones for 'more of the same' but neither for 'novelty for the sake of it' and as one reviewer said 'these people don't do covers', so that produces an interesting situation. On *Prevailing Winds* we extended the instrumentation and got some criticism for doing so, but we'd rather do that than double-tracking and, besides, it's stimulating working with other musicians and singers - the studio is the obvious place to do it as costs tend to prohibit it live. As always, there's far more material in the repertoire than we can use so the list is slowly being whittled down while still trying to get a balance between rhythms, tempos, styles, instrumentation, subjects, sources, etc. If you've got favourites we haven't recorded yet, let us know and we'll throw it all in the mixing pot!

That's all for now folks! Keep the information flowing both ways - we like to know what you're all doing as well. Don't forget the website at [www.umbermusic.co.uk](http://www.umbermusic.co.uk) The next newsletter is due at the beginning of October - if Tom gets his act together.

#### SCOTTISH FOLK DIRECTORY 2003/2004 IS NOW AVAILABLE

It contains over 800 contacts for Performers (Bands, Groups, Soloists etc), Events (Folk Clubs, Festivals, Venues, Sessions etc) and Services (Agents, Distributors, Media, Instrument Makers, Studios, Record Labels, Shops etc) and is supported by our website at [www.scottishfolkdirectory.com](http://www.scottishfolkdirectory.com). It is therefore the most extensive Scottish Folk Directory ever.

Whilst paid entrants will receive their complementary copy soon, you can receive a copy by:



*The Folk Arts Network of the North West*

#### FOLKUS PROGRAMME OF EVENTS - AUTUMN 2003

##### 30TH & 31ST AUGUST

Fylde 2003. Milton Street Community Centre, Fleetwood.  
Bodhran, Guitar, Tabla/Sitar, Fiddle, Melodeon, Penny Whistle. National Mountain Dulcimer meeting.  
Saturday 10am - 4pm Sunday 10am - 1pm

##### 27TH & 28TH SEPTEMBER

International Story Telling Festival, Ings Nr. Kendal, Cumbria.  
Voice workshop with Frankie Armstrong. Fiddle workshop with Carolyn Frances.  
Details from Chrissy Thomas Tel: 015394-356141.

##### 5TH OCTOBER

Folkus Half Day Opening workshop. Sunday 2pm - 5pm.  
Garstang High School, Bowgreave, Garstang. An opportunity to meet Folkus staff and tutors.  
Workshops for Guitar, Penny Whistle, Bodhran, Melodeon, Fiddle, Spoons, Voice and English Concertina.  
Adults £6. Concessions £4.

##### 11TH OCTOBER

Cockermouth Workshops, Cockermouth School, Castlegate, Cockermouth, Cumbria.  
Saturday 10.30am - 4.30pm. Guitars, Penny Whistle, Fiddle, Bodhran.

##### 1ST NOVEMBER

Warrington Workshops. Cinnamon Brow Community Centre, Perth Close, Warrington.  
Guitar, Penny Whistle, Melodeon, Bodhran. Saturday 10.30am - 4.30pm

##### 22ND NOVEMBER

Adlington Workshops, Adlington Primary School, Park Road, Adlington. 10.30am - 4.30pm  
Guitar, Penny Whistle, Bodhran, Melodeon.

##### 6TH DECEMBER

Garstang Workshops. A return to Garstang High School, Bowgreave, Garstang.  
For workshops and mini concerts. Saturday 10.30am - 4.30pm  
Beginners and advanced Guitar, Fiddle, Voice Bodhran, Penny Whistle.

All day long Folkus workshops cost £12 adults. £9 Concessions. £6 Juniors.  
Packed lunch advisable. Coffee and tea and soft drinks available

For your diary. An exciting residential Folkus Weekend of workshops and music making, Ceilidh and concerts, with special guests. **Waddow Hall, Clitheroe**  
14th & 15th February 2004. Full details and costs to follow.



**FOR FURTHER DETAILS OR INFORMATION ON FOLKUS CONTACT:  
THE SECRETARY, 55 THE STRAND, FLEETWOOD, LANCASHIRE FY7 8NP  
TEL: 01253 872317 FAX: 01253 878382 email: [alanbell@fylde-folk-fest.demon.co.uk](mailto:alanbell@fylde-folk-fest.demon.co.uk)**



sending £5 (five pounds) in cash or cheque (made out to SFD), or by supplying us with your credit card details or 25 second class UK stamps to our address at Scottish Folk Directory, 49 Blackfriars Street, Edinburgh EH1 1NB, t: 0131 557 3090, f: 0131 661 7569, email: [blackfriarsmusic@btinternet.com](mailto:blackfriarsmusic@btinternet.com).

#### CLANNAD REISSUES and BEST OF COLLECTION

With sales of over 10 million albums already registered Grammy-winning group Clannad is one of Ireland's most successful exports. August 25th sees the re-issue of four of the bands most popular albums - 'Macalla', 'Sirius', 'Legend' and 'Magical Ring'. All reissues have been digitally remastered by the band themselves for the very first time. All albums are repackaged with new artwork and feature superb sleeve notes from Stuart Bailie (The Times, NME and others). In addition, each album will feature one bonus chill-out mix (details TBC).

Following this in October will be a 'best of' release (title TBC at the time of writing) which will mark 30 years of Clannad. The double CD will include all the songs that have made them a household name including Harry's Game, In A Lifetime (feat. Bono in his most successful duet to date), I Will Find You (from The Last Of The Mohicans) & Robin (The Hooded Man) plus the 1999 European smash dance remix Saltwater by Chicane (Top 5 in the UK).

In addition the album will feature at least 2 new remixes (details TBC) and a new duet by an internationally renowned musical icon (again, TBA). The dance mixes will be serviced to club and radio and released as a single in mid Sept with the duet following as single two in Nov.

Taking their name from the Gaelic word for "family", Clannad, formed in 1970 when the Brennan family Moya (vocals and harp), Ciaran (vocals, guitar, bass and keyboards), Pol (guitar, percussion, flute and vocals) began playing at their father Leo's tavern with two of their uncles, Padraig Duggan (guitar, vocals and mandolin) and Noel Duggan (guitar and vocals). The Brennan's sister, the successful solo singer Enya joined the group in 1979, yet left three years later just as the band were gaining popular acclaim and success.

Clannad have given a unique voice to modern Irish music. They have combined a deep love of traditional music with a bold approach to writing and recording. Their legacy is an impressive collection of albums, touching on folk, rock, ambient, jazz and world music. Many of these records have featured lyrics in their native Gaelic tongue, while others have been performed in English. Either way, those vocals have plugged directly into the popular imagination.

Clannad have made an indelible mark on music the world over, bringing Irish music to a mass audience by creating a sound so beautiful it has been described as "from heaven itself". The band have now been embraced by a new younger demographic through the chill out phenomenon with many of the most exciting, innovative and best selling chill out albums featuring their ethereal and moving music.

The success of Clannad has taken in millions of album sales, hit singles, an Ivor Novello Award (for the theme song to 'Harry's Game'), a British Academy Award (for the soundtrack to the television production of Robin In Sherwood in 1984) and a Grammy Award in 1999 for Best New Age Album for "Landmarks".

Clannad have not performed live for over 5 years but that hasn't

stopped requests from across the world coming in on a weekly basis, many from chill out and dance festivals. They are now once again ready to take centre stage and create what one Times journalist described as "a musical journey never bettered".

Please contact Pete Flatt or Peggy Sutton for further information. PPR 020 8960 1127 [peteflatt@pprpublicity.com](mailto:peteflatt@pprpublicity.com) [peggy@pprpublicity.com](mailto:peggy@pprpublicity.com)



#### CAPERCAILLIE - 'Choice Language' (Vertical records VRTCD006)

Capercaillie took a step change a couple of CDs back with their 'Beautiful Wasteland' album. On came the rolling rhythms that you might typically hear if you listen to some of the contemporary world music records. I'm thinking of some of the up-tempo African music or South American styles. This has put them in pole position for any festival wanting a highly danceable band with a modern Celtic flavour.

'Choice Language' continues along the path of its predecessors. Though I'd enjoyed the freshness of 'Beautiful Wasteland', I'm increasingly finding it difficult to say that what follows is no more than the 'same old, same old'. There are some lovely songs with 'Little Do They Know' and 'Nuair A Chi Thu Cailleag Bhòidheach' standing out in particular. There are good tunes such as 'The Sound Of Sleat'.



With people like Donald Shaw and Michael McGoldrick about, I cannot pretend that the playing on this record is anything other than first rate. Furthermore, I'm not one who balks at the words 'programming' or 'samples' on a record sleeve but they can lead to predictability if not used imaginatively. Electronics can, at worst, take away the human connections in the music. Though Karen Matheson's expressive voice rescues this for most of the time. I've said similar stuff about their last album and, maybe, I should see them live before I review their CDs, again. The live show, hopefully, would take away the smooth edges and add the human touch.

As I've said before, it seems to me that they have become predictable. Of course, if you're a big fan, this may be good news. For me, I think one CD in the collection will suffice for the

time being. Time for someone new at the production controls, maybe?  
**Steve Henderson**

#### GIVE WAY - Full Steam Ahead (Greentrax Records CDTRAX245)

The opening track of Give Way's debut album 'Manonymous' puts me in mind of the band featured in the movie Local Hero. I suppose you could call it ragged but right. Mind you, it's funny that they should choose this particular track to introduce themselves, as it's probably one of the weakest on the album.

OK, so let's take time out to put things into perspective here. Give Way are the Johnson sisters from Scotland. The sleeve notes clearly state that as either a journalist or member of the public there's no point in highlighting the fact they're probably the youngest band on the circuit. With age being irrelevant on a recording (but as a media pleaser its visual statement goes without saying) it's a question of how good the music is. Well, I'm pleased to report that in Kirsty we have the soul-mate for Karen Tweed who can tear up in a storm on the old favourite 'Tam Lin' or just as easily seduce the listener with 'Blue Bonnets'.

Fiona's compositional skills come into play on several tunes dotted throughout the album and although I could have done without the over indulgent fiddle pyrotechnics of 'Macca's Reel' the air 'Glencoe Beginnings' is cast in the same mould as those of the band's illustrious producer and tunesmith Phil Cunningham. There's a set of tunes from Riverdance (which I'm pleased to report is now being soaked up into the tradition) and a pretty powerful statement in proving how mature the girls grasp of music is. At just thirteen years of age the younger siblings Mairi (keyboards) and Amy (percussion) prove no slouches either and in fact I can't help thinking of the first time I heard The Corrs - and look what happened to them! All in all a bit of a mixed bag but I'm sure we'll be hearing a lot more of this dynamic quartet.  
**Pete Fyfe**

#### CHARLOTTE GREIG - Winter Woods (Harmonium HM725 via Proper Records)

I've reviewed Charlotte Greig's records on a number of occasions and found myself apologising for the heady mix of harmonium and sweet singing. A sort of Judy Garland meets Ivor Cutler down a dark alley. 'Winter Woods', her fourth album if memory serves me right, continues the mellowing of her last release taking her in a direction of a more easy on the ear sound. Other than on the opening track, 'Oh Novelty', the vibrant, shimmering



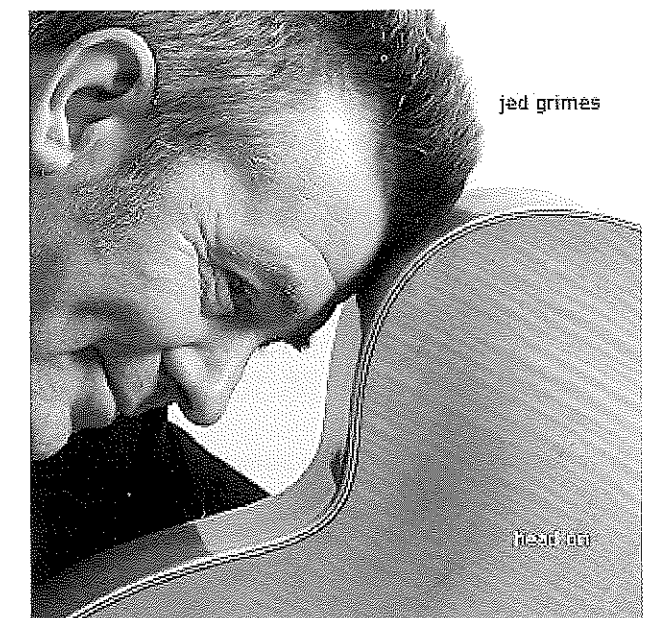
guitar effect of Julian Hayman has slipped away and the harmonium takes a back seat for much of the time. However, it remains unmistakably Charlotte with those icy vocals that have been compared to 70's chanteuse Nico.

Julian, Charlotte's musical partner, has gone for a much more straightforward folksy guitar this time around. It means that the music draws you in less and it is the lyrics that get your attention. Being honest, it's the first time that I've noticed how poetic her lyrics are. Indeed, they could stand up in their own right on the written page. Take, for example, the sentimental 'I can get to heaven now I know it's true, I can get to heaven because I've been there with you'. Lovely stuff. Alongside her own compositions, she includes a couple of traditional arrangements in 'Shallo Brown' and 'The Cuckoo' as well as a cover of a Sonic Youth song - who else could do this and make it appear seamless? The common thread in all of this is tales of love and longing in a downbeat way that sounds like she's at her happiest when she's sad.

If her last album, 'At Llangennith', was a chill out relaxation for a warm summer's evening, 'Winter Woods' is a walk on a wet, windswept winter's day. My first reaction was very cautious but I've warmed to it. After all, who would choose winter over summer at first glance?  
**Steve Henderson**

#### JED GRIMES - Head On (Blue Guitar Records BGCD022)

It's been a while since I heard an album this striking - perhaps as long ago as Sting's Ten Summoner's Tales? Still, it just goes to demonstrate the inventiveness of Jed with his hat on as both producer and guitarist of note. From the opening track 'Fair And Tender Ladies' with its gently meandering finger picked guitar set-up to the tones of the sleazy sounding sax and double bass you can tell this album is going to be a corker.



This is a real musicians album topped by Jed's not inconsiderable vocal talents which, although not hard in a brittle way proves a highly assured performance. His choice of material is predominantly a repertoire of traditional songs including the wistful 'I Drew My Ship' where his fiddle-playing partner Stewart Hardy joins him in a glorious tour de force. Taking liberties with traditional music is always a risky business particularly when playing with a standard such as 'Barb'ry Ellen' but when it works it works and with this Country flavoured interpretation it's pleasing to see someone willing to stick their neck out. This is an album to warm the heart one minute and go for the jugular the next. As a reviewer, I've noticed a lot of artists including Riverdance style rhythms (there, I told you before - I'm not a musician - but I know what I like) but Jed stamps his own mark with the energetic 'Gaby And Sveti's Trip To Jarrow/Frannie's Jig'. It's all very Moroccan street market sounding although I'm pretty sure there aren't a lot of those around Tyneside.



Sydney Carter's 'Crow On The Cradle' is given a dusting down with a presentation that gives the effect of sitting in a dimly lit smoke-filled club set in the Sixties. It takes a lot of work to articulate to the listener a sense of 'being there' but Jed manages to pull it off with aplomb and it's great to hear an album that for once avoids the pitfalls of propping itself up on a pile of clichés. Finally, and I know I keep on banging on about him but the photos by Brian Ledgard are superb and, as the saying goes - presentation is everything. A resounding slap on the back to all concerned!

**Pete Fyfe**

**HEN PARTY - The Heart Gallery (WildGoose WGS 311CD)**

Hen Party are Heather Bradford, Alison Muir and Sarah Morgan. Sarah probably has the widest recognition on the folk scene having been involved in various incarnations as well as composing some fine songs.

This is not to decry the obvious talents of Heather and Alison who are fine singers in their own right. The three of them together make a very good acapella sound with cleverly thought out harmonies in a variety of styles.

The material they have chosen for this CD is could best be described as eclectic though there is an intentional theme of love in its many manifestations running throughout it. There are songs from the tradition including William Taylor, which has a nice arrangement but with nothing special about the version chosen. However, 'Blanche Comme La Neige', a French Canadian song collected by Maud Karpeles and, thankfully, sung in English is a new one on me and given sensitive treatment. 'All Things Are Quite Silent', 'Greenwood Laddie', and 'The Blacksmith' are better known of course.

Amongst the contemporary material is a song by Australian John Warner called 'Railway Widow's Blues' which is given the 'American female barber-shop' harmony treatment rather than the Australian 'bush' style of harmony, which I feel is an opportunity missed.

'Down The Long Road' is one of Bob Davenport's classics that sounds traditional, has a traditional type story to it and is given modal harmonies where as Ray Noble's standard 'Love Is The Sweetest Thing' definitely fits its American-style harmony treatment.

Well known and well liked is Rick Kemp's 'Somewhere Along the Road' and this is one of the tracks that stands out in terms of harmony and arrangement. If ever you wanted a definitive version this could be it.

'How Do I Look?' (Claire Chapman) and 'Chocolate Song' (Marcus Turner) are both light hearted looks at our modern world while 'Harriet Tubman' (Walter Robinson) has an appropriate gospel sound to it even though it is not actually a gospel song!

Music hall also gets a look in with 'Now I 'as To Call 'im Father' (Ada Jones) and at the finish there's even a Richard Thompson number, 'Waltzing's For Dreamers', which isn't one of his best in my humble opinion!

Much stronger is Sarah's own song 'Keep You in Peace', which she sings solo on the album and which is a superb composition and is already finding its way into the tradition at singarounds and the like. I'm surprised that they didn't finish the album with this one (perhaps this is because it doesn't feature the whole group) as I think it would have rounded things off much more stylishly.

hear new as well as tried and tested songs rendered in an imaginative way then this album will satisfy. It's available from Hen Party at their gigs or direct from WildGoose on 01264 860569.

**Giff**

**ASHLEY HUTCHINGS - Human Nature (Talking Elephant TECD053)**

I must admit to not having heard much by Ashley since the early Albion Band days (mind you, I did enjoy Street Cries) so I was intrigued although a little unsure of what to expect from his latest project Human Nature. Subtitled "...a collection of new songs observing the human relationship with creatures and plants..." does I suppose give a fully primed introduction of what is on the recording.

Opening with the vocals of Steve Knightly the first track wouldn't sound out of place on a Strawbs recording. To my jaded ear (possibly too much Celtic music or Top Of The Pops) I sometimes find it hard to concentrate on lyrics but that doesn't stop me enjoying reading the words while getting my head round an arrangement. And there are plenty of styles to pick from here. From the dramatic 'Stand Quite Still' to the tongue in cheek 'Rockery Rock' or the generous Brass Band treatment afforded to 'This Blessed Plot' (sung superbly by Judy Dunlop & Barry Coope) all have their place woven together in the patch-worked continuity of the album.

I don't know why but this album, due to its diversity shouldn't work as well as it does. I say this with the feeling that when it works - it works. When it doesn't it still has relevance in context of the overall picture. There's a certain kind of English eccentricity that shall forever remain a balance to me. I count Clifford T Ward, Peter Skellern and of course the vivid imagination of Ashley Hutchings as part of this. A bit of a curiosity (or not) depending on how you view Mr Hutchings recent works but an avenue well worth pursuing if you like to feel challenged - in the nicest possible way of course.

**Pete Fyfe**

**EILEEN IVERS - Eileen Ivers & Immigrant Soul (Koch Records KOC-CD-8494)**

As sure as eggs are eggs, Eileen returns with yet another cracking album. But then again, what else would you expect from one of the most prolific and dynamic fiddle players the world has produced? Straight in at the deep end with a rendition of "Darlin' Corey" that is so driving in its rhythm that it will put a grin on your face as big as the proverbial Cheshire cat.



The beauty of this performance lies in the fact that there is no ego here. OK so Eileen leads up front but by surrounding herself in the wonderful company of Donal Clancy, James Riley and John Doyle (guitars/bouzouki), Bakithi Kumala (bass), Ben

# MAGHULL DAY OF MUSIC

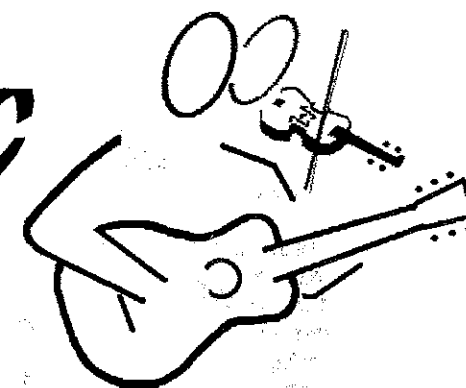
8th November 2003

Saturday 1pm to 11.30pm

Maghull Town Hall

Hall Lane, Maghull

Merseyside



**Vin Garbutt - John Wright Band**  
**Risky Business - Bakelite Boys - It's The Girl**  
**Flossie - Kieran Halpin & Chris Jones**  
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Wittman (drums) and Jerry O'Sullivan on uilleann pipes amongst others, she doesn't allow herself to become a control freak. I'm not usually one to draw comparisons whilst reviewing but if one has to be drawn I'd say that Tommy McDonnell's vocal (he's also a mean blues harmonica player!) puts him in line with the likes of Michael Bolton or Michael McDonald. And boy, does this work well in the context of 'folk'. Especially pleasing (although many purists would be aghast) is the Gospel sounding treatment afforded to "Go Lassie Go". In fact it puts the whole album in with a chance at - dare I say it - commercial success.

In a real world (and let's face it, it's anything but at the moment) we should all be allowed to influence the so-called record charts. If a couple of tracks on this album were given the right push either in the cross-over appeal of say Classic FM or repeated plays on Radio 2 it could even rate alongside the first time you heard Eva Cassidy. A resounding ten out of ten. **Pete Fyfe**

**SONJA KRISTINA – Cri de Coeur (Market Square Records MSMCD 116)**

Those of old enough to remember the early 1970s band, Curved Air, will have been struck by the energetic electric violin playing of Darryl Way and Francis Monkman's innovative bass. The abiding image, indelibly stamped, is with the charismatic presence of lead vocalist, Sonja Kristina who commanded the audience attention.

Thirty years on, Sonja has experienced a fitful solo career interspersed with the odd reunion of the band. She's recorded a new solo album following a ten-year sojourn during which she suffered the same kind of traumatic inertia that has befallen so many talented vocalists. Her last solo outing in 1992 dipped into the intriguingly vocalised 'acid folk'. A decade later, the acid has been diluted and Sonja has opted for a reflective album that turns to jazz and some of the classic greats of the last century. Her performance is as sensuous as it was in her Curved Air days even if the air these days is a little more rarefied.

With 'Cri de Coeur' she has ventured into the territory occupied by many of the jazz, soul and mainstream greats, like Ella Fitzgerald, Billie Holiday and Hoagy Carmichael. One of the tests of a great singer is if they are able to take great songs and make you sit up and listen. Sonja achieves this throughout the album whether it's on Arthur Hamilton's, 'Cry me a river', Carmichael's 'Skylark' and the evergreen Cole Porter classic, 'Every Time We Say Goodbye'. There are also some contemporary influences, including Linda Thompson.

She is helped in no small measure by a bunch of excellent musicians, featuring the alto sax and flute of Brian Edwards and the strings of Martin Ayres. The latter shares the considerable credit for producing an album that honours a proud genre without being enslaved by it.

From the opening track, 'Don't explain', co-written by Billie Holiday, to the reprise of the aforementioned Porter standard, Sonja shows that her ability to interpret and deliver songs, in a sensitive evocative style, puts her on the map as a singer whose voice not only stands the test of time but passes it with flying colours. **Lewis Jones**

**LONDON LASSES & PETE QUINN - Track Across The Deep (London Lasses Records LL002)**

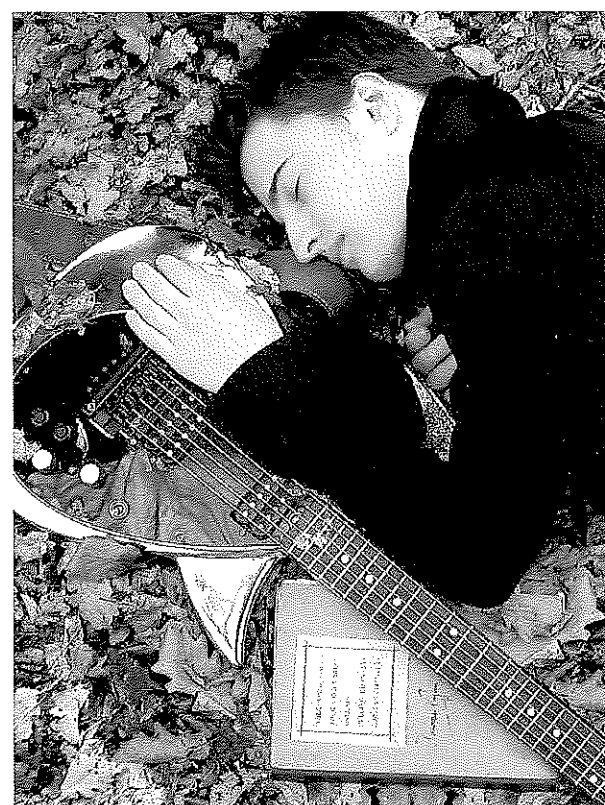
I know that comparisons can be irksome but unfortunately this will occur due to the similarity in musical line-up (fiddle, whistle & accordion) with their American counter-parts Cherish The Ladies. Now that's out of the way, let's settle down and enrich our audio pleasure in the glorious sound that is The London

Lasses and Pete Quinn. This album proves time and again that good honest musicianship will out all of the technology and flashiness that sometimes swamps an artists performance. Listening to this I remember with fond nostalgia the many happy hours I spent at The White Hart in Fulham and The Boyle Family at The Riverside Studios and this recording will bring a lump to the throat of those old enough to remember the sessions in Camden Town.

I'm pleased to say that along with some of the more established tunes such as 'Hardiman The Fiddler' and a lovely rendition of 'Rodney's Glory' this is the kind of album that let's the listener and musicians amongst you 'in' for the craic. The tunes are all performed at sensible speeds so you can easily pick up those tricky reels by Paddy O'Brien and the dum-ching piano accompaniment provided by Pete Quinn adds just the right effect to the proceedings. I for one heartily applaud the girls for taking my jaded ears back to the roots from which I started and can only hope that their musical prowess finds a more youthful audience as eager to embrace the tradition as I once was. Tremendous Stuff! Copies of the album can be obtained from Alan O'Leary at Copperplate Distribution. Tel: 0207 585 0357 **Pete Fyfe**

**JIM MORAY – Sweet England (Niblick is a Giraffe NIBL003)**

Jim Moray's debut full CD is going to continue the debate about whether he is the next big Folk thing or a young upstart with a penchant for tinkering with perfectly good songs. The opening 'Early One Morning/Young Collins' sums it up. It starts with a fiddle and some sweet if not breathtaking singing from Jim before diving into a wash of synthesiser and, then, the big beat of a drum machine and a swirling, rhythmic background.



Folk traditionalists may throw up their hands in horror at the 'desecration' of this English classic. Those of a broader mind will recognise a young talent pushing at the boundaries of musical tradition. Hardly a surprise given his four years at Birmingham Conservatoire mixed with a family background that found him making annual visits to the Sidmouth Festival.

Jim applies his own inimitable 'Radiohead meets The Copper Family' style to ten tracks including 'April Morning', the lovely 'Sweet England' title track, 'Gypsies' (of the raggle, taggle kind), 'The Suffolk Miracle' and the one non-traditional and self composed track, 'Longing For Lucy'. The latter, perhaps, giving the signs of what is to come on the musical front with a delightful simple piano vocal about a friend lost in her drug induced other life. It stands out as a closing track that says we should not write Jim off as someone who only fiddles with new technology and old songs. Indeed, the more I listen to this CD, the more that wide influences start pushing through to me. There are jazzy trumpets, Beach Boys style harmonising, hip-hop beats and more. Good that this is, I suspect that the best is yet to come from this talented chap. Certainly, before the traditionalists leap in horror at Mr. Moray's efforts, they should at least consider that this approach could bring even more young people to appreciate the fine tradition of English Folk song. **Steve Henderson**

**TOM NAPPER & TOM BLISS - Silverlode (Slipjig Music Slip 006)**

I've always admired the song writing of Jez Lowe. Now, before someone says yeah but this a Tom Napper & Tom Bliss album I'll quickly explain why I've said that. I like him because he writes great lyrics and melodies for want of a better term "...in the traditional style" and for those of you that like Jez I can assure you that Mr Bliss is also from the same mould. I only bring this to your attention because I thoroughly recommend this album to anyone who likes a good song - and indeed some superb tune playing as well. As Julie Andrews once said, "Let's start at the very beginning..." Well, the opening track 'The Silverlode Of Sark' that lends its title to the album will do nicely. This is a story (slightly embellished according to Tom's notes) telling as it does the tale of a young Cornishman who seeks his fortune working the silver seams on the island of Sark. OK so re-writing history may be seen as a heinous crime to some but in order to convey an entertaining song that will appeal to the majority Tom comes up trumps.

Tom Napper's deft mandolin accompaniment to Mr Bliss's punchy rhythm playing is nifty to say the least and coupled together, the pair will hopefully give a certain Mr Beer & Mr Knightley a run for their money! In addition, both are consummate musicians performing on an array of instruments that would keep Hobbogoblin Music manager grinning for a year.

Like Show Of Hands (they don't mind being compared according to their sleeve notes), Tom & Tom can also call upon a repertoire of traditional tunes and songs such as 'The Newry Highwayman' and 'The Blue Cockade' but it will be the longevity of their own compositions that will see them making their mark. By the way, check out their website [www.napperbliss.co.uk](http://www.napperbliss.co.uk) - it's pretty 'geezer' if you get my drift? **Pete Fyfe**

**EDDI READER – Sings The Songs Of Robert Burns (Rough Trade RTRADECD097)**

If you're still thinking that Eddi Reader is just the woman who used to front Fairground Attraction, it's time to wake up and smell the coffee. She's already tucked a few solo releases under her slim belt but here she boldly steps into the Scottish tradition with an album of songs by Robert Burns. There's nothing guaranteed to get the goat of your average Scot than someone messing up dear Robbie.

So, Eddi is a brave lass and, I'm pleased to tell, one who can still hold her head up high in her homeland. From the opening strains of 'Jamie Come Try Me', her soaring vocals with sympathetic string accompaniment are a delight. 'My Love Is

Like A Red, Red Rose' steps in to remind us that Burns was at home writing classic novels or songs. If you doubt that, the CD also provides versions of 'Charlie Is My Darling', 'Wild Mountainside' and 'Auld Lang Syne'. But less of the undoubted quality of the Burns songs, more about Eddi who has done a fantastic job here. The basic recipe was to grab her regular sidesmen (Boo Hewerdine, Colin Reid, etc.) and throw them together with that lovable rogue John McCusker and his mates. While they try and work out the plot, line up the Royal Scottish National Orchestra to arrive and see what happens.



The net result is some well arranged versions of great songs where the orchestra provides a smoothness to the sound and the Folkies give it an earthy, traditional and familiar feel. Personal favourites for me are 'Willie Stuart' and 'Ye Jacobites' but it could to highlight any track in this consistently excellent record. It could have been a disaster but Eddi has proved before that if you get the right ingredients the cooking looks after itself. What a dainty dish to set before us. **Steve Henderson**

**BETSY & CHARLOTTE RENALS AND SOPHIE LEGG - Catch Me If You Can [Songs From Cornish Travellers] (Veteran VT119CD)**

These songs were originally released on a cassette tape of the same name in the 1990's. The originals have been faithfully remastered with 7 more songs added to the original track list making a grand total of 28.

They are from field recordings made by Pete Coe in 1978 and are remarkably clear considering the equipment available at that time! As such, they represent an excellent collection of songs from Cornwall many of which are still being sung today. Notably by Sophie Legg's son Vic!

Sophie and her sisters were born into one of the best-known West Country travelling families, the Orchards. Their early life was spent travelling the lanes of north Cornwall hawking haberdashery from their horse-drawn wagon. The songs were passed down through their family or learned from other travellers, often at meetings round the campfire.

All the songs are unaccompanied with some very interesting versions of well-known traditional works such as Ball of Yarn, Young Billy Taylor (William Taylor), Van Dieman's Land, Jim The Carter Lad and Lord Lovell. There are also some examples of 'tunings' which was mouth music used to accompany step



dances. In keeping with the travellers' attitude that if a song is worth singing it doesn't matter where it comes from there is a wide range of styles represented.

The singing is clear and tonal each of the sisters having their own style. It's a pleasure to listen to right through from start to finish although, due to the fact that it is all unaccompanied, it can perhaps be better listened to as an archive resource being dipped into as and when required.

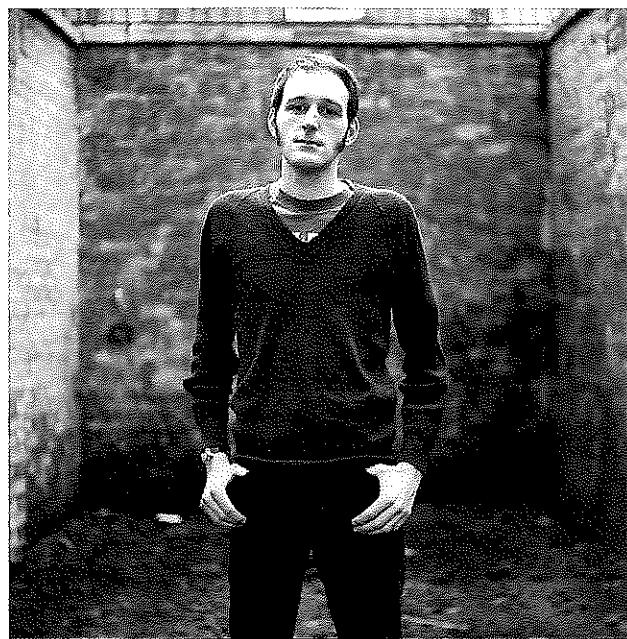
The CD is accompanied with full notes, written by Pete Coe and Mike Yates, on the singers and the songs. This thoroughness of information has come to be expected from Veteran albums of course.

If you enjoy unaccompanied singing from the tradition and unpretentious delivery of the same I'm sure you'll like this CD and want to add it to your collection. It's available from Veteran Mail Order, 44 Old Street, Haughley, Stowmarket, Suffolk, IP14 3NX. A full catalogue (recommended if you want one of the best selections of recorded source singers) is also available on their web site at : [www.veteran.co.uk](http://www.veteran.co.uk)

**Derek Gifford**

**ALASDAIR ROBERTS – Farewell Sorrow (Rough Trade RTRADECD094)**

After bemoaning the dearth of young male talent in these columns, along comes a busload of them. I'm sure you'll have heard of the marvellous John Spiers and Jon Boden by now and, elsewhere in FNW, you'll find Jim Moray reviewed. Alasdair Roberts hails from Glasgow and, like the previous mentioned new boys on the block, he has a rather different take on the folk tradition. The first thing that hits you is his voice. Dead pan and frail; it will no doubt cause a split in opinion akin to those who, in the early days, said Rod Stewart, Bob Dylan, Tom Waits, etc. couldn't sing. Certainly, there is a very fine line between character in a voice and a significant lack of talent.



On the sleeve, Alasdair makes quite plain where he has borrowed material. 'Join Our Lusty Chorus' incorporates part of 'Sportsmen, Arouse!' as sung by The Copper Family. 'Carousing' borrows from 'Bonny At Morn' as performed by Bob Fox and Stu Luckley. He is even honest enough to say that, my favourite, 'When A Man's In Love, He Feels No Cold' borrows its title from a song performed by Paddy Tunney. Outside of this, he has self-penned songs in a traditional style but often exaggerating

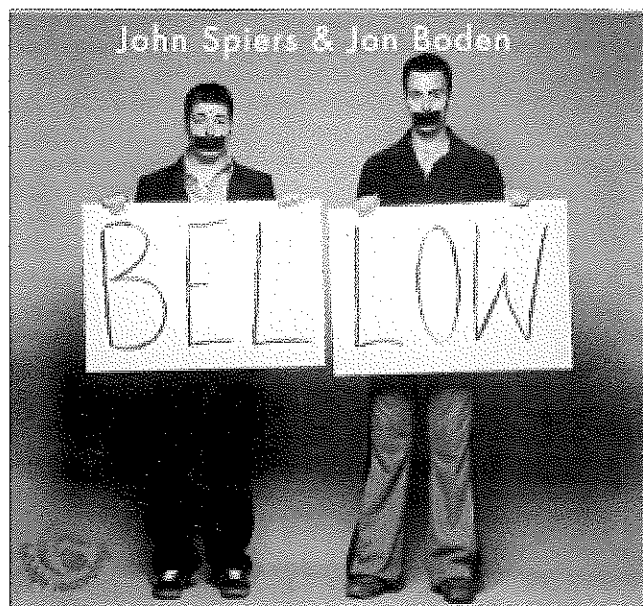
the musical and lyrical elements. As followers of the tradition well know, the songs are full of love and death. When Alasdair takes this on board, he can 'squeeze your lungs like the bellows of an organ' or 'rat-a-tat-tat on your skull'.

Musically, it sounds like a young Indie band has been given songs to play without knowing the traditional approach in either sense of the word. This, in itself, has given the music a refreshing feel. However, it'll be the voice that splits views on Alasdair Roberts. My view? I'm firmly sitting on the fence and saying anyone who is adventurous in their listening should try this and anyone who is adventurous in their performing should be encouraged.

**Steve Henderson**

**JOHN SPIERS & JON BODEN - Bellow (Fellside Recordings FECD175)**

I know that they're more than likely sick and tired of hearing it by now but the comparison of Spiers & Boden and Barry Roberts were somehow chemically cloned. I mean, let's take for instance the opening track 'The Prickle Eye Bush'. After the initial slow build the duo strike up with that choppy double-stopped style (almost Appalachian) so reminiscent of Barry's fiddle technique that if nothing else it grabs the listener's attention. The narration of the song with its curiously jaunty chorus of "Hangman stay your hand..." is most compelling in a theatrical, almost Music Hall sort of way in that it really does conjure up the picture of the young man grimly facing the gallows. It's left for the final verse before our hero finally spits out the happy ending (suspend your disbelief for one minute) that he's baled out by his girlfriend. Steeleye did a take on the same song a while ago but it's the passion and vigour that John and Jon generate that gives them the edge.



Although instrumentally they predominantly rely on their melodeon and fiddle interplay, the texture added by Benji Kirkpatrick (guitar, bouzouki) is effectively but sparingly utilised. In addition to their choice of fine songs, Spiers & Boden are proving good tune writers in the traditional style and in particular the track 'The Dawn Chorus' will prove a must have for those all important festival sessions. I must admit that when I heard this duo's debut album I was compelled to put pen to paper straight away such was the urge that overwhelmed me - I'm pleased to report that that my thoughts haven't changed a jot. The traditional music of Britain couldn't be in safer hands!

**Pete Fyfe**

**BECKY TAYLOR – Becky Taylor (Self Produced)**

It's amazing what you can miss sat right under your nose. I tend to think that I have a good idea about new, up and coming artists – arrogant, I know. Then up pops Becky Taylor from just down the road in Manchester with some marvellous uilleann pipe playing. As with other albums from instrumentalists, her debut does demand that you like the sound of the central instrument. However, she has been sensible enough to pull in some variety with her use of whistle, fiddle and concertina. Similarly, her pals, Spence and Neil Thomas, provide vocals on a couple of tracks though I have to say that neither meet the demanding standard set by Becky's playing.



In terms of tunes, she picks from both the Irish and Northumbrian tradition of pipe tunes. Yet, she's bold enough to include half a dozen or so of her own compositions with 'Birthday Reels', 'The Wage Of Crow Hill' and 'Baby Rosey's Slip Jig' being favourites for me. Though this isn't a masterpiece, I hear the rustling sound of a butterfly fighting its way out of a chrysalis. Future success, I suspect, will depend on putting herself about and the company she keeps.

Becky's CD is available via her website [www.becky.taylor.info](http://www.becky.taylor.info) or call 07775-535049.

**Steve Henderson**

**BEN WINSLIP & DAVID THOMPSON – Fishing Music (Snake River Records SRR-116)**

I have to confess that as a pastime – or anything else for that matter – catching fish has never appealed to me. The nearest I've come to it is watching the odd rerun of "Jaws". So, it was with some scepticism that I put this album in the CD machine. *Fishing Music* is accurately described in the publicity blurb as "a collection of acoustic folk, blues & swing"; it contains a mix of

songs and tunes inspired by fish, fishing and rivers. Winslip and Thompson admirably put together this innovative project and managed to pull in some impressive collaborators, including Tim and Mollie O'Brien and Scotland's own, Karine Polwart.

I could reel off more names and tell you the songs have great hooks and music scales *hali-but* this is not the *plai*ce to do it, and anyway you know I'd only be spinning you a *line* to relieve the *tench-on*. (Thank *Cod*, I've got those fishing puns out my system before I fall of my *perch*! I've had-dock this *chip* on my shoulder so I have to put my *skate-s* on. On that note, I'd *batter fin-ish*! – If you have any more fishing puns, please write to someone who gives a damn!)

They have gathered a collection of usual and not so usual contributions – Hoagy Carmichael's "Lazy River" was an obvious candidate. Others from Duke Ellington, Taj Mahal and Django Reinhardt are less expected. (Nothing, however, from Walter Trout or Dave Mullett).

There's a few traditionals in there but it's the tracks written by Winslip and Thompson – "Ocean of Dreams", featuring Tim O'Brien on vocals, and "Madison Brown" (you guessed a song about a big f...) that really grab the attention. There are some great musical performances from Bill Novik (sax & clarinet), Rob Ickes (dobro), Winslip (mandolin & bouzouki), not to mention Thompson on bass. There are range of excellent vocal performances: Karine Polwart, 'Banks of the Moorlough Shore', Mollie O'Brien, 'The Important Part of Fishing', Phil Round 'Lazy River', Mike Dowling, who as well as doing his fair share on guitar, fronts on 'Deep River Blues', and Julie Elkins on the superbly atmospheric, 'Reflections off the water'.

The feeling of enjoyment pervades the album that contains some excellent arrangements of a diverse collection of material and still manages to create an homogenous feel to it. Studiously put together by Winslip and Thompson over a 12-month period, *Fishing Music* is undoubtedly a labour of love that is as much homage to the great outdoors as it is of the pursuit of catching fish. Don't let it be the one that got away.

**Lewis Jones**

**WOLFSTONE - Not Enough Shouting/Almost An Island (Once Bitter Records OBRCD 001 & 002)**

There's something reassuring about putting on an album by Wolfstone. What you see (or hear in this case) is what you get. The coupling of power chords, topped by the piping skills of Stephen Saint, is a marriage made in heaven as far as I'm concerned. Although some of you might call into question my sense of hearing, the texture of Highland pipes, played over the top of full blown rock backing, appears to harness the raw energy generated by the rest of the band. Take for instance the track 'La Grand Nuit du Port de Peche' where the fiddle and pipe melodies are picked up by the percussion and gently grooving bass before the interjection of drums and distorted electric guitar.

Subtlety isn't really a word that readily springs to mind when describing the attributes of Wolfstone but having said that, you have to admire their restraint in production. Rather more interesting are the vocal performances of lead singer Stuart Eaglesham. Now, I'm not saying that I don't like what I hear it's just that Stuart's voice takes a little getting used to - a bit like the first time you heard Jon & Vangelis perhaps? I suppose I'm showing my age when I say that I remember the original recording by Andy M Stewart (in his not his wizard days) of 'The Queen of Argyll' and, unfairly or not his vocal rendition of the song is noticeably stronger than that of Stuart's. Without wishing to offend anyone, in my eyes this is a band that has nothing to prove other than they want to have a good time doing what they're doing and bring along their audience for the ride.



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*Nick Barraclough,  
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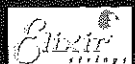
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So, if you like your music played in the comfort of your home choose Almost An Island. If, on the other hand you'd rather wave your candles in the air imagining you're at some green trouser-stained festival go for the 'live' recording. While you're at it, why not pitch a tent in your front room, get a few beers and chuck-up behind the settee for that extra bit of reality? There has always been a place for this brand of stadium folk-rock and although Steeleye and Fairport were there before them Wolfstone have the edge in my opinion. Now what I'd really like to see is a double-bill of Wolfstone and Status Quo - my money would be on the Wolf!

Pete Fyfe

### QUICKSILVER - Plenty

I just had to review this CD as soon as I found out how the name of the duo came about. H from Hilary Spencer and G from Grant Baynham = Hg the chemical symbol for Mercury. The liquid metal often referred to as Quicksilver. The CD is however liquid gold with the amalgamation of the golden voice of Hilary with the mercurial guitar playing and songwriting talents of Grant. So we have two performers on their metal both with special properties who on this CD (nearly the symbol for Cadmium) merge to produce an outstanding mixture. Usually mercury spoils gold but on this CD a different chemistry is at work and the gold is burnished brighter when the fabulous voice is allied (alloyed?) to the extremely busy acoustic guitar.

'Middleton Hiring Fair' written by Grant is a lively uptempo number that really bounces along with great spirit. The majority of the songs are penned by Grant with strong evidence of the humour and wry observation that secured him regular appearances on 'That's Life'. In particular 'The Curse' details the viewpoint of a recently dumped female who wishes that her ex-lovers new lady's back "sprout a rash of reptilian scales".

All the tracks are delivered with panache and style, no mean achievement with the range of songs on offer. My favourite is 'The Halls of Meroniel' in which a "shining girl with gold in her hair" is spirited away by "an old man, grave and grey". Fits in rather well with gold and mercury and is well delivered by Quicksilver.

Variety abounds with 'La Vie En Rose', Jake Thackray's 'The Hair of The Widow of Bridlington' performed with great delight by the winged messengers, 'Double Yodel' by Lou and Peter Berryman which is good fun with some impeccable timing and Grant's 'No-One Writes a Blues Song Anymore' (a title which surely self destructed once the song was completed).

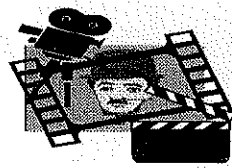
So to summarise it is really a showcase for Hilary's wide ranging vocal talents, Grant's songwriting and formidable guitar playing, and a very enjoyable and entertaining experience. For details of how to secure your copy while they still have 'Plenty' left see the advert on Page 52. I can guarantee that this CD, combining the chemical symbols of gold and mercury anagrammatically will give you A Hug.

Ken Bladen

(Ed:- We would like to increase the number of reviewers of CD's and Live Events and Festivals. To do this we need volunteers. The pay is dreadful but if you review a CD you do at least get to keep it. If you would like to have a go and see your name in print then please contact Dave Jones at 4 Kingfisher Close, Swallowfields, Pleckgate, Blackburn. BB1 8NS. Telephone 01254 54877.

I would particularly like people to do Spotlight Articles on either a club or on local artists. We need to encourage local performers and help raise their profile. Likewise, if you have had a good night out at one of the Federation clubs write to us and let us know what you enjoyed.)

## NEWSREEL



### CALASAIG RELEASE

Top Scottish band **Calasaig** have just finished recording their fourth album 'Merchants' City' at **Phase One Studios** in Toronto and **The Foundry** in Glasgow. A release date has yet to be announced but the album will be available on the **R2** label in N. America and on the **Lazy Mist** label here in the UK, Autumn 2003.

Another release is the long-awaited and eagerly anticipated debut album from band member and highly talented 'Celtic babe', **Celine Donoghue**. The album, titled 'Something Else' is already out on the other side of the Atlantic and **REL Records** will give it a summer release here at home. For all the latest up-to-date Calasaig information, visit: [www.rowanarts.co.uk/Calasaig/](http://www.rowanarts.co.uk/Calasaig/)

### GAUGHAN VENTURES SOUTH

Dick Gaughan ventures south from his Leith home in November to play three dates in the locality. He plays at the following venues:

6 November - BURY, The Met Arts Centre; tel: 0161-761 7107  
8 November - BIRKENHEAD, Pacific Road Arts & Exhibition Centre; tel: 0151-666 5023  
11 November - WREXHAM, Central Station; tel: 01978-35 87 80

### BLAZIN' FIDDLES SET SCOTLAND ALIGHT

Adastra tell us that Blazin' Fiddles - Aly Bain and Phil Cunningham - have been nominated for the Best Live Act in the inaugural BBC Radio Scotland - Scots Trad Music Awards. The two band members have also been nominated for Best Instrumentalist. The awards take place Saturday, 13th September 2003 at The Queen's Hall in Edinburgh and will be broadcast live on BBC Radio Scotland's Travelling Folk.

You can vote by going to the website [www.bbc.co.uk/scotland/musicscotland/celticroots/trad\\_awards](http://www.bbc.co.uk/scotland/musicscotland/celticroots/trad_awards)

### NOT SO SAD CAFE

We've added a second design to our Music Cafe website. We now have two versions, the new one being an accessible version for people with phone line internet connections and / or visual impairments

We're also compiling a database of music tutors in Cheshire, so if you are a tutor or you can recommend one, please let us know

We've also added an up to date GIG GUIDE to which bands and artistes can instantly add their gigs, events, CD launches, workshops etc. This covers a wide area of the North West and Midlands and is currently networked and featured at six different websites

Not to forget we also carry a list of Funding Authorities in Cheshire, and a fairly decent links and resources page that musicians and new music lovers will find interesting  
**The Head Chef - [www.music-cafe.co.uk](http://www.music-cafe.co.uk)**

## TRIVIA FOR FOLK ROOTS QUIZZES

No one but us seems to have spotted it (or perhaps they just didn't want to admit to watching). Didier Laloy, the melodeon player in Urban Trad, who were the Belgian entry for the Eurovision Song Contest can also be heard in slightly contrasting performances on recordings like Peace Concerts Passendale's album 'Passchendaele Suite' (No Masters MCD10) and any of the Panta Rhei solo albums. Just thought you'd like to know. Contact Georgina Boyes; 01709 375 063

## THE VOICE OF THE CARNYX

Two thousand years ago musical instruments existed, depictions of which are on coins, carvings and monuments. These instruments seemed to disappear without trace. However, nearly two hundred years ago a bronze Celtic head of wild boar was discovered at Deskford, in the north of Scotland. And in recent years this masterpiece of art has been recognised for what it was, the head of the instrument, the Carnyx.

In 1991 a project was started to reconstruct this Carnyx and in 1993 its sound was heard again. This unique instrument is kept and performed by just one player: John Kenny. The Carnyx is over six feet (two metres) tall, so when it is being played, the head stands about twelve feet above the ground. John Kenny, a virtuoso trombone player, brings out its many colours and nuances.

Since 1995 over 250 performances and lectures have taken place in Scotland (notably a Carnyx Gala Concert at the National Museum of Scotland in August 1999), England, France, Germany, Belgium, Holland, Norway.

For the opening of a Celtic Extravaganza Festival, John Kenny recently played in the French National Football Stadium before a capacity audience of 65,000. The website [www.worldconcertmanagement.org](http://www.worldconcertmanagement.org) features a music sample and photos of the Carnyx

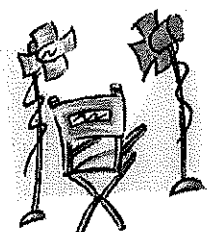
## DISABILITY AWARENESS DAY

On Sunday 13 July, in glorious sunshine and on one of the hottest days of the year, the event, over 20,000 people attended the annual Disability Awareness Day (DAD) which has increased in popularity year on year. Organised by a coalition of voluntary organisations, the event is held in the beautiful setting of Walton Gardens, a public park owned by the Warrington local authority. It's an ideal venue that is a few miles off the M56, adjacent to the Bridgewater and Manchester Ship Canals, with ample room for parking.

DAD is a day of fun, entertainment and information stalls for all the family delivered in the open air and in an array of marquees providing host to over 280 organisations that sponsor or support the event. Professionally run by the organising committee, it is supported by dedicated band of friendly, helpful and enthusiastic park rangers. It's one of the best socially inclusive events I've attended where people of all ages and abilities mix easily together. There was an arts and music tent featuring workshops, dance and local bands and musicians, culminating in a big jam session in which the audience took to the floor to Beatles classics like 'Hey Jude' and 'Let it be'. The music was accompanied by some wonderfully rhythmic signing for the profoundly deaf.

So put July 11, 2004 in your diary for the next DAD. Any folk music organisers looking for an idyllic setting for a day of Folk Music or a festival look no further than Walton Gardens.

## SPOTLIGHT ON ROY WILCOCK & BRIDGET GUEST



### BRIDGET GUEST & ROY WILCOCK Gregson Lane 24th July

It was back in the middle of winter when I spoke to Roy about the possibility of Bridget and he doing a guest spot at Gregson Lane Folk Club this summer. I had several Thursdays in mind but due to their popularity at festivals etc, this very busy duo were pre booked for all but one so we mutually agreed on the 24th of July. At that time of the year Preston/Blackburn holidays were so far away that I never gave any attention to the fact this particular Thursday fell right in the middle of the traditional 'Wakes weeks' and that many of the Greggy Lane 'regulars' would be away on holiday. A fact that was brought home to me on the fortnight before the planned evening, when eight G.L. stalwarts 'apologised' for the fact that they would 'be away'. I admit that a 'mild panic' set in and I got very anxious about how many people would turn up on the evening.

I needn't have worried.

I had suggested that Bridget and Roy used the clubs 'new' PA system and was glad when they arrived well over an hour before the session was due to start so that they could make sure that they were happy with the sound. Twenty minutes or so 'tiddling and tweaking' and it sounded marvellous and listening to the superb harmonies during the sound check couldn't help make me feel that we were in for a special sort of evening

Despite the holiday season the place began to fill and we ended up with a respectable crowd who were all captivated by a very entertaining performance indeed.

The songs (Mostly Bridget's with a couple of covers) were all performed to perfection and no two sounded similar. My particular favourites were; "Rain" (Bridget) "One-Two-Three" (Bridget) "Lady Moses" (Bridget & Roy) + "Why Walk When You Can Fly" (Mary Chapin Carpenter). I also thoroughly enjoyed their 'tongue-in-cheek' version of Beudleaux Bryant's "Crying in the Rain" which had the entire room in stitches - proving that you don't have to 'take yourselves too seriously' to be appreciated by a folk audience.

The chat, between the songs, was just as entertaining as the music and the friendly inter-action with the audience gave it a warm and almost spontaneous feel.

Bridget mentioned her work with tapestries and I couldn't help thinking that each song, that the couple performed, was like musical tapestry that allowed the listener to embroider his/her own mental images, after the marvellous - light-hearted but descriptive introductions had chalked the basic outlines, onto the cloth.

In the 16 years that I have been running Gregson Lane Folk Club, I have never known an audience stay so quiet on an evening with PA in use. The duo had the audiences undivided attention - so much so that there was no usual 'mass exodus' to the downstairs bar for last orders. A real testament to the quality entertainment and spellbinding professionalism - delivered during 'An evening with Bridget Guest & Roy Wilcock.'

Graham Dixon

# Ingleton Folk Weekend

[www.ingletonfolk.co.uk](http://www.ingletonfolk.co.uk)

Hosted by Mike Harding

## 3<sup>rd</sup> – 5<sup>th</sup> October 2003

### Friday 3<sup>rd</sup> October

6.30pm *in the village square with Fiddle & Squeeze*

## Open Air Family Ceilidh

*Free for everyone – just come and go as you please*

## 8.30pm The Hush

*a sensational new band from the North East  
in concert at the Community Centre Tickets £10*

### Saturday 4<sup>th</sup> October

12.30pm–5.00pm *in and around the village square*

**Fire Eating– Face Painting – Morris Dancing  
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## 8.00pm Eliza Carthy

*BBC Folk Awards 2003 \*Best Singer \*Best Album \*Best Traditional Track  
in concert at the Community Centre Tickets £10*

### Sunday 5<sup>th</sup> October

10.30am *Folk Weekend Songs of Praise*

**From 1.00pm Folk Sessions in all the pubs with a  
host of well known singers & musicians**  
*Free Entry to all venues - details to be confirmed – check our website*

**Plus Free Sessions & Workshops all weekend**

**Info & Bookings - Ingleton Community Centre 015242 41701**

*Supported by Arts Council England and Craven District Council*



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5<sup>th</sup> December 2003  
Members £8.00 Non Members £9.00  
Start 8:15pm

## John Tams & Barry Coope

6<sup>th</sup> February 2004  
Members £9.00 Non Members £10.00  
Start 8:15pm

Tickets for both concerts now on sale  
Send cheques and SAE to: Pat Batty, Bay Horse Cottage,  
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Cheques payable to: Westhoughton Folk Club  
More info: [www.folkclub.org.uk](http://www.folkclub.org.uk)