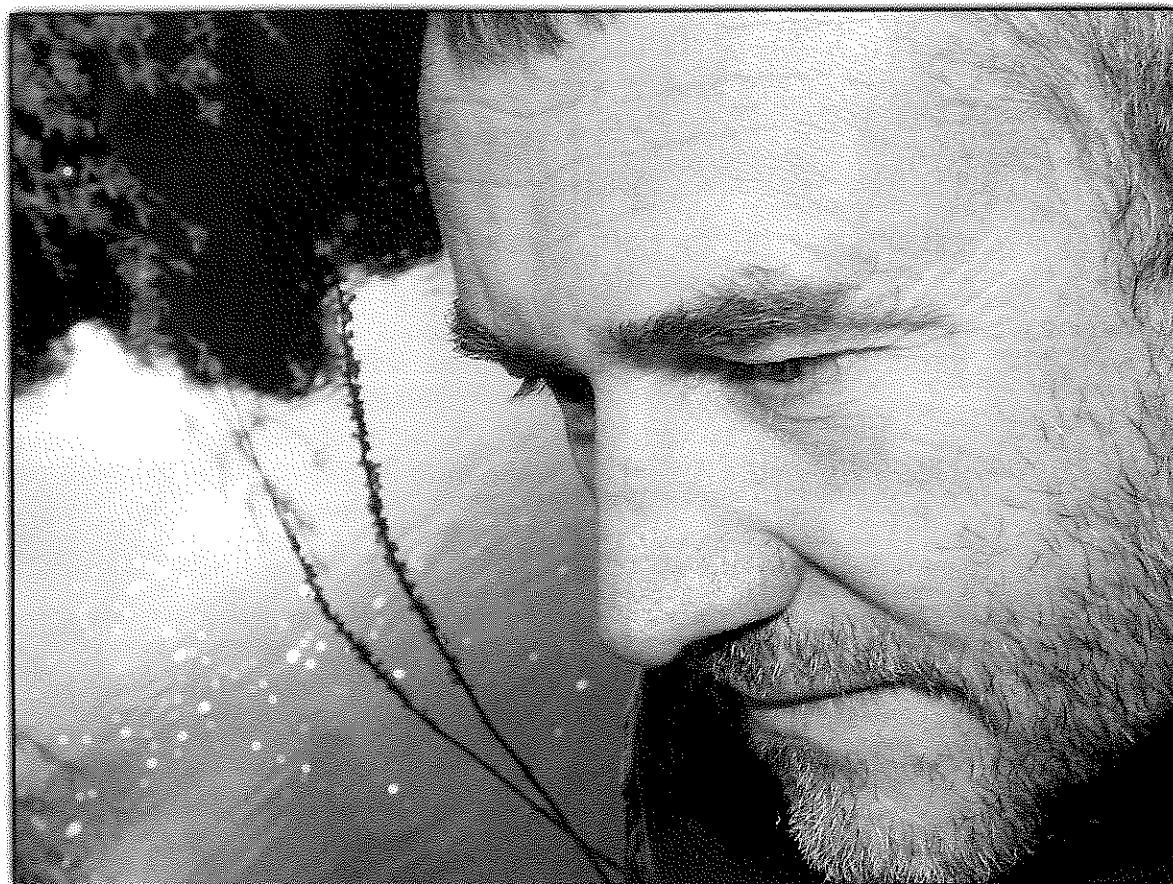


FOLK NORTHWEST

WINTER 2003 (DEC, JAN & FEB) £1.50



BOB FOX

IN THIS ISSUE

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

www.folknorthwest.co.uk

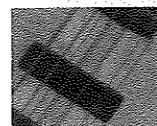
Elbow Jane



A new acoustic experience

This is a band a long time in the making. From Richard Woods' win at Fylde Folk Festival in 1989, through the Hedgehog years of the nineties to the present... Elbow Jane have now arrived

A unique combination of guitars, bouzouki, keyboard, bass & percussion is met with vocal expression and drive



"superb..."
(BBC GMR)

"simply brilliant..."
(Autmun NW Folk Fed)

"Get them booked,
they are wonderful!"
(parkgate folk club)

"We're going to hear a lot more
in the future from Elbow Jane..."
(Ali O'Brien BBC GMR)

For booking information & dates please contact... Mike Woods 0151 - 6786713
www.elbowjane.com

ADVERTISING

is accepted at the following rates. All adverts shall be accompanied by payment or space order no. payment (payable to N.W.F.F.C.). Adverts will not be accepted without payment.

	CAMERA READY	OTHER
1/8 page	£14.00	£20.00
1/4 page	£23.00	£28.00
1/2 page	£41.00	£48.00
1 page	£72.00	£84.00

COVER RATES:

External back cover	£100.00
Inside front or back cover	£75.00

SIZE [Height x Width (mm)]

1/8 page	65 x 92 or 135 x 44
1/4 page	135 x 92 or 65 x 185
1/2 page	135 x 185 or 275 x 92
1 page	275 x 185

Discounts available for adverts booked in several issues.

CLASSIFIED ADVERTS

Only £2.00 per 1/16 page
Maximum of 2/16 per advert

For private sales and wants, club adverts, artistes business cards and other items.
Size 65 x 44 mm.

Send your copy by January 10th 2004 to:

Advertising Manager
Paul Holden
7, Sunleigh Road
Hindley, Nr WIGAN WN2 2RE
Tel. No. 01942 258 459
e.mail:- kath.holden@btinternet.com

SUBSCRIPTIONS

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.)

Send your subscriptions to:

Newsletter Subscriptions
7, Sunleigh Road,
Hindley, Nr Wigan WN2 2RE
Telephone No. 01942 258 459
www.folknorthwest.co.uk

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.

ISSN 1350-8083

CONTENTS

Volume 26 Number 3
Winter 2003

	Page
Advertising / Copy Dates	3
Contact Information/Federation Officers	4
Editorial	4
Chairman's Jottings	5
Folk Music on the Radio	6
LIVE REVIEWS	
Ken Nicol & Friends - Silverman Hall, Nelson	7
John Tams & Barry Coope - Fylde Folk Festival	7
Jeff Davis - Croos Keys, Uppermill	7
Back of The Moon - Westhoughton Folk Club	8
Ken Nicol - Gregson Lane Folk Club	9
FESTIVAL & EVENT REVIEWS	
Maryport Blues Festival	9
Saltburn Folk Festival	9
Bridgnorth Folk Festival	10
Fragments of Fylde Folk Festival	11
Fylde Folk Festival	12
Otley Folk Festival	14
JOHN'S DIARY CHAT	14
INTERVIEW - Colvin Quarmby	17
ARTICLES	
Ken & Peggy Prescot	18
HIS WEBMASTER'S VOICE	18
OBITUARIES	
Gladys Wilson	19
PRESS RELEASES	19
NORTH WEST FEDERATION OF FOLK CLUBS	23
CLUB DATES FOR DECEMBER	24/25
CLUB DATES FOR JANUARY	26/27
CLUB DATES FOR FEBRUARY	28/29
ADVANCE DATES/CLUB RESIDENTS	30
CD REVIEWS	
Dave Arthur - Return Journey	32
Les Barker & Others - Guide Cats For The Blind	32
Johnny Cash - American IV: Man Comes Around	34
Churchfitters - This Fine Night	34
Coope, Boyes & Simpson - Fire and Sleet and Candlelight	35
Crucible - Changeling	35
Dr Faustus - The First Cut	36
Elbow Jane - Smile	36
Bob Fox - Borrowed Moments	36
Dick Gaughan - Prentice Piece - A Compilation	37
Dorris Henderson - Here I Go Again	37
Mary Humphries & Anahata - Sharp Practice	38
Bill Jones - Two Year Winter	38
Brian Kennedy - On Song	40
Rod Macdonald - Recognition	40
Bruce Macgregor - Loch Ness	40
Christy O'Leary & Bert Deivert - Song's Sweet Caress	41
Kate Rusby - Underneath The Stars	41
Scret Garden - Once In A Red Moon	41
Skilda - 13 Dreams	41
June Tabor - An Echo of Hooves	42
James Taylor - You've Got A Friend	42
Steve Tilston - Such & Such	42
Margaret Walters - Power In A Song	43
Gillian Welch - Soul Journey	43
Andrea Zorn - Love Goes On	43
CD REISSUES REVIEWS	
Steve Ashley - Speedy Return	44
Tim Hart & Maddy Prior - Heydays	44
Hedgehog Pie - Live!	44
The Oldham Tinkers - Best O'T'Bunch	46
Steeleye Span - The Lark In The Morning	46
Dave Swarbrick - English Fiddler	46
BOOK REVIEWS - A Gathering of Folk: Folk on Food	47
NEWSREEL	48
SPOTLIGHT ON GALLIMAUFRY	50

Folk North West Contact Information

Who do I send information to ?



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

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 PR7 3QU Tel. No. 01257 263 678
e.mail: four.fools@virgin.net

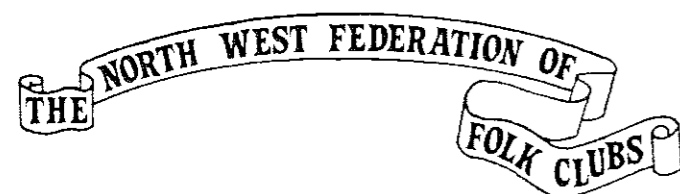
Advertising, subscriptions, club membership enquiries to

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

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

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

Please note that the copy date for the next issue is January 10th 2004.



FEDERATION OFFICERS

Chairman & Review David Jones, 4 Kingfisher Close, Swallowfields, Pleckgate, Blackburn, BB1 8NS Tel 01254 54877
Co-ordinator
Treasurer Kath Holden, 7 Sunleigh Road, Hindley, Wigan, Lancs WN2 2RE Tel 01942 258 459
Editor Ken Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs PR7 3QU, Tel 01257 263 678
Deputy Editor Lewis Jones, 28 Haywood Crescent Waters Edge, Norton, Runcorn Cheshire, WA7 6NB Tel 01928 716 389
Advertising Paul Holden, 7 Sunleigh Road, Hindley, Wigan, Lancs WN2 2RE Tel 01942 258 459
Membership Sec - contact Treasurer (see above)
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

EDITORIAL

Ken Bladen
36, The Oaks, Eaves Green
Chorley, Lancs, PR 7 3QU
Tel. No. 01257 263 678
e.mail: four.fools@virgin.net

First of all, many congratulations to Joan Gallimore who won the inaugural Fred Jordan Memorial Competition for unaccompanied, traditional style singers at Saltburn International Folk Festival on Saturday 9th August 2003. The competition attracted eleven entrant. Ray Padgett writes "The presentation of the Trophy by Marie Little in the presence of Eric Bogle and Joan's singing of "Alice White" and her reminiscences of Fred and her late husband George moved many to tears" The 2004 'Fred' competition is now open and entry forms can be obtained by phoning Ray Padgett on 01226-284927 (minimum age 18) or write to 68, Longcauseway, Monk Bretton, Barnsley S71 2JA.

A date for your diary for 2004. The AGM of the North West Federation of Folk Clubs will be held on Sunday 22nd February 2004 at The Old Dog, Alma Hill, Upholland. Please make every effort to attend. If you require further information contact David Jones on 012254 54877.

FOR SALE

1) Small Portable Pearl River Harmonium, 39 key, folding legs (adapted by Packie Byrne). very good condition, one careful owner £250 ono.
2) Estey "The Triumph De Luxe" (Salvation Army) Portable Harmonium, 61 keys, stops need attention, £250 ono.

Angie 01 257 263678

EVERYMAN Folk Club presents

BLUE C

acoustic blues, gospel & boogie
on slide guitar/bass guitar

8.30pm, Tuesday, December 2nd
Everyman Bistro, Hope Street,
Liverpool

Don't miss this hot duo

Xsync Digital Photography.

Gig / Location / Studio

www.xsync.co.uk

Dave - 07799853554

A What's On Publication MIDLANDS FOLK DIARY

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

Annual
Subscription
£11.00

Edited by: Joe Smith
121 Morris Avenue
COVENTRY CV2 5GS
Tel. No. 024 76 444 405
Cheques payable to J.Smith

Classified Ads Only £2.00 per 1/16 page

Maximum of 1/16 per advert
For Private sales & wants, club
adverts and artistes cards.

Send Copy by Jan 10th 2004
to:-

Paul Holden (Advertising)
7, Sunleigh Road, Hindley,
Nr Wigan WN2 2RE
Tel. No. 01942 258 459
e.mail:
kath.holden@btinternet.com

CHAIRMAN'S JOTTINGS



I wonder how many of you are aware of a very special anniversary that took place during the summer, it was the centenary of the first collected folk song by Cecil Sharp. On the 22nd August 1903 in the garden of the vicarage in Hambridge, Somerset, Cecil Sharp met with a gardener from whom he collected the song, 'Seeds of Love', and so a whole new musical world opened up to him. It wasn't just songs that took his liking but dance tunes as well, many of which he transcribed just by listening to them being played.

From the Bridgewater workhouse where a man actually shed tears of pleasure at finding somebody willing to write down on paper the songs he loved so much, to the Appalachian Mountains of America, where the inhabitants were still singing traditional ballads their English & Scottish ancestors had brought out with them at the time of their emigration, Cecil Sharp travelled far and wide in search of songs and tunes to sate his voracious appetite for musical knowledge.

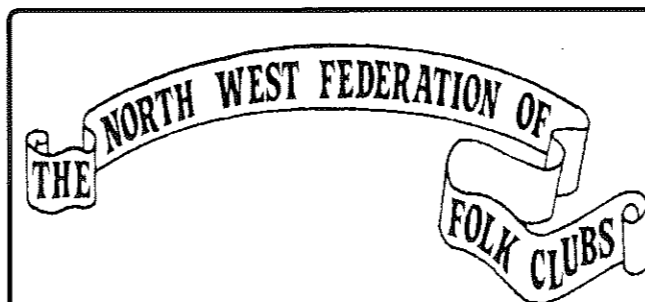
Many commemorations and celebrations are taking place during the year in the form of lectures, books and performances, to honour the man who was responsible for the folk music and dance revival 100 years ago.

In the library in Cecil Sharp House in London the full chronicle of his exploits can be found and it also houses audio recordings on wax cylinders of his rendition of many of his collected works. The tradition has come a long way in the intervening years and has enormous scope to travel onwards into the 22nd century, but it's very much reliant on people like you and me to pass on our knowledge to those who follow on, thus allowing the tradition to flourish rather than fade and die.

Cecil Sharp was a pioneer in the true sense of the word and deserves us all to raise a glass in honour of his achievements.

Cheers for now

David Jones



THE AIMS OF THE FEDERATION SHALL BE

The promotion of Folk Music in the North-West by:-

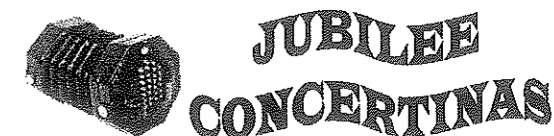
- 1] Joint publicity of the Member Clubs
- 2] The general support of the Member Clubs
- 3] Joint organisation of Concerts & Ceilidhs in the area
- 4] The support of Festival Organisers in the area
- 5] The organisation of events to attract the 'under 18s'

WANTED
"GIBSON MANDOLIN"
SCROLL MODEL
PRE 1950 PREFERRED
01670 734547

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 December	2pm to 5pm
Saturday 3rd January	2pm to 5pm
Saturday 7th February	2pm to 5pm
Saturday 6th March	2pm to 5pm

All types of Instruments welcome.

Concertina Workshops

Saturday 13th December	2pm to 5pm
Saturday 10th January	2pm to 5pm
Saturday 14th February	2pm to 5pm
Saturday 13th March	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 9.05-10.05pm
IAIN ANDERSON (variable folk content)
Tuesday 7.15-9.05pm
CELTIC CONNECTIONS presented by MARY ANN KENNEDY
Thursday 7.15-9.05pm
TRAVELLING FOLK presented by ARCHIE FISHER
Saturday 7.05-8.30pm
TAKE THE FLOOR presented by ROBBIE SHEPHERD
Saturday 11.00-12 midnight (repeat of Thursday)
TRAVELLING FOLK presented by ARCHIE FISHER
Sunday 1.05-3.05pm (FM only after 2.00pm)
THE REEL BLEND presented by ROBBIE SHEPHERD
Sunday 5.05-7.05pm (repeat of Tuesday)
CELTIC CONNECTIONS presented by MARY ANN KENNEDY
Sunday 9.05-10.05pm
PIPELINE presented by GARY WEST

BBC RADIO ULSTER FM 92.4-95.4 MW 873/1341

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

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

Saturday 9.00-10.00pm
CEILIDH HOUSE presented by KIERAN HANRAHAN
Saturday 10.15-11.00pm (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

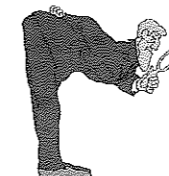
RADIO NA GAELTACHTA FM 93.5/94

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 -
12.00am (Fiona Talkington, Verity Sharp) include folk at
times, as does Andy Kershaw, Radio 3 Friday 10.15pm-
12.00am. Radio 2's Wednesday evening schedule offers at
intervals topic-based series with a folk theme, usually 10.00-
10.30pm.

**LIVE
REVIEWS**



**KEN NICOL & FRIENDS - Silverman Hall, Nelson, Friday 8th
August 2003.**

Ken Nicol is one of Lancashire's real cutting edge musical talents. Not only is he a guitarist par excellence, he's also been - and remains - a leading player in two of the country's top folk bands. But his talent extends beyond these bounds, for he also has a B.A. First Class Honours in contemporary music from the University of Central Lancashire, including a dissertation on 'Stage Fright' and a practical, which he entitled 'Questions of Time'. It was in this guise that he brought together a band of friends to perform a concert for the ARC arthritis charity. Such musical luminaries as Joe Broughton [fiddle], Rick Kemp [bass], Pete Abbott [guitar] and Andrew Keeling [flute] made it a night to remember for the 120 sell-out audience.

Ken started the evening with a solo, 'The Road Beneath my Wheels', co-written with Ashley Hutchings and recorded by the Albion Band. Joe Broughton was a gifted child prodigy and his star continues to rise as he demonstrated with his fiddle gymnastics on 'Dangerous'. A change of pace brought Andrew Keeling on stage to join Ken on 'Down on the Island', while profligate ragtime riffs from Ken were the highlight of the solo, 'Rags to Riches'.



Jim Croce may have died 30 years ago, but his music still evokes memories. Pete and Ken sang 'Time in a Bottle', with Rick adding sympathetic bass. The other first half highlights were James Taylor's, 'Steamroller' and a guitar/fiddle duet on Ken's own composition, 'Hornpipes'.

The second half commenced with the 'Questions of Time' concept that Ken did as part of his degree. Back-projected on a screen were various images all to do with time that moved around in an almost hypnotic way. The soundtrack underneath was recorded on an early Dansette player, with the five musicians joining in live to great effect.

The half seemed to fly by as if by a trick of time, but there were still some special moments ahead. Ken and Joe again showed their complete mastery of their chosen instruments with another former Albion Band favourite, 'Midsummer Night Dreams'. A song of emigration, 'Land of the Free', followed, before another change

of direction with 'All He Wants To Do Is Go Fishing'. The undoubted highlight of the night for me was watching Ken play a set of ragtime tunes, absolutely mesmeric!!!

For the final number, all five musicians came together for 'Last Night in Paris'. Ken performed outstandingly on the first encore as he sang solo on Andy Barnes' epic song, 'The Last Leviathan', with some outstanding guitar expression. For the final act of the night, Ken switched to mandolin for 'Nowhere Fast on the Road'.

It proved to be an outstanding evening that was fully appreciated by those present. As I said at the start, Ken Nicol is a musician who has reached the top of his profession by sheer hard work. He blends in musically no matter what situation is presented to him and richly deserves the accolades he receives for his outstanding work.
David Jones

**JOHN TAMS AND BARRY COOPE at the Fylde Folk Festival
29 August 2003**

The John Tams Band is a band for grand occasions - it presents a wonderful sight in full flight. It is, however, a high maintenance creature, so Tams also has a slimmed down version, a duo with Barry Coope. This has allowed them to visit folk clubs, where they have been widely acclaimed, and Fylde would be their first festival appearance.

The programme for Friday night was specially arranged to give them an uninterrupted ninety-minute concert. As usual, Tams introduced Barry to lead the congregation in the Quaker hymn 'Lay Me Low'. Singing together over Tams' guitar and harmonica and Barry's keyboard, they reduced the cavernous Marine Hall to an intimate folk club.

Tams brings a new appreciation of old songs. He has added his own thoughts to 'The Manchester Rambler', put it to a tune by Eric Winter and paired it with 'On the Banks of Red Roses'. He also combined 'Remembrance Day' with 'Harry Stone', both songs about how much life has changed in the coalfields. With great affection, he sang an arrangement of two songs by John B Spencer as a tribute to his old friend. In 'Amelia, Where You Bound To?' the verses may be impromptu but the chorus remains constant and true.

The audience was also treated to a notable first, a performance of 'All Clouds the Sky' written for the National Theatre production The Good Hope. Tams remembered his visit to film the trawlermen in Fleetwood and sang with great feeling,

"The Northern Sea
Knows well the sound of grieving,
How slight the fate
We put our trust upon."

Tams and Barry finished their set with another moving song, 'Scarecrow'.

John Tams is an exceptional artist who raises great expectations for his appearances - once again he exceeded them. Tams and Barry reappeared to sing 'Rolling Home', leaving the audience to finish the final chorus as they quietly slipped off the stage.
Henry Peacock

**JEFF DAVIS at Cross Keys, Uppermill, 17September and
Royal Hotel, Rishworth, 30 September.**

Jeff Davis had the good fortune to grow up as a neighbour of Frank and Anne Warner on Long Island, New York. You may not have heard of their song collection but you will almost certainly be familiar with one or two songs from it. 'Tom Dooley' was a

song that the Warners learned in 1938 from Frank Proffitt in the Blue Ridge Mountains. In 1958 it was recorded by the Kingston Trio and swiftly travelled round the world. 'He's Got the Whole World in his Hands' is another song, which found a global audience.

For many years Jeff Davis sang with the Warners' son Jeff, but in September he arrived in England alone for a tour arranged by Brian Peters. Local dates included Jim Schofield's club in Uppermill and the Ryburn Folk Club run by Pete Coe as well as appearances at Northwich and Bollington.

Jeff has become one of the great interpreters of traditional songs, projecting the song rather than himself. Every song has its own history and one by one he introduces the characters from the Warners' book. Each song is a glimpse of the past, whether from the Georgia Sea Islands or a variant of a folk song originally from England. It may be a portrait of a soldier fighting in the French and Indian War or a deft sketch of life in a lumber camp. His only difficulty is in introducing one of his own tunes, which he dryly claims has no provenance.



Jeff is a gifted musician too, providing sparse banjo or fiddle accompaniment often in a modal tuning. But his playing sprang to life in the contradances and black dance tunes. Brian Peters accompanied him in the tunes and at both dates Pete Coe joined in on banjo for an energetic display of clog dancing by Sue Coe. Jeff brought his set to an end with an earnest gospel song learned from E C Ball, another native of the Blue Ridge Mountains.

Next year he will make time to record a solo CD featuring several songs from the Warner collection. In addition, his friend Jeff Warner will be touring here in the spring. Jeff also announced that there should be a traditional feel to the soundtrack of a forthcoming film, Cold Mountain. Set in the Appalachians at the end of the American Civil War, it stars Jude Law and Nicole Kidman and will have its American premiere on Christmas Day. Jeff Davis gave us a wonderful performance of traditional folk music with the promise of more to come in 2004.

Henry Peacock

BACK OF THE MOON at Westhoughton Folk Club, Friday 10th October 2003

I first encountered Back of the Moon, a four-piece band, at the Easter festival in Dunoon earlier this year. Their interpretation of both traditional songs and tunes is commendable and, coupled with their easy going rapport with the audience, gives them an advantage over many more experienced bands from north of the border. The line-up is Gillian Frame [fiddle], brothers Hamish Napier [piano] and Findlay Napier [guitar], with Simon McKerrell [border pipes, Uilleann pipes and whistles]; all four provide vocals at various times.

A tune set kicked off proceedings, three reels, 'Oer Bogie/Sisters reel/Bonnie Isle of Whalsay, variously from Aberdeenshire, Cape Breton and Shetland. Findlay sang 'Johnny Cope', about Lieutenant-General Sir John Cope who retreated from the Battle of Prestonpans in September 1745 a few hours before it began!!! Written by Alison McNorland from Dumfriesshire, Gillian sang, 'Maybe I'll be married', which tells of a girl's dream of her man riding up on a white charger and whisking her away to be married.

Guitarist Tom Richardson wrote the hauntingly beautiful 'Karma Rules' and made an accompanying documentary after taking football strips to Nepal for Tibetan refugees. Simon on pipes then led another tune set followed in 2:4 time by 'Mrs MacLean's' march and 'Goatherd and Shepherd/Haste Ye to the Wedding'.

Findlay led on the late Matt McGinn's 'The Rolling Hills of the Borders', a song enjoying a new and deserved lease of life. The half ended in fine style with a set of tunes, '9 Pint Coggie/Spider's Legs/Findlay's Birthday Frock'.

The audience reaction to the opening half must have pleased the band, having made few appearances south of the border. 'Greenland Whale Fisheries' proved a more than popular start to the second set, a song Findlay and Hamish learned from their father. Ray Fisher taught Gillian 'Laddies Bedside', about a young man misbehaving, with the girl eventually getting her own back. Flute and pipes combined on a slow air, 'I Will go to Islay', then there was a Strathspey and reel, 'The Warlocks/Captain Ross's Reel'.

A group of men in Perthshire just after the Battle of Waterloo were caught distilling whisky. After attacking a group of Scots Greys who had defeated Napoleon, Findlay told the tale in 'The Battle of Corrymuchloch'. 'The Baron of Brackley tells the unseemly tale of two landowners, John Gordon of Brackley and John Farquarson of Inveray back in 1666. Hamish gave a fine rendition of the story set in picturesque Deeside. Three reels quickened the pace, 'John McKechnie's Favourite/John McDonalds/The Crieff Meeting'. Findlay sang 'Heilan Laddie' a touching solo. Learned from Archie Fisher, it tells of a young man who went to sea on a whaling ship, never to return. The pipe playing from Simon again shone through on the set, 'Eric's March/Jubilee Jig/Gan Ainm'. Gillian led 'Jubilee Jig' on the fiddle, a tune she wrote for her dad's 50th birthday.



The world's worst soldier is celebrated in the song, 'Here's to the Blackwatch', in which a bad weaver turned soldier finally found his vocation in recruitment. The evening went out on a high with all four band members again showing great dexterity on their chosen instruments, with the set 'Thomas Andrew Takes the Train/Gillian Frame's/Lauren McKeown's'. Simon wrote the latter two as birthday presents.

The audience reaction demanded an encore; the choice was a

set of Irish tunes under the title 'Till the Cock Crows in the Morning', learned from Sonny Brogan, a diatonic accordion player who lived in Dublin during the last century.

Back of the Moon are a young band who really enjoy their music, something that comes over loud and clear in their collective performance. They were voted best up and coming band in the inaugural Scottish Folk Awards in September, an accolade their music deserves. I'm positive they will go from strength to strength and become as well known as the premier Scottish bands. That's not a threat, it's a promise.

David Jones

KEN NICOL at Gregson Lane Folk Club, 16 October 2003

Ken Nicol has been a regular guest at Gregson Lane Folk Club for many years, probably more than he cares to remember, but that didn't stop him reminding the audience of that long association. He was quickly into his stride, and on top form, with Fylde guitars and a sound system that allowed the clarity of voice and instrument to ring to all corners of the room. It was artistry rather than electronics that dominated as daunting guitar riffs were played with the nonchalance of the consummate professional. Just when we thought he couldn't play faster, he stepped up the pace.

In recent years, Ken has been on tour with the Albion Band and Steeleye Span. Something from all of them may have rubbed off onto him, but he's more of a folk rocker than a traditionalist, and the style tonight was all his own. Songs ranged from the self penned and co-written, to modern songs. The capacity audience appreciated it all. It is difficult to single out any one piece that was received more enthusiastically than the others in the set, but some deserve special mention.

The first; Ken played his own song, 'Give Me Time', followed by a surprising rendition of 'As Time Goes By'. He explained they were part of a 'Questions of Time' concert presentation compiled for his recent university degree. The second was a poignant version of Andy Barnes 1983 song, 'The Last of the Great Whales', from Ken's 1998 CD, Clean Feet - No Shoes, which held the audience spellbound. The intricate solo introduction was followed by the most seriously reflective lyric of the evening. The song ends with the warning "What race will be next in line, the elephant or the seals, or your sons and daughters".

Self penned instrumental pieces included 'Ken's Hornpipe', 'Rags to Riches', and 'The Bridge', on which Ken demonstrated just why he is one of the most adept masters of the guitar on the circuit. The fireworks stayed firmly within the structure of the piece, rather than being played for their own sake just because he can; most of us can't do anything like that with our guitars. We're like the inept would-be's in 'Two Frets from the Blues'. Ken is equally at home with folk, blues, ragtime and probably everything else that could be played on guitar. All too soon the evening ended, sixteen songs plus two encores, and the audience hung around too elated to hurry home.

It's a brave thing to be the support act to such an accomplished musician. Caroline Lovett, a resident at Gregson Lane, rose to the task with confidence, a clear voice, and a guitar style of her own. The audience were there for Ken, but Caroline made them to listen to her, as voice and guitar blended in six songs, which included her own 'Bottom of the Stairs', about her parents life and death; 'Six Hours Apart', about how distance destroys relationships, and the country rocker, 'Shut Up and Drive', which was a hit for Chely Wright some years ago.

If you're able, an evening at one of Ken Nicol's concerts is highly recommended. Take a sceptical friend along too. It should dispel the idea that folk clubs are the home of an irrelevant and

anachronistic musical form. If you can't see the man, then listen to his latest CD, The Bridge, then you'll know what you've missed.

Don Moore

FESTIVAL & EVENT REVIEWS



MARYPORT BLUES FESTIVAL 27 July 2003

I attended the Saturday of this festival, as it is home ground for me. The ticket I bought was a 'blues tail' ticket that cost only £4 for the Saturday (£10 for weekend). This did not allow access to main stage, the tickets for which were prohibitively priced for all but blues aficionados. The 'blues trail' tickets are effectively nothing more than a voluntary payment as no checks are carried out and all venues are in the public area of pubs. It did, however, appear that 80% of people had them.

Not being that familiar with the music I will keep comment to the festival experience, but the fact that one group (of definitely over 50's gentlemen), including a refugee from ZZ Top who performed wearing a swimming mask, may give you an indication. The music is very loud, as it needs to be to overcome the background noise of talking whilst the act is on. The festival does attract a good number of visitors to the town, though I suspect they are only on the 'trail' when the main stage is between concerts. What is amazing is the enormous support the festival gets from local inhabitants. The place is just alive for the duration and every venue is packed to the point where trying to get access is sometimes impossible. Getting a drink demands skills more associated with an assault course. Listening from outside a pub on the street is often the better option.

This is not to say it is not an enjoyable experience, because it certainly is. The atmosphere is electric but friendly and not in the least threatening. I don't think I would ever travel to spend a weekend at such a festival, but I always take in at least one day when it's on my doorstep. For organization it could definitely learn much from the majority of folk festivals, but folk festivals could definitely pick up a trick or two in getting local support.

Maybe it is the total chaos that gives it a sense of inclusiveness, in which case the problems of actually hearing the music may be too great to overcome for us folkies.

Geoff Smith

SALTBURN FOLK FESTIVAL from 8 to 10 August 2003

I have been to every Saltburn festival, since the move from Redcar. Its continuing success means it is probably no longer fair to consider it a small festival, but its growth has not diminished the enjoyment provided. Saltburn is a really nice little town with all the venues within easy walking distance of the campsite, a nice beach and the best butty shop on the circuit. When we arrive there are already plenty on the campsite - it's soon full and getting fuller and the weather is hot and getting hotter.

Marie Little, The Wilsons, and Jez Lowe are all on my not to miss list, no matter how often I come across them, and all have been reviewed at previous festivals, as have the Old Rope String Band and Last Night's Fun.

After a lazy hour we stroll down to the Spa where Trefor and Vicky Williams are having problems with the dreaded technical

hitch, but it doesn't stop them providing a lovely rendition of a lullaby sung in Welsh (I'm not attempting to get the title right). The evening progresses with Nebula, John Harvison, and Borderline, all of whom are OK but none fills me with any real enthusiasm. Not so Roam. Put good musicians, a fine singer, and a talented songwriter in the mixer and something good should come out. In Roam's case, it's better than that. Helen has been after their CD for months, since we last saw them in fact, and is front of the queue to make sure she gets one this time. 'Forever a Virgin', the Arthurian story from Morgan le Fay's viewpoint, is for me the highlight of an excellent set.

The gap between evening and late night concert allows for a chat with some of the many familiar faces around before Backshift get us going again. As they are singing some of my kind of songs ('Goodbye to the Sea', 'Pull Down Lads', etc) and the amber nectar is sliding down quite well by now, I, and it seems everyone else, am getting going and we are ready to raise the roof by the time Marie comes on.

Kieran Haipin is one of those people I've always thought a better song writer than performer (like Eric Bogle - see Sunday) but after this set, admirably accompanied by the excellent Chris Jones on guitar, I'm not so sure - really on form and the best I've ever seen him. It's nearer 3 o'clock than 2, but the grub tent is still open, it's still very warm and people are still singing - yes, it is going to be one of those very enjoyable but very knackered weekends.

Saturday morning and surprisingly most people are in fine form early on, certainly true at the Wilsons/Three Sheets to the Wind session that I attend and Helen reported similar from the Jez Lowe/Anthony John Clarke meet. It is getting really hot now, and three quarters of an hour watching the dancers has me thinking, "rather you than me", particularly for the people inside the Sheffield Giants. A bite to eat and up to the Emanuel for the afternoon concert. At first I thought it was just me, but looking round it appeared to be pretty general that people were finding it just too hot to enjoy the concert properly. From speaking to others apparently it was even more so in the community theatre. Only when Jez comes on can I really get into the spirit. We decide the best bet is to return to the tent and just laze for a hour or so - which means I miss the opportunity to see Anthony John Clarke - my loss.

Anyway, by the time the evening concert starts, the temperature is just about back to bearable and people are more receptive. What a really good concert it turns out to be; from start to finish, all good stuff. Marie Little, The Wilsons, Last Night's Fun (who did a very original version of the 'Burning Times'), all held together by Alan Bell. Then Les Barker and another set from Roam. It would take someone far more talented than me to describe Les. If you have seen him you know what I mean; if you haven't, do so. Chance to grab a bit of air as we wander down to the Spa where Rolling Home is starting the late night proceedings. They are a Dutch choir, a couple of dozen strong, whose choice of song ensures maximum audience participation. An added bonus is Keith Hancock joining them to sing his 'Absent Friends' (are you going to learn the Friesian version for next year Keith?). Sister Act is a female group of three musicians and two dancers that performs a wide variety of different dance styles and are well worth seeing.

Sunday morning we take advantage of the fact the pool is just across the road from the campsite before setting off towards the Spa, via the festival office, to admire the beautiful statuette of Fred Jordan that is the new trophy for the unaccompanied singer contest. As we were walking down, the skies blacken and we are glad to make it just before the storm that hit Teesside that day. Eric Bogle (with John Munro) and Marie Little are good

fun and quite enlightening. Dodging the rain we make our way back to the festival café (excellent fruit pie) and onto Emanuel for the afternoon concert. The Old Rope String Band are normally funny but rely on a lot of visual comedy. From that point this was not a suitable venue as 75% of the audience couldn't see what was going on.

Roam and Marie Little are both once again excellent before the entrance of the Eric Bogle band, the "band" being John Munro. Eric may not be the greatest singer in the world but he writes such wonderful songs. He is always worth seeing. Eric gives us amongst others the sadness of 'Leaving the Land', a bit of comedy from Gomez (the tale of a randy Chihuahua) before, what for me, is probably the best of the many futility of war songs, 'The Band Played Waltzing Matilda'. Quick change and down to the Spa to get a seat for what is always a full house for the end of festival club session.

Thanks to John Taylor and his team for another wonderful festival. I see you have already got another great line up planned for next year and we will definitely be back. (I think Helen might leave me if I ever said I wasn't taking her to Saltburn). The bar at the Spa and in the Emanuel was a bit on the pricey side and the festival may now have outgrown the size of the campsite, but that really is nitpicking. If you have never been to Saltburn get booked for next year now.

Geoff Smith

BRIDGNORTH FOLK FESTIVAL from 23 to 26 August 2003

I suppose Bridgnorth is one of the biggest festivals I regularly attend, only Fylde being of similar size. With size come problems both for the organizers (no water, worse still - no beer!) and for the punter (what to see? - what to miss?). Friday night is the first of many difficult decisions; one concert has three acts with whom I'm familiar and really like - the other is the only set by the superb Chris While and Julie Mathews but has no one else I know. I decide to be adventurous and take the unfamiliar.

I have heard Colvin/Quamby on CD but the only song with which I readily associate them is 'Just One Bone in a Dinosaur', with which they open the rest of the set. Whilst being lively it is not particularly my kind of stuff (though I did think 'Nobody' was good). Helen's pinched (mis)quote from Harvey Andrews that they were "too Daniel O'Donnell" was a bit unfair but I knew what she meant. I had never heard of Dana Robinson - an American from Oregon via various other states. Unfortunately, I found both his songs and his chat a bit boring; as this was the first night of a UK tour I hope there are plenty who disagree with me.

Enter Chris and Julie. These two just get better and better, the addition of Martin Alcock and Kelly While for some of the set being a bonus. Plenty of known stuff and a good selection from the soon to be released new CD. The superb 'Shattered' will alone make the CD worth buying.

The fact that the bar has run out of beer is a bit of a blow, but Coinneach seem to be making up for my disappointment with the first two acts. Their style is reminiscent of Eddie Morton and got me settled down expecting a good set but somehow they seemed to lose impetus and with it the attention of me and a good number of the audience. Helen stayed to the end and agreed that this had been the case. I moved over to the hall to catch the latter part of the Wilsons' set. I always enjoy the Wilsons though what they thought of the lack of beer would not be printable.

Saturday morning I decide the Morris workshop is a good idea. Wrong - I knacker my Achilles tendon and finish up in the St John's room. This somewhat restricts my movement for the rest

of the weekend, certainly walking up to town is out, so I'm relying on the festival bus. For sake of nearest I go to Shakespeare (£2.20 a pint - ouch) where Dick and Carol Holdstock are on. As one totally devoid of any musical talent, I'm all in favour of everyone being given a chance in the true spirit of folk, but for named artists given a full set I do expect a certain level of competence. I'm sorry to say they did not meet it. Down to the Castle Hall where Johnny Collins, Jim Mageean, and the Shellbacks are holding a shanty session for a small but enthusiastic audience who have all come to enjoy themselves. I love it and like most stay over the half hour break awaiting the start of the big sing. Ian Tupling is one of the better MCs for this kind of session and the guests are all really into the spirit of the thing and plenty of floor singers. Don't know who the lady in the "doghouse" T-shirt was but she was very good.

Saturday night at Bridgnorth is the train. If you have never been to Bridgnorth, the train is a must. Basically everyone gets on a steam hauled Severn Valley Railway train to any one of three pubs along the line. You sing and drink all the way there, all the time you are there, then all the way back. In the past I have always gone to the Railway Bell. This year I decide on a change and go to the Great Western. This is not as good a venue as there is not a separate room available but is still a great night - the Shellbacks deciding for their part the answer is to sing in the car park.

The entertainment on the return journey includes a quickly assembled (by Chris Wilson I think) kids' choir. All this and still back to catch most of Eddi Reader's set. Her repertoire includes "Perfect" and most (all) of the absolutely packed huge marquee thinks it pretty near is. Helen, who has been in the marquee all night, doesn't stop talking about Eddi Reader for the rest of the weekend.

Sunday we jump on the bus up to town to watch the dancers for a while, congratulations to whoever organised such a good variety of styles. I head off for the Bell and Talbot (Holden's mild - mmmmm) where Barry Hunt had the unenviable task of opening proceedings to a small and somewhat worse for wear audience. That he managed to keep them involved and hold their attention was indeed a credit to him. My reason for attending this session was Howden, Jones and Taffinder whom I rate very highly. At first I thought they might struggle with the background noise - but they didn't need to overcome it because they won out over it, enough for Tony Taffinder to sing an unaccompanied version of 'Yeppe Knave' without any interference.

I get back to the marquee to meet Helen and just catch last couple of numbers from Dansaul, which sound pretty impressive. Helen tells me it had been a great set but she had found the Spikedrivers disappointing. Anyway it's worth coming back because Jez Lowe is on next, good as ever even though he is doing the set solo.

I had not seen Fernhill before, though I had heard good reports, and I soon understood why. Even though a lot of the time you may not know what is being sung as Julie Murphy flits between Welsh and English. The others they make a wonderful noise; it sort of drifts over you stroking you gently, occasionally grabbing hold. That was fine until they introduced someone whose name I missed to join them and do some sort of rap, which unfortunately was not just for one song, but went on and on. For me, it totally ruined the set.

To the Sabrina Hall for the evening concert. Lisa Fitzgibbon and June Griffiths are another first for me. I have previously commented on some singer songwriters being better songwriters than performers. My initial impression of this duo was exactly the opposite and I'm sure they could do a really good job with

some better material.

As noted before I'm a Dave and Anni fan. Judging by the way the place fills up, there are plenty more here who provide the participation required to make an excellent set. Dansaul prove correct what Helen had told me earlier. Five talented musicians who put loads of energy into their music and provide some good amusing inter song banter. I particularly liked '800 miles' and especially 'Hushabye' (not sure if that is the title), which may just be the song of the festival. The only problem with this set was that the hall might have been a little small for their sound.

The place is packed out with a big queue outside so I'm glad we've got seats to hear Jez again before heading over to the marquee to catch Wolfstone. The audience is dancing in the aisles, in front of the stage, on the grass outside and who knows where else, to the intoxicating mix of Celtic folk/rock that is Wolfstone.

Monday, and thankfully the tent is packed before the rain comes. Just the one concert today, which unfortunately we will have to leave before the end. Jim Moray is a young man certainly not afraid to experiment with his music, some of which comes off but all of which grabs your attention, from unaccompanied through instrument backed to pre-recorded backing with fancy bits. I think I would have to see him again to say if I actually liked his music, but I can't help but admire its originality; from 'Poverty Knock' (certainly very different from the Harry Boardman treatment that I always associate with that song) to his own penned 'Longing for Lucy', it was all stuff that you just had to listen to.

The Gilberts were certainly lively and entertaining providing an enjoyable set but push to the limits what can fall under the umbrella of a folk festival. Mundy/Turner is a duo that is always good but somehow never seems to threaten to be anything better. They certainly provided a pleasant end (for us) to the festival with 'Naked', which I think is probably their best song, and 'Banks of the Nile', to revive memories of Sandy Denny.

When I got the feeling that somehow the atmosphere of Bridgnorth had changed from previous years, I thought it must just be me, but comments from others suggest that it may be a problem that needs tackling now before it is too late. I particularly noticed the repeated requests by MCs in the marquee for quiet during performance (the requests to use the toilets rather than the hedgerows may have been as indicative of the inadequate facilities as anything else). The comment from the lady at the (delicious) lemonade stall may have seemed a bit petty but somehow summed it up exactly, when she said that she could tell it wasn't like a folk festival by the amount of litter about. Bridgnorth has really grown and may just be in danger of becoming a victim of its own success.

Other than that it was a weekend of some excellent music and good fun, though I wondered if some of the "lesser" artists had been seen or just booked from a website. Whilst nothing could be done about the unfortunate water problem on Friday, I got the impression that the beer problem was avoidable.

Geoff Smith

FRAGMENTS OF FYLDE FOLK FESTIVAL - A STEWARD'S TALE

When you're stewarding, it's potluck as to who you see. You regret not making it to sessions and events run by old (sorry, mature) friends but you get exposed to acts you might otherwise have missed (and occasionally, will make sure you miss again.) Since there's a formal review elsewhere, here are our main memories of Fylde 2003.

Overseas Find: Cloudfoot: superb singing, fascinating range of material, sharp presentation from this Australian duo. If they're around next year, book them!

New to us, Northern: Real Time: A splendid trio - Kenny Spiers, Judy Dinning, & Joe Wright - excellently phrased singing, fiddle and mandolin playing.

New to us, Southern: Magpie Lane: Seen the name before, loved the act from the opening acappella song: very sensitive treatment of traditional material with energy properly applied.

New to us, Scottish (& around!): Kieron Means: technically sharp guitar with intuitively right interpretations of songs - with or without Sara Grey, his mother.

Most improved: Threlfall, Ellison, Edwards: A couple of years ago, I thought Jane & Amanda had pretty voices that didn't blend with a rather obtrusive accompaniment: not so now. Voices and instruments blend in a harmonious whole that gives delight.

Famous act finally caught live: Dougie MacLean: Wow. And how does he look so young?

Most disappointing: The Hush featuring Bob Fox: Now we may be provoking people here, because some parts of the audience clearly loved them - but I found their over-large rhythm section of synth, drum kit, and separate bongos worked against the natural rhythms of the North East traditional songs in their set. And does a sax ever work with English folk music?

Funniest moment: The Mrs Ackroyd Band in 'Spencer and Rover' being upstaged by Quest, the chorus guide dog (who like Sue & I was moonlighting from stewarding.)

Hair on the back of neck moment: Hay Fever, the Tallyman Trophy winners, who were not only a three-piece of talented multi-instrumentalists but at 14/15 had a sharpness of playing and slickness of presentation well beyond many headliners when I first encountered Fyld. And the nous to pick a name that asks for the follow-up, Not to be sneezed at!

Hugs and grins to any readers and friends who were there that we missed seeing!
Ian Wells

FYLDE FOLK FESTIVAL from 29 to 31 August 2003

As other commitments meant it was easiest to arrive Thursday, we get chance to see Pete Coe at the pre festival folk club. Song and dance routine extraordinaire (in his words he can explain how he does it but not why), but that's not all. In the bar, Thistle is getting everyone in the mood, loads of people are already here, the craik is good and the festival hasn't started yet!

Friday, the intention was to see Tanglefoot in the afternoon but it's a full house and only manage to get in for the last few songs. Had hoped to eat in the festival café before the evening concert, but it shuts half-a-hour before advertised so have to make do with a bag of chips in order to be back in time. It was well worth it to see Across the Moss, two very talented young people who appear to be overcoming their nervousness since I last saw them.

John Tams is always good. His pairing with Barry Coope is exceptional. This hour and a half set just flies by, my favourites being the classic 'Harry Stone', 'Lay me Low' (the history of the Shakers - patter on the introduction is very funny) and of course 'Rolling Home'. Head of to the Bowling Club determined to catch Tanglefoot this time. It's a close call as once again the place is packed. Emma Williamson is just into her set when we arrive. Maybe it's just me, but somehow her voice seems a bit harsh for the songs she sings. Tanglefoot has had personnel changes since I last saw them but the overall effect has survived. The First World War song, 'Vimy', is a bit different to their normal style but I really liked it, as I did the entire set.

around but is whatever guests Dave Jones has managed to cajole/bully/blackmail into coming to do a couple of songs for free. The list includes Cloudstreet whom I have never seen before but decide I am going to as a result of their two songs, and the excellent Joseph Topping who isn't even a guest at the festival! Unfortunately the noise from the bar area was of a level to make listening difficult, and really was pretty bad manners on behalf of those responsible.

Saturday morning I notice Cloudstreet are at the "songs for the Jacinta" concert so head off there. It was the usual type of morning after audience, but after Th'Antiques Roadshow have done 'Eilan Vannin' most of the cobwebs are off, and Sara Grey's amusing anecdotes hold everyone's attention. Cloudstreet do a longer set and I am not disappointed. They are an Australian duo that have worked out some beautiful arrangements for their songs, both acappella and accompanied. 'Blow Wind of Fortune' is an excellent example of their unaccompanied stuff, whilst 'King Willie' with flute, whistle and clever change of voice, was intriguing.

I don't know who had designed the afternoon concert at the bowling club but thank you. It was almost as if they had thought "who would Geoff like to see this afternoon". Realtime, Threlfall Ellison and Edwards, Roam and the Witches of Elswick. The lack of keyboard player means we get the original Real Time. I don't know of anyone who sings 'The Water is Wide' better than Judy Dinning and I really liked their version of Dougie MacLean's 'Turning Away'. The lovely voices of Jane and Amanda Threlfall, backed by the Morris influenced Martin Ellison and Roger Edwards, is a wonderful mix. A lot of this set is from the Gown of Green CD, but no less enjoyable for being familiar.

I like Roam and currently they are just about Helens favourite band. 'Teresa' is a sad song but I really liked it and the flute on 'Black' is memorable. Just the presence on stage of the Witches seems to bring an air of chaos to proceedings, but not so the music. Their arrangements give lie to the woolly headiness they sometimes portray, a lot of thought must have gone into the likes of 'Greenleaves' and 'Scarecrow'. Out into what is a pleasant Lancashire afternoon and follow the Morris procession to the Marine Gardens where the display is entertaining but not very well organised.

If anything at a festival looks like something new my curiosity often gets the better of me, so of I go to see what Alan Bell and Dave Jones have in store at a MCing workshop. This has nothing to do with it being an excuse to get another pint of the Black Cat nectar. Not really a workshop but both amusing and enlightening. I have heard it said of football referees that a good referee can do nothing about a bad match but a bad referee can ruin a good match, I think the same applies to MCs, and maybe now have a better understanding of why.

The Sea Cadets Hall is a bit out of the way and as Sid Kipper is on we decide to spend the whole evening there. This may have been a mistake as I found the rest of the concert very disappointing, but came away happy at having heard some new stuff from Sid. Our intention to go to the late night extra came to nought as we got in the Marine Bar, got chatting and came away at whatever time it was (it certainly didn't matter).

On Sunday morning Alan Bell, with some help from other members of the Centuries People cast, provided us with a genuinely pleasant hour before we went along to the club session 'en route to the Legion. The mystery of the weekend is where does Eric Roche hide the rest of the people playing with him? How does he get so much out of one instrument?

We gather that Mrs Ackroyd are doing two totally different sets

Folk festivals too big? Try the smaller alternative...

A hundred or so people spending a holiday eating, singing, playing, dancing and laughing together. Tune sessions, workshops, late night singarounds, ceilidhs, morris, clog, kids games or maybe a trip to the beach - it's up to you.

You bring a tent and your talents - we provide a staff team to animate things. Some of the musicians and callers you may encounter are familiar faces from the festival and club circuit, others are happy to remain lower profile.

The key thing is participation. Anybody can call a dance, play a tune or sing a song - it's not a school of excellence - it's a holiday.

We welcome anyone from nought to ninety, so if you meet the stringent age requirements send for a brochure today!

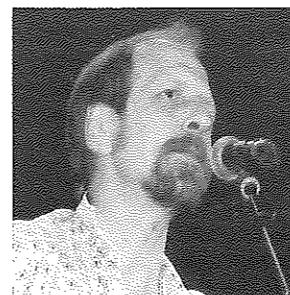
www.capersholidays.co.uk

PS. We are 'not for profit' so it's quite affordable too!



Folk Activity Holidays

info@capersholidays.co.uk 01823 270754
Capers 18 Roughmoor Cottages Taunton Somerset TA1 1HA



* Ron Trueman -Border *

* North of Watford Tour *

Soon to be coming up north on a solo tour, Ron is a well respected prolific singer/songwriter from Kent who is an excellent guitar instrumentalist with 10 albums to his credit. His songs range from thought provoking to funny and the music from

* Make a date in your diary for a great evening's entertainment *

February 18th * Carrington Triangle Folk Club Sherwood Nottingham 01159 552935

February 24th * Howcroft Folk Club Bolton 01606 863283

February 25th * Rivelin Folk Club Stannington Sheffield 01142 557569

February 26th * Fleetwood Folk, Fleetwood, Lancs 01253 876351

February 27th * Potters Folk and Acoustic Music, Bedlington, Northumberland 01670 825199

March 2nd * Croxdale Folk Club County Durham 01388 815162

March 4th * Heart of Lincolnshire Folk Roots and Blues Club Woodhall Spa Lincs 0156 343989

March 5th * The General Ludd Golcar Huddersfield 01484 846611

March 6th * Folk Down the Dale, Doncaster 01302 768504

March 25th * The John 'O' Gaunt, Lancaster 01524 35351

March 26th * The Unicorn Folk Club, Edgmond Shropshire 01952 810355

April 2nd *The Pokey Hole, Netherseal, Staffs with the legendary *Chris Farlowe* 01283 760265

Web-site: www.folking.com/rontruemanborder Tel 07850494596 E mail : wolf@mydoor.freeserve.co.uk

so decide to take in both. The Legion is also well out of the way but still has a good attendance for this zaniness. I had seen some of it before, but still laughed, and there was some new stuff, including Les as a Beverly Sister, that had me aching. The final concert at Fylde includes presentations and congratulations to Hayfeva (young performers) and Caroline Riley (clog dancing), and commiserations to Malcolm Hodgson (worst singer). Mrs Ackroyd again have the everyone falling about laughing with the likes of (Morris) 'Dancing Queen' before making sure we don't forget the real world with 'Knights in White Satin', a la George W Bush. As Helen wants to see Roam again and I think setting off for home at a reasonable time makes sense. We head up to the North Euston for one last time before hitting the road.

As always a wonderful festival. None of the concerns I expressed about Bridgnorth apply here, and with Alan Bell at the helm I don't think they ever will. I didn't think putting the two comedy acts at the out of the way venues with totally different support acts was a very good idea, but it would take much more than that to detract from the experience of Fylde.

Geoff Smith

OTLEY FOLK FESTIVAL from 19 to 21 September 2003

Whilst the weather is making me glad we are not camping, the road works are not making me glad I'm driving. No matter, we arrive in plenty of time to get ensconced and have a wander round before heading to the Red Lion for the acoustic concert. I always enjoy Artisan and they are doing some of their earlier stuff including 'Matilda', with one of my favourite lines "I send no kisses I've been eating onions", and a bit of gospel with 'When I Go', all sung excellently. This was the first time I'd seen Friendly Visit and my initial impression was how much better they were playing reels etc than song (although I don't see them again during the weekend Helen does and tells me their songs were a lot better - so maybe I just got a false impression).

On previous occasions Jon Brindley has been someone who I found just a bit boring but his set here, whilst a bit less folky, is definitely more enjoyable. As a Jez Lowe fan I tend to think no one can sing his songs as well as he does, but Trefor and Vicky Williams do pretty well with the 'Duckbill Seam', and I do think their self penned 'Eve of May' is quite a good song. As I was near the front I had no problems hearing but, chatting afterwards to a couple of the people near the back, they said they had trouble hearing Vicky, which is a shame. Duncan McFarlane (with Anne), very impressive; loved 'The Woodshed Boys', and am really looking forward to seeing them with the full band. Round to Cork's, which is packed out, just in time to see Artisan again, lots of their 80's stuff and a rousing burst of 'The Mary Ellen Carter' to finish. Don't know what the problem was but Clanjamfrie took so long to set up that, despite Kathie's attempts to cover with a bit of unaccompanied stuff, a lot of people left and, as it is now quite late, we soon follow.

Saturday and Helen can not resist doing the rounds of Otley's numerous charity shops whilst I have a hour with the papers before checking out the craft fair and broth hall where I am totally bemused as to why a portion of beans is 30p with a baked potato and £1.20 with a pie! The weather is being kind so we take in the dancers at the Woolpack where I thought Flashdance were refreshingly innovative. Unfortunately, we arrive too late to get in our chosen venue for the afternoon as the house full signs are up at Cork's. Quickly reassessing, we had intended to catch Tanglefoot early evening but decide to take them in at the Methodist hall along with the Broughton's. As one would expect there is no bar but there is an excellent refreshment facility (cakes 20p). Ben and Joe, as always, are full of energy backed up by

humour and considerable talent. The place is filling up and has standing room only by the time Tanglefoot appear. Seven-a-side, McCurdy's Boy, and much more, including one of my favourites 'Buxton' (story of an escaped slave arriving in Canada) that is done with a power of performance to match the power of the words.

The tea-time session is under tarpaulin in the Bowling Green yard and it is touch and go how long it will keep the, by now torrential, rain out - but its beat overhead may have actually added to the Sham Rocks upbeat set. We somehow manage to keep dryish heading back to the Methodist hall to see Tanglefoot who again provide a memorable set, which Helen said she preferred to the afternoon one, though I didn't. As the rain has stopped we decide to risk the walk up to the Grove (the most isolated of the venues) and I'm glad we did as Quelle Fromage are a very pleasant surprise with their self penned, traditional and bit of Van Morrison mix. They are added to my see again list. Jeremy Bradford somehow seemed to try to impose himself on his songs and, whilst Instruments of Torture are more than just competent musicians, late on a Saturday night in this venue may not have been the best place for them, which could explain the level of audience noise. Any such concerns are not applicable to Bayou Gumbo with their lively verging on crazy Cajun music.

The only thing happening early on Sunday is the Tanglefoot meet (oh dear what a hardship) and, now well and truly awake, the day is fine and the dancers are all in full flow, which we enjoy before I head off to the Shanty session (not Helens cup of tea) before meeting back up at the afternoon concert. I arrive just in time for Slide, don't know the title of the song about the Channel Island lighthouses but it was really good. The Witches of Elswick and Christine Collister both make sure we are all aware just what a treat awaits us this evening.

For me there is only one place to be Sunday night - what a line up the main hall has and Black Sheep bitter to boot. Again a matter of taste, I had been looking forward to seeing Duncan McFarlane with the band and I thought they really added to the experience, but Helen preferred just Duncan and Anne together - never mind. 'The Woodshop Boys' (either version) gets my vote for song of the festival. As always Sid Kipper is hilarious. His 'Happy Clappy Song' had me almost crying with laughter. Having two successive concerts finishing with the same two acts may have seemed a bit of a risk, but as they both rate up near the top of my list I thought a double dose of The Witches of Elswick and Christine Collister was great. Between her two sets Christine covered a wide range of songs including some stuff from the never to be forgotten Gregson and Collister days, 'Ashlands', 'Broken Bicycles' and Richard Thompson's 'How will I ever be simple again', all delivered with the simply incredible voice with which she has been blessed.

A good festival with always lots going on, an excellent welcome in most of Otley's numerous pubs who do not try to rip you off just because there is a festival in town.

Geoff Smith



Hello again everyone. I hope you enjoyed your summer and enjoyed the festival season. Since August I have attended at two of the largest festivals in the region. The wonderful Bridgnorth festival in Shropshire. Well done Alan Sewell and committee, and the following weekend at Fleetwood for the

prestigious Fylde Festival. Similar congratulations should also be extended to Alan Bell and Co.

Locally, my gang have been entertained by the superb Tanglefoot from Canada. Had the good fortune to front the icon that is Eric Bogle with John Munro. Witnessed folk music at its "laid back best" from that Yorkshire stalwart Dave Burland and wondered at the varied blues-talents of the fantastic Eric Bibb. Last week we were blown away by the excellent Lindisfarne at the Pacific Arts Centre at Birkenhead. As most of you folk experts will know Billy Mitchell of Maxi and Mitch fame is the lead singer of this band and in my opinion he, Rod Clements and Co. are true professionals par excellence. Imagine my despair and sorrow therefore when, whilst visiting the band's website a couple of days ago, I discovered that Lindisfarne are intending to call it a day from touring and recording. As I write, their last gig (a sell-out) will be in a few days time on November 1st at the Newcastle Opera House. Guess who now has tickets to see them tonight (26th Oct) at the Lowry Theatre, Manchester?? Can't wait.

Anyway, here is some better news. This quarter it's a welcome back to membership of the Federation to Arthur Wakefield's club the Bollington at the Dog and Partridge. They continue to meet on a Friday at 8-30pm with a mix of guest and singers nights. Contact details are 01625-573-596 and email is Arthur@whitenancy.freereserve.co.uk You may want to visit the club website which can be found on www.whitenancy.freereserve.co.uk

A warm welcome also to a new club to the Federation - the Crown who meet every Tuesday night at 8-30pm at The Crown, Heaton Lane, Stockport. No guests. All kinds of acoustic performers including poets will be made very welcome by Mary and Kieron Hartley. You can find out more by ringing 0161-291-8243 or by email on mandkhartley@cwctv.net

Two clubs have moved to different locations. By coincidence they are the clubs of this magazine's editor Ken Bladen and chairman Dave Jones. Ken's club The Broken Token now meet at Mawdsley's Hotel, Hall Lane, Mawdsley at 8-15pm with guests booked for the first Wednesday of the month and singers/musicians nights on the third. The hotel is known locally as Mawdsley Eating House and has a fine reputation for food. Ken tells me that the move took place rather hurriedly but thanks to the help of our very own Ali O'Brien (SAFRA) and presenter of "Sounds of Folk" on Radio GMR, the publicity pushed out over the airwaves by Ali ensured a full house for the following night at the new venue. Since then everyone has received a wonderful reception from the licensee and staff. When 'Bolton Bullfrog' Bernard Wrigley arrived for the October guest night he was escorted up to the luxurious Tudor Room with one of the hotel staff carrying his guitar who then got him a drink. Now that's what I call 'hotel staff'. Dave Jones' club Standish have moved to larger premises at St. Ann's Parish Hall, Church Lane, Shevington. Dave tells me that they had a full house for Chris While and Julie Matthews last night when it seemed to be 'spot the folk celebrity' in the watching throng. A sort of - "Audience with Chris and Julie" - perhaps?

In respect of the centre pages only - some of the big names appearing in the region include ex-Pentangle members - John Renbourn and Jacqui McShee booked to perform at Playhouse 2, Dick Gaughan at The Platform and Mary Black's sister Frances appearing at the Westhoughton and Parkgate clubs on consecutive nights in February. The English tradition will be maintained by the likes of John Kirkpatrick and Steve Tilston at the Bothy, Roy Bailey at Westhoughton. Mike Silver at Rattan and Rush, Dave Webber and Anni Fentiman at the Wooden Horse and the 'Royal Family' of English folk music Waterson:Carthy at the Southport Arts Centre. Just in case you

didn't know, Martin and Norma perform with their daughter Eliza and Tim van Eyken. You can enjoy a glorious Christmas celebration of the English tradition at this last venue, on 20th December.

I must say that there is quite a flavour of Cheshire and Merseyside about some of the booked artistes. I refer for example to the Topping family, with Tom's band appearing at Westhoughton on 9th January and at Porkies on 5th March. Tom Topping's very talented son Joe (now also a member of the John Wright band), is due to appear at three venues also. Richard Woods and Elbow Jane are beginning to make forceful inroads into the folk acoustic world. The five piece Elbow Jane will appear at Folk at the Manor on 18th January and at Maghull on 17th February. Look out for them also on 28th January when they will be supported by yours truly and Brass Tacks at Ann Green's Clarence club. Miv Cameron and her band play at Conwy FC on 26th January whilst a member of that band - Phil Chisnall - performs solo at Jean Finney's Ring O'Bells on 20th January. The Restless Bentleys appear at the Open Door on 18th January and Fiddlestone are the Xmas 'present' at the Manor on 21st December. Tony Gibbons' Garva make their annual pilgrimage to the Railway at Lymm on 18th December for an Irish Christmas Party. Liverpool based Irishman Anthony John Clarke is booked at a number of venues including Gregson Lane and Longridge. A number of organisers provide 'two for the price of one' on some evenings. Brian Preston at Longridge has booked Andrew Green and Trouble at Mill on 2nd December. At Playhouse 2 on 31st January John Spiers/Jon Boden & the Kirsty McGee Band are the guests and at the Clarence on 11th February Th'Antiques Roadshow & Scold's Bridle will actually perform together. I would encourage this double-header practice amongst other club organisers.

The titles of some folk 'nights' and folk 'groups' may need further explanation.

I refer firstly to - "Shamrock, Thistle and Rose" which will take place on 30th November at the Worden Arts Centre, Leyland, (a Mr Kite Benefits promotion). Niamh (pronounced Neev) Parsons, Alistair Hulet, Nancy Kerr and James Fagan provide this enticing mix of musical cultures.

On 12th December, Northwich resident Bill Pook will present "Theatre of Bread". Ring John Booth at the club for more details of this night. Sounds intriguing.

"Last Night a Record Changed my Life" is another one of those titles that makes one say - 'I wonder what that's all about?' Well Clive Pownceby at the Bothy tells me that residents Clive and Neville will "share some vinyl light-bulb moments with you". Any the wiser? Get along to The Blundell Arms, Birkdale on 4th January to find out more.

The Dylan Project, as the title suggests, specialises in the music of Bob Dylan. The artistes are Simon Nicol and Dave Pegg (Fairport Convention), PJ Wright (Little Johnny England), Gerry Conway (Alexis Korner, Cast Stevens) with singer Steve Gibbons (Steve Gibbons Band). You can experience this band at the Citadel on 6th December and the Brewery Arts Centre, Kendal on 12th December.

The Family Mahone band has BBC Radio 1's disc jockey Mark Radcliffe as its 'main man'. The publicity blurb I received from the Citadel describes them as "a band that sing Irish Folk drinking songs". How can they sing and drink at the same time I wonder? St Agnes Fountain is made up of Chris While, Julie Matthews, Chris Leslie and Dave Hughes. They provide a wonderful show full of Christmas songs and music to get you all into the spirit of the season. Their show can be seen on the 6th and 21st December at Worden Arts Centre and Playhouse 2 respectively. Quicksilver are a relatively new duo which sees Hilary Spencer of Artisan joining forces with Grant Baynham of BBC TV "That's Life" fame. He is a superb guitarist and raconteur and with

Hilary's wonderful voice I am sure they make a great mix. Catch them at Broken Token on 7th January and at Folk at the Wheatsheaf on 15th January.

The Hush is led by one of my favourite performers - the north east's Bob Fox. They specialise in a unique delivery of folk music both traditional and contemporary. With Bob's absolutely superb voice and sheer class musicianship they make a great sound. Tickets can be obtained from Playhouse 2 for the 13th March performance on 01706-663-117.

The young Scottish band - Back of the Moon are a new name to me and were first seen by my colleague Eddie Morris when he attended "Folk at the Castle" in Scotland last Easter. He was so impressed with them that he felt they were worthy of a booking at Parkgate on 26th February. If you miss them then, you can catch them on 28th February at Standish. Continuing the Scottish influence - nights with a Scottish flavour can also be found when that pocket dynamite Tich Frier performs at Northwich. You will marvel how such a huge voice can come out of such a small body. Later on in the quarter Ian Bruce appears at the same club and thereafter at Bollington. That master of scotch whisky culture, singer/songwriter Robin Laing, is booked at the Broken Token and Wrexham, see centre pages for further detail.

Some special concerts are also scheduled. Ian Chesterman at Wrexham tells me that on 18th December a "John Evans Tribute Night" will take place with all monies raised being donated to the Nightingale House Hospice, Wrexham. Offa, Yardarm and a variety of guests including Bram Taylor will perform. The 19th February sees Upstairs at the Railway holding a 'Song Auction Night' as a Droylsden Festival fund-raiser. I am not quite sure how this will work but I am sure it will be fun. Ring Christine Stephen on 0161-370-6587 for further details. Pete Skinner at the Falcon (normally a singers club) tells me that February 18th will see the club celebrate its 10th Anniversary with a night entitled "Spanning the Millennium". Guests for the evening are that very active comedy duo from Stoke - His Worship and the Pig.

At Westhoughton Pat Batty has invited John Tams & Barry Coope to celebrate the club's 30th Anniversary night. Note that this event will take place at Douglas Valley Golf Club, Blackrod and not at the normal club venue. Understandably, admission is by ticket only. Pat has four other 'ticket only' nights. They are John Wright Band - 5th December (at Douglas Valley), Tom Topping Band - January 9th, Frances Black - 13th February and The Animals (yes the originals) on 20th February.

Another change of venue is necessary on 30th January when Carlisle Folk and Blues club will present the Kirsty McGee Band at Tullie House. Ring 01228-534664 for tickets.

If it's a pantomime you want then get along to the Railway at Lymm on 8th January to see His Worship and the Pig perform 'St Derella'.

If you are into looking for something different then how about Russian folk music? Lil French at Walton tells me that a band called Sacked Paddy have been appearing regularly on Wednesdays since 8th October. They perform a mix of celtic and Russian music and it seems to be going down extremely well with the regulars.

Now if dancing is your bag why not get along to the Brewery Arts Centre on 6th December when a Christmas Ceilidh will see the Simon Care trio provide the music with Martin Harvey the caller? Master melodeon player Simon Care (Albion Band and Edward II) will be accompanied by Guy Fletcher (Little Johnny

England) and Gerald Claridge (Tickled Pink). Mulled wine, mince pies and prizes for the most inspired Christmas attire will ensure that this is a truly festive event.

A barn dance will also take place on the previous night at St John's Hall, Wright Street, Southport where the music will be provided by Gallimaufry. Tickets are only £5 and can be obtained from Pete Rimmer on 07973-623-210.

With many other artistes of high talent due to appear in the region over the next quarter I think we are all going to be in for a very exciting and enjoyable winter season. Peruse the centre pages for the likes of Ken Nicol, Vin Garbutt, Harvey Andrews, Mundy/Turner and Craig/Willoughby and others too many to mention and you will see what I mean.

Now - a plea if I may. If you were at Saddleworth Folk Festival (19th & 20th July) and in particular if you were in the museum when consecutive events - the Hiring Fair and the Battle of the Counties Song session were taking place, a small cloth bag with 8 or 9 whistles inside was lost following the completion of the Hiring Fair. It is believed that someone at the Hiring Fair handed them over to someone at the song session and that is all that is known at present. If you have any knowledge as to where the property may be, could I ask that you give me a ring on 0151-678-9902 or ring Bud on 0151-678-6713

A bit of publicity now - John Howarth (Oldham Tinkers) would like to remind interested parties that the Legplaiters Ceilidh Band and Friends in Ireland CD is now available on Cock Robin Music, CRM076 or from the Oldham Tinkers at their gigs.

You will see elsewhere in this edition, details of the Federation AGM. If you wish to attend (and everyone is invited) it will take place on Sunday 22nd February 2004 at The Old Dog pub, Upholland commencing at 1-00pm. It is your chance to air any views you may have about this magazine or anything in general that affects the folk music scene. The Federation committee would be delighted to see as many people there as possible to progress the business of our wonderful pursuit.

Finally, I will conclude by extending the warmest of best wishes to Ken and Sue Bradburn, formerly organisers of Carlisle Folk and Blues Club and present organisers of Brampton Folk Festival. Ken and Sue have moved out of the region to reside in Bideford, Devon. They ran the Carlisle club for over 15 years and gave a lot of enjoyment to many people. They will be sadly missed. But the positive news is that they still retain their role as organisers of the very successful Brampton Festival. Meanwhile the Carlisle club continues in the capable new hands of Myrna Reay (0169-772-305) and Gill Andrew.

More sad news, as I am about to conclude this column it has come to my notice that that great stalwart of the Yorkshire folk scene Tony Capstick passed away on 23rd October at the age of 59. Tony was an actor, folk singer and comic of some talent who pioneered folk music as the host of Radio Sheffield's folk programme. I first saw Tony at the Whitby Folk Festival some years ago. I was struck by his wit and perception of everyday events. I also remember his role as a policeman in the classic BBC TV comedy series "Last of the summer wine" and I am sure one day whilst at Holmfirth Festival, when taking the conducted bus trip around the town, Tony was our guide. He made our day reminiscing about the antics of Foggie and his mates. Tony was much respected and will be sadly missed by everyone who knew him. I extend my heartfelt sympathy to Tony's family, relatives and friends.

Well that's all for now folks. May I be the first to extend to you all my very best wishes for the winter season and in particular

Christmas and New Year.

Keep the news coming in - and to all you organisers, a very polite reminder - please diary now the need to send your club/venue programmes to me by Sunday 12th January 2004 if you wish to appear in the Spring edition of this magazine. John Owen

Stop Press: 27th October. Good news footnote about Lindisfarne. Their Lowry concert was absolutely brilliant with the whole theatre on its feet at the end. I also discovered that the band will in fact continue to entertain in its Acoustic style. Phew, that's a relief and great news for Pat Batty at Westhoughton who has them booked next March. Cheers for now. **John Owen**

THE FOLK NORTH WEST INTERVIEW COLVIN QUARMBY



On the eve of yet another sell-out gig, I find Gerry Colvin, Nick Quarmby and Martin Fitzgibbon - aka Colvin Quarmby - ensconced in the warmth of a village hall kitchen sipping hot tea and munching happily on home-made carrot cake, unable to set up their equipment or sound-check until the local Women's Institute have cleared up after their annual Bring and Buy ... ahhh Rock 'n' Roll !! Whether this was quite the hedonistic musical lifestyle that they had envisaged when Gerry met Nick deep in the darkest bowels of Bristol in 1996 is another matter.

Colvin had already tasted sweet success in the late 80's as one half of legendary skiffle cowpunk outfit Terry And Gerry, and had hit the prestigious No. 1 spot in the influential Indie charts which in turn led to appearances on 'The Tube' and 'Old Grey Whistle Test', before heading off into the metaphorical sunset to become a professional songwriter in Nashville - "I went a couple of times to work over there, enjoyed it very much and basically it was nice to be there. The thing I didn't like about it was that it was like going to the office. You got there at 9 and wrote till 5. It wasn't fun, it was business."

In the meantime, Quarmby had appeared at Glastonbury with his band The Dockery Boys, releasing a couple of albums along the way, and was instrumental in the formation of the fledgling Phil Beer Band in which he still plays a vital part even today - "That was about the time Phil was doing the Rolling Stones session, because I remember rehearsing at the time and he had a phone call and had to ring Mick (Jagger) back, and he had to borrow some money for the pay phone!"

As recording sessions for the imaginatively-titled debut album 'Colvin Quarmby' got underway with a sprinkling of sparkling guest musicians, including Mr Beer himself, it became clear to the duo that they desperately needed a drummer and another voice. Nick had the perfect solution at hand with fellow Dockery Boy drummer, and veteran of the original production of 'The Rocky Horror Show', Martin Fitzgibbon - "I'd gone round to Phil Beer's place to do some overdubs on some of the songs that Nick and Gerry had done, and Nick mixed that down and put it onto a tape for me, and there was some other stuff of Gerry's on there as well, and I remember sitting in the car listening to these songs and I thought 'this guy's a really really good songwriter'."

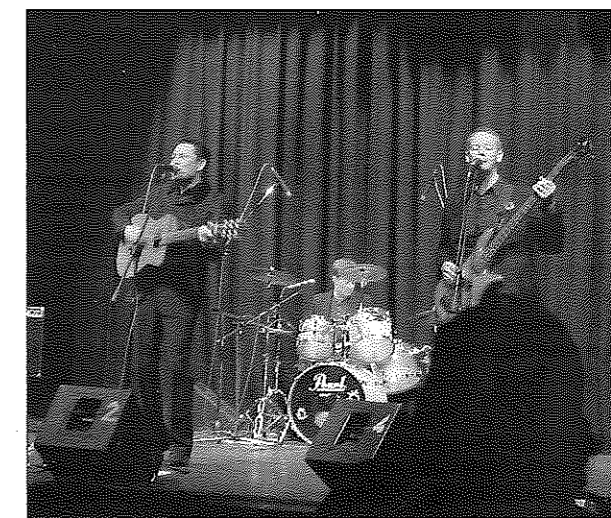
The resultant album was duly released with little fanfare, but was packed full of gloriously uplifting harmonies, ensnaring

melodies, and a musical backdrop that tried desperately to defy description, with elements of Folk, Country, Skiffle and Pop all vying for attention. And the prolific pen of Gerry Colvin (who had career-definingly also appeared as a corpse in 'Casualty!') meant that the follow-up album 'Town And Country Times' was very much a case of same again - startlingly original and thought-provoking lyrics being allied to a wonderfully traditional acoustic pop sensibility with more hooks than a fisherman's convention.

"That's one of the things I like about this band" asserts Martin, "The fact that we have got all these different elements and you're not setting out to be a folk band or a country band. The downside of that is from a promoters point of view I suppose, because they like to put you in a particular category so they can actually sell what you're trying to do."

"That's right" Nick agrees, "it's just getting booked at the moment. It's that leap of faith which is rather irritating, because if you can say 'Oh they're like Martin Carthy or The Strawbs that's fine, but because we're kind of eclectic it is difficult. But ultimately that will be our strength."

Gerry explains further, "We didn't set out to have a definite sound. We knew we wanted harmonies and we wanted to put the songs across as best as possible, so we didn't really aim to have a folk or a country sound. It's stories and narratives about ordinary people and ordinary things and ordinary feelings, and I think that's what new folk music should be. The good thing is that maybe 10 or 15 years ago folk clubs were staunch traditional places where they wouldn't accept any new music, and we play folk clubs now and they love it."



"Actually" Martin adds, "We did a support for Robert Plant and his Priory Of Brion, and a high percentage of the audience had to be Led Zep fans, and they really loved what we did."

"The weird thing about that" remembers Gerry "Was in about in 1984 I'd written this song and was recording it in London Bridge studios and he was upstairs recording, and he came down with his band and did backing vocals on it. Anyway, when we supported Priory Of Brion he remembered it and he went (fake Brummie accent) 'Oh I sang on one of your songs', and he then went on to sing the song! Incredible! If Martin hadn't said 'God you look a bit craggy now' we might have got a tour out of it!"

The dark Colvin sense of humour is never far from the surface, and is very much an integral part of what this unique band is all about, not just in the live arena - where he has been variously described as 'Chirpier than a bucketful of Trill', 'Almost Lee Evans with a guitar' or more astutely just 'Plain mad' - but also lyrically where he has that special ability to make you laugh one minute

and to cry the next. Deeply personal songs like 'Giants' (which is about his dad) strike a chord within every listener, and yet still raise a knowing smile of recognition with lines like 'We never once heard him curse, except when Geoff Hurst, knocked in the third'. And not too many bands can write songs about international banking ('The Men In The Grey Flannel Suits') and furniture ('Just An Old Table') and get away with it.

"I can safely say that my politics are left of centre" Gerry continues on a more serious note. "International banking was one of the things that I felt was responsible for more wars than other things, and how banks control people, how they make you say 'thank you' for looking after your money, which is bizarre. People in offices making massive deals - I find it amazing that there was unusually lots of movement on the Stock Exchange on September 10th, and how vast amounts of money were being moved around the day before a total disaster. There's something going on that perhaps some people are shielded from or are not proxy to."

The recent permanent addition of a fourth member, former Albion Band member Dave Duffield, on electric mandolin, and guitar, has added more texture to the band's already exceptional hybrid sound, and after hearing new songs such as 'Angels', 'Bone In A Dinosaur' and 'Penguins' on recent live shows, the eagerly-anticipated third album should be a proverbial cracker.

"We're just in the process of completing our third album which is going to be called 'Beth's Electric Birthday'. This one will be slightly different" Gerry explains as a broad grin appears across his face, "I want it to be our 'Sgt Peppers' or our 'Rumours'!"

Find out more about Colvin Quarmby at:
www.colvinquarmby.com

Ken Brown

ARTICLES



KEN AND PEGGY PRESCOT

Ken and Peggy Prescott are going to be missed at the Wooden Horse Folk Club; in fact they already are!

They have moved from this area to Norwich to be closer to their children and grandchildren after a seven-year association with the Club, during which time they have become well-established members and much-valued friends.

There is a gap where once Peggy's bell like tones and Ken's anecdotes entertained us on many a singer's night. Thankfully it is not total severance; that would be hard indeed, for we look forward to seeing them when the festival season comes around again. After all, how would we manage without the skills of Ken the master gazebo erector. He can work miracles with few bulldog clips and a mile of string!

All of us at the Club wish them happiness and contentment in their new home. The Wooden Horse's loss is Norwich Folk Club's gain. It's a long way to travel for a club swap but we will see them at New Year and at Upton, and Bridgnorth and...and....

Norman Wilson

(Ed:- After honing his skills on the Territorial Army marquee we used to have to erect when the Four Fools Festival was at Lowton Civic Hall, there is no wonder Ken is able to defeat the gazebo gremlins.

HIS WEBMASTER'S VOICE

www.folknorthwest.co.uk



ELUSIVE WORDS AND WHATEVER HAPPENED TO..?

First off this time is a few song requests that we've not been able to answer over the past few months.

If you can help then please email the person concerned with the words that you have and copy your email to me then I can take the request off the list.

martin.botting@btinternet.com; georgedwatt@btinternet.com; Both Martin and George are looking for the words of "Hev yew gorra loight bor?" That immortal classic by Allan Smethurst - The Singing Postman

harrymacfadyen@tiscali.co.uk; Harry is looking for sheet music for a tune called The Bell Table
sam.price@bolton.gov.uk; Sam is looking for the words to Belle of Barnstable

stewarj13@hotmail.com (John); cticketyboo@btopenworld.com (Catherine); John and Catherine are both looking for the words to "Choked on a Tattie"

guyolder@hotmail.com; Guy is after a song sung by Roy Bailey called something like "There's never enough for the poor"

marion.h@virgin.net; Marion is after the chords for a Dougie McLean song called "Feels so Near"

fergusbkelly@aol.com; Fergus wants a song that he remembers his father singing that went "The lodger in the house next door He's been there now a month or more" Possibly a music hall song. Any idea what it might be please ?

Sue20powell@aol.com: Can anybody help Sue with this song? "It's not for the want of working I leave you It's not that ----- has caused me to stray But the sun has set on a ---- horizon And this ship is leaving the bay I pray given time I may learn to forgive you I pray given time I may learn to forget"

naomitreerat@aol.com (Sean); dannii731@hotmail.com (Danni); Sean and Danni are looking for the words to "Orkney Anthem".

levisnan@aol.com (Glynis); Glynis is looking for sheet music to "A Bunch of Violets Blue"

butteredscon@hotmail.com (John); John is after a song called "Collyhurst Road"

issyp@med.usyd.edu.au (Issy); Issy wants the words to a song called "Deeside"

r.gosling@chello.nl (Raymond); Raymond is after the words to "The Alnwick Football Song"

trnw31156@blueyonder.co.uk (Tom); Tom wants the words and performer to "Down on Scottie Road"

rod@downsonline.com.au (Kym); "Kiss my tears away and I'll be waiting here for you and every night I'll pray, I'll pray for you and in my dreams I'll hold you oh so tight. So kiss me once, just one more time we'll make it thru the night?" - That's what Kym

remembers of this song. Can anybody help her with the rest of it please?

Paul Metsers. Paul first came to prominence in this country through his song "Farewell to the Gold" thanks to the performances and recording by Nic Jones on Penguin Eggs. When Paul came over from his native New Zealand he embarked on a countrywide tour of floorspots to get his name around and to obtain bookings. Over the next few years his name was on the guest list of most clubs and the five LPs that he released contained his self-penned songs.

For personal reasons, Paul gave up the touring and writing in 1989 and set up a business making traditional wooden board games. I came across his website whilst doing some surfing and he can be found at www.sagemcrafts.freemove.co.uk/ I got in touch with him and he was happy to hear that his songs are still being sung in the clubs.

Paul also told me that he plans to release a double CD of some of his songs from the LPs in the near future, and also a CD of unpublished and newer songs. When these are ready for release he will let me know and I'll pass the information on through this column and the website so watch this space. Paul asked me to pass on his best wishes to all those people who remember him from the old days.

Don't forget - if you want to put any information on the site, please use the message board facility - please make sure your email address is correct - or you can send information or photographs for inclusion to me by emailing webmaster@folknorthwest.co.uk and I'll see what I can do.

Until next time - Happy Surfing.

Mark Dowding

OBITUARIES

GLADYS WILSON 1922 - 2003

The Holy Rosary Roman Catholic Church, Billingham resounded with the singing of a packed church in celebration of the life of Gladys Wilson on Tuesday 28th October 2003. The gathering of Mam Wilson's family and her adopted folk family amounted to "the best festival guest list of the year" and paid an emotional tribute to a remarkable woman.

One casual "would you like to come with us on a gig?" lead to a whole new way of life and a rapidly growing circle of new friends across the length and breadth of the land. Despite the Wilson Family's reputation for hiring the most dilapidated minibus available one seat was always spoken for and reserved for their sternest critic and staunchest supporter.

We first met Mam Wilson in 1989 when four fools decided that Redditch needed a folk festival and that the Wilson Family would be an asset. It was soon apparent that their best asset was their Mam. Too much waffle on stage was invariably greeted by a stern reminder to "get on with it". Her inner circle of friends aided and abetted her in this campaign to get the best out of The Wilson Family and they never let her down. Over the following six years some remarkable performances and some very late nights in The Gun Room of The White Hart showed us who had the real staying power and who was in charge.

Mam was always there when her family needed anything and in

the final difficult year of her life her remarkable family surrounded her with love and devotion. She was their best friend and cared about each and everyone of us.

Wherever and whenever The Wilson Family perform, those of us who had the privilege to know their Mam will occasionally hear a familiar voice exhorting them to "get on with it" and as we leave them to wend our way home a final "Night and God Bless".

Ken Bladen

PRESS RELEASES



STEAD PREPARING ROBESON AND SEEGER WORKSHOPS

Joe Stead is busying away preparing two new workshops about music/politics legends Paul Robeson and Pete Seeger, which will be ready by next summer.

The Life and Times of Paul Robeson

In 1919 when Paul Robeson graduated from Rutgers the "class prophesy" suggested that by 1940 he would be governor of New Jersey and "the leader of the coloured race in America." When 1940 came around that prophesy had not been entirely realized. Robeson had no desire to be the governor of New Jersey or any other state for that matter. But he had by that time added to his undergraduate laurels as scholar and All-American football player, international acclaim as concert artiste, stage actor, recording and film star.

Born the son of a slave Robeson rose from 'white man's lackey' to become a belligerent, forceful spokesman for black human rights. He had a scholar's ability to summon up wide ranging points of reference, a linguist's ability to communicate in several languages. He had had an outstanding career as an athlete, a degree in law and a deepening commitment to improve the lot of coloured people around the world. But by 1960 his career and his health had been broken, his name vilified, his honour - even his good sense - assailed, his image converted by a now hostile establishment from public hero to public enemy.

Branded a Soviet apologist, kept under close surveillance by the FBI, his right to travel abroad denied by the State Department and his opportunities to perform at home severely curtailed, Robeson became an outcast, nearly a non-person. This extraordinary turnabout in what had been one of the great twentieth-century careers is a singularly American story emblematic of its times yet transcending them, encompassing not merely Cold War hysteria but racial symbolism and racial consciousness throughout the history of the United States. That a man so deeply loved all over the world could evoke in his own country such an outpouring of fear and anger is in itself a tragedy. (For more on the life of Paul Robeson visit: www.scc.rutgers.edu/njh/PaulRobeson/)

At the time of going to press there are two workshops scheduled on the Life and Times of Paul Robeson; May 15 Bradford Day/Dance - Lunch time; June 2 Sowerby Bridge Concert Hall - 10a.m.

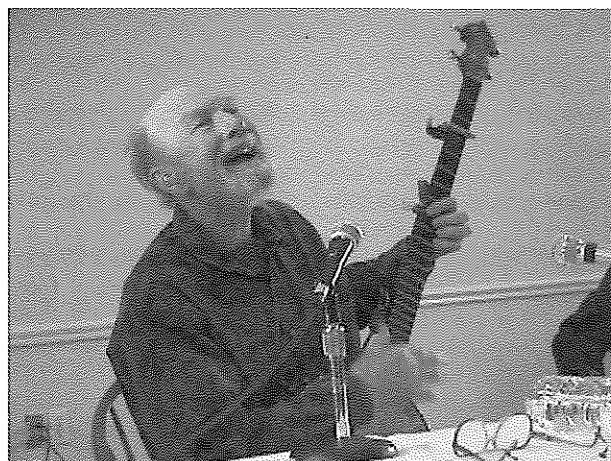
The Life and Times of Pete Seeger

The Godfather of folk music. A musical career that has spanned over 60 years and twelve Presidents from Roosevelt to George Bush. Pete is now 84 and his voice is shot to pieces. The

legacy he has left us however lives on.

Bob Dylan once called him a 'saint'; Joan Baez claims that we all owe our careers to him. Yet his musical achievements have been overshadowed by political controversy. He was the first musician in American history to be investigated for sedition. He had an agonising clash with the House Committee on UN-American Activities, which began seven years of grinding court battles. The FBI and CIA conducted secret campaigns against him. Blacklisted, picketed and stoned by conservative groups this son of an aristocratic New England family has survived and always outwitted his opponents.

I first saw Pete at St Pancras Town Hall on October 4th 1959. I was already a folk music enthusiast, but this performance by Pete totally locked me on. Seeger the idealist, Seeger the catalyst, Seeger the friend has surely been the inspiration to many performers. Perhaps the biggest thrill in my own career was travelling across the Atlantic in April 1995 to perform just one concert with him. Pete also recorded two long playing records on my label in 1984 and I've subsequently shared the bill with him in a concert in New York.



Join me in a workshop on the greatest folk singer who ever lived. Pete wrote such classics as 'Where have all the flowers gone?' 'If I had a hammer', 'Kisses sweeter than wine', 'Waist deep in the Big Muddy', and a host of other great songs. He has marched and sung tirelessly for the freedom of workers, black people and civil rights. He's done many benefit concerts always completely without payment even of expenses for the causes in which he believes. Indeed the time I recorded him at The Royal Festival Hall in a benefit concert for Chile he had flown in from Chicago the night before and flew out to Baltimore the day after, all at his own expense during a night off whilst touring America with Arlo Guthrie. He was 65 years old at the time and the profits from the recording were sent to the British miners who were suffering under Thatcherism. Born in May 1919 his life and his work remain thankfully unfinished.

Joe's date sheet for 2004 looks like this. (KM indicates gigs with Kinder's Men)

Jan 23rd (Joe)	General Ludd Folk Club, Huddersfield.
Jan 24th (KM)	The Square Chapel Theatre Halifax with pupils from Holy Trinity Junior School Halifax and All Saints School in Huddersfield.
May 12th (KM)	The Cross Keys, Uppermill.
May 14th (KM)	The Grove, Holbeck, Leeds
Nov 11th (KM)	Topic Folk Club, Bradford
Dec 14th (Joe)	Barwick in Elmet Probus Club - Valparaiso Round the Horn - 10am!

Any folk festival organiser interested should contact Joe ASAP. You can email Joe Stead at: Banjostead@compuserve.com

STEELEYE'S BARNSTORMING

Folk star Maddy Prior is bringing visitors to the quiet corner of Cumbria that has been her home for more than 20 years with a new venture to provide courses for those interested in singing, song-writing, painting or creative writing. The courses are being held in Stones Barn, near Bewcastle. With help from a Department of Food and Rural Affairs (Defra) Rural Enterprise Scheme (RES) grant. The small stone barn has been converted to provide a warm, comfortable and peaceful place to seek inspiration.

Students on the courses stay at local B&B premises, bringing money into the local economy, and meals at Stones Barn are provided using fresh, organic ingredients from local suppliers. The former Steeleye Span lead singer and successful solo artist also intends to make Stones Barn available to local community groups in the winter when courses are not being run. Courses planned range from painting, poetry and a guitar weekend to a ballads course with another folk legend, Martin Carthy.

Maddy Prior can be contacted at Stones Barn on tel: 016977-48424. Courses that were planned for the rest of this summer and early autumn include Singing From the Soul, Songwriting, Ballads, Poetry, a Guitar Weekend, Painting and Singing from the Gut. For more details see the website at: www.e-maddy.com

Defra project officer Joanne Moysey said: "This is exactly the kind of project that the Rural Enterprise Scheme is there to help - it brings new life to an old building, and helps benefit the local community and its economy." For more information on the Rural Enterprise Scheme, or any of the other schemes in the England Rural Development Programme, contact your local Defra Rural Development Service (RDS) office or visit the Defra website at www.defra.gov.uk.

AMY WADGE - RISING FOLK STAR OF WALES

Cardiff based Amy Wadge is performing at the Llangollen Craft Centre on Friday, 12 December (Tel 01978 869342 for tickets) and would like to hear from any organisers in the North West who are interested in booking her either before or after this gig.



Amy Wadge is a singer/songwriter originally from Backwell, near Bristol. She attended the Welsh College of Music and Drama for three years. Whilst at college she continued to write and perform music and it was during this time that Amy started to get involved with the Welsh music scene.

Appearances at the Cambridge Folk Festival, Glastonbury, Singapore and the World Rugby tournament in Australia have generated a fast growing following and she was voted Best

Female Solo Artist at the Welsh Music Awards ceremony.

In 2001, Amy released a single, 'Saddest Eyes', and was heralded as 'The New Joni Mitchell' by the London Evening Standard. Last summer, as well as playing the Cambridge Folk Festival, Amy sang to over 30,000 people at the Cardiff Mardi Gras,

She was heralded in the French national press as being the 'highlight of the Lorient Interceltique Festival' in Brittany. She returned from France to support Eric Bibb on his tour of the UK and Ireland, in October 2002.

An accomplished acoustic guitarist and keyboard player, Amy has recorded two albums and next January sees the release of her new CD. She performs solo or with backing from ex Catatonia drummer Aled Richards and former Clapton bass player, Jonathan Thomas. Amy also runs performance workshops having worked as a lecturer in Cardiff.

You can contact Amy or her management at any of the following: arm5034@aol.com; www.amywadge.com; amy@amywadge.com Management - Alan Robinson - 020 8949 8885; L.C.C. 01978 869342

RACHEL AND BECKY UNTHANK

Part of a growing number of successful young duos on the present folk circuit, Rachel and Becky Unthank are sisters steeped in the traditions of Northeast England. Though their act is relatively new to the scene, both girls have been singing at festivals in various different acts for as long as they can remember. It was this experience that convinced Sidmouth International Festival to put Rachel and Becky on the Ham stage this year, and they shone.

Many of the new generation of folk performers are praised for being great musicians but criticised for being poor entertainers. Intimate, stripped back unaccompanied singing at its best, Rachel and Becky Unthank have a delightful, charming presence, an understated confidence and a refreshing approach to traditional song. They can also provide workshops and have lots of experience in doing so, from children's workshops to taking choirs.

This year they've done a range of festivals: Sidmouth International Festival, Bromyard, Darlington Spring Thing, Whitby Folk Week, International Kite Festival, Wensleydale, Staithes and Whitby Maritime Folk Festival, and Middlesbrough's Captain Cook Festival.

Rachel and Becky have just recorded a demo CD. So if you are a club or festival organiser and you'd like a copy, please reply with your address and Adrian McNally, on 01484 840369; 07714 105091 or email: adrianmcnally@aol.com

CHIEFTAINS TRIBUTE

The original traditional Irish folk band, as far as anyone who came of age in the 1970s or 1980s is concerned, is the Chieftains. The Chieftains have now sold over a staggering 500,000 copies to date in the UK alone.

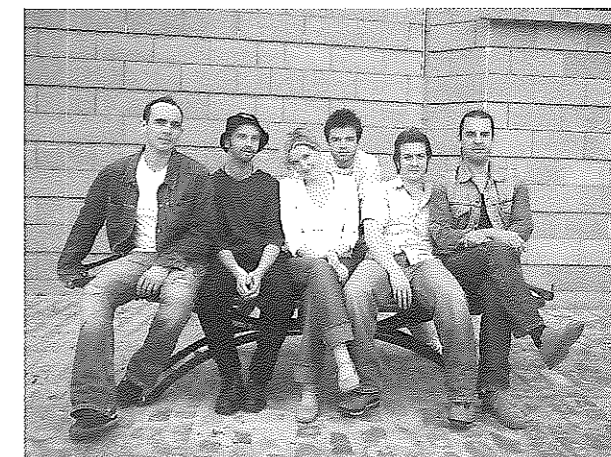
Further Down The Old Plank Road is the follow-up to the Nashville Sessions. This, their 12th studio album features a superstar cast of guests including Don Williams, Chet Atkins and Emmylou Harris. The CD features folk ballads, lullabies and traditional country music from Ireland & America.

Tracklisting: Raggle Taggle Gypsy - Nickel Creek; Lambs In The

Greenfield - Emmylou Harris; Three Little Babes - Patty Loveless; Shady Grove - Tim O' Brien; Jordan Is A Hard Road To Travel - John Hiatt; Hick's Farewell - Allison Moorer; Fisher's Hornpipe - Doc Watson; Moonshiner - Joe Ely; The Lily Of The West - Rosanne Cash; Rosc Catha/Arkansas Traveller: The Wild Irishman - Jerry Douglas; The Cheating Waltz/Bandit Of Love - Carlene Carter; Talk About Sufferin' - Ricky Skaggs; Squid Jiggin' Ground - Nitty Gritty Dirt Band; The Girl From Sunny Tennessee - John Prine; Wild Mountain Thyme - Don Williams; Chief O' Neil's Hornpipe - Chet Atkins

BURACH

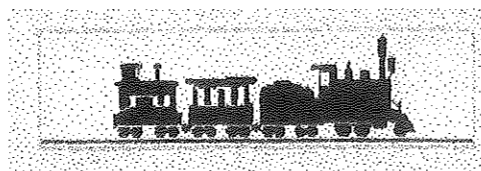
Formed in Edinburgh in 1994, Burach has since embarked on a worldwide tour, which has taken in 3 Albums, 5 continents and over 30 countries. In great demand all over Europe, the United States, the Middle East, the Far East and Australia, this Scottish folk band have brought their energetic and explosive show to every corner of the globe.



The members of the band are highly distinguished in their own fields: accordion wizard Sandy Brechin, manager and front man of Burach, is hugely acclaimed in his own right all over the world. Fiddle player Gavin Marwick, from the original Burach line-up, founder member of Iron Horse and another doyen of the folk scene, rejoins the band this year. Guitarist David Taylor and drummer Alan Brown, both graduates of Jewel & Esk Valley Music College in Edinburgh and subsequently graduates of Bradford Music College and Berk Lee College in Boston respectively, along with bass player Chris Agnew (Tartan Amoebas), give the band it's contemporary edge. 2002 saw Burach take an exciting new direction with the introduction of lead singer Claire Ward, from Co. Donegal in Ireland, who brings the new dimension of Gaelic song to the band, following her return from three years' living and performing in the Middle East.

From Glasgow's Celtic Connections Concert Series to Edinburgh's Hogmanay, Burach have graced the stage at a multitude of prestigious events on their own turf. Further afield, from the Hilton in New York to the deserts of the Middle East, from the skyscrapers of Hong Kong to the Blue Mountains of Australia, Burach's music has delighted audiences worldwide, transcending cultures and age. Many of the band's foreign tours have been at the request of The British Council. Such tours have seen the band acting as ambassadors for their country in lands as diverse as Colombia, Poland, Turkey and Georgia in the former Soviet Union. Each one of their three albums, 'The Weird Set' (1995), 'Born Tired' (1997) and 'Deeper' (2000), has met with an overwhelming response. Sensual ballads stir the core of every listener, while fast and furious tunes leave people barely able to keep up, yet begging for more. To their further credit, the majority of the band material is self-penned.

THE RAILWAY FOLK CLUB
Railway Hotel
Mill Lane, Heatley
Lymm, Cheshire
Tel: 0161-432-4317
Every Thursday @ 08.30 pm



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

- 04 DEC NANCY CUNLIFFE & KEITH HOUGHTON**
- 11 DEC SINGERS NIGHT XMAS PARTY**
- 18 DEC XMAS WITH GARVA**
- 08 JAN HIS WORSHIP & THE PIG, PANTOMIME**
- 15 JAN THRELLFALL ELLISON EDWARDS**
- 22 JAN BIG SPOT WITH ALAN "SHANTYMAN" GRACE**
- 29 JAN FLOSSIE MALVIALLE**
- 12 FEB TOM NAPPER & TOM BLISS**
- 26 FEB ANTHONY JOHN CLARKE**
- 04 MAR BIG SPOT WITH NICK & LIN TYSOE**
- 11 MAR STEVE TILSTON**
- 25 MAR HARVEY ANDREWS**

ADVANCE DATES

- 01 APR BIG SPOT WITH DAVE PUGH**
- 08 APR JOHN KIRKPATRICK**
- 22 APR PHIL HARE**

All other Thursdays are Singers Nights (£1). Guests (£5-£8)

Contact: Stewart Lever

01925 264660 home
07919 270916 mobile

e-mail stewart_lever@yahoo.co.uk

NORTH WEST FEDERATION OF FOLK CLUBS

Venue Title	Time	Venue Location	Contact	Tel.No.
SUNDAY				
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington	Box Office	01254-380293
Bothy	8:00 PM	Blundell Arms, 34 Upper Aughton Road, Birkdale, S'port, 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	Worden Arts Centre, Worden Park, Leyland (and other venues)	Steve Henderson	01772-621411
Open Door	8:45 PM	Railway and Linnet, Grimshaw Lane, Middleton Junction, M24 1GQ	Pauline Westall	0161-881-3618
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
MONDAY				
Conwy	8:30 PM	The Malt Loaf, Rosehill Street, Conwy	Denis Bennett	01492-877324
Farmers Arms	8:30 PM	The Farmers Arms, Hillbank Road, Frankby, Wirral	Alison Parker	0151-648-4444
Folk at the Prospect	8:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Roger Hanslip	01928-731567
Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Peter Hood	0161-432-4142
Room at the Back	8:45 PM	The Railway Inn, Parbold, Wigan WN8 7PG	Selth Holden	01257-463766
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton	Ged Todd	01942-811527
Triton	8:30 PM	Alburgh Peoples Hall, Alburgh Vale, Liverpool	Barry Meyer	0151-733-4159
TUESDAY				
Crown (new member)	8:30 PM	The Crown, Heaton Lane, Stockport	Mary Hartley	0161-291-8243
Everyman	8:30 PM	The Everyman Bistro, Hope Street, Liverpool	Christine Jones	0151-709-3336
Howcroft Inn	8:30 PM	The Howcroft Inn, 36 Pool Street, (off Vernon St), Bolton, BL12JU	Ron Callow	01606-863283
Longridge	8:30 PM	Royal British Legion, Townley Road, Longridge, Nr. Preston PR3 3EA	Brian Preston	01772-457071
Maghull	8:30 PM	Maghull Community Ass'n, Green Lane, L'pool Rd North, Maghull	Joe Ryan	0151-531-9273
Ring 'O' Bells	8:30 PM	Ring 'O' Bells, Farnworth Street, Pit Lane, Widnes, Cheshire	Jean Finney	0151-424-3672
Urmston Acoustics	8:30 PM	The Fox & Hounds, Woodsend Road, Flixton	Martin Kavanagh	0161-748-5487
Wigan (Fox & Goose)	9:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn	01942-321223
WEDNESDAY				
Blackburn	8:30 PM	Fleece Inn, Penny Street, Blackburn	Brian Kirkham	01254-720745
Brewery Arts Centre	8:30 PM	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539-725133
Broken Token (new venue)	8:15 PM	Mawdsley's Hotel, Hall Lane, 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, Hardhorn Way, Poulton-le-Fylde	Pete Skinner	01253-301483
Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Peter Hood	0161-432-4142
Swan	8:30 PM	The Swan, Springfield Road, Aughton	Dot Skinner	0151-474-9661
THURSDAY				
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 Wheatsheaf	8:15 PM	The Wheatsheaf Inn, Embleton, nr Cockermouth, Cumbria, CA13 9XP	Terry Haworth	01900-604765
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Hoghton	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, Walgate, Wigan	Joan Blackburn	01942-321223
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham	Ian Chesterman	01978-357307
FRIDAY				
Bluecoat Arts Centre	8:00 PM	Bluecoat Chambers, School Lane, Liverpool, L1 3BX	Box Office	0151-707-9393
Bollington (re-join)	8:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wakefield	01625-573596
Carlisle Folk & Blues	8:00 PM	The Coach House, Heads Nook, Carlisle	Myrna 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	01706-663117
Porkies	8:30 PM	Royal British Legion, Georges Road West, Poynton, Cheshire	Dave Hughes	01625-430149
Preston	8:30 PM	Moorbrook Inn, North Road, Preston	Rob Malaney	01257-231463
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	Ali 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
SATURDAY				
Buffet Bar	9:00 PM	Platform 1, Stalybridge Rail Station, Stalybridge	Jim Schofield	01457-833897
Citadel Arts Centre	8:00 PM	Waterloo Street, St Helens, WA10 1PX	Aby Jeffers	01744-762305
Platform	8:00 PM	The Platform, Station Buildings, Central Promenade, Morecambe	Glynis Johnson	01524-586823
Rattan & Rush Acoustic	7:45 PM	Rattan & Rush Tearoom, Market Street, Kirby Stephen, Cumbria	Penny & Paul	01768-372123
Southport Arts Centre	8:00 PM	Lord Street, Southport, PR8 1DB	John Sprackland	01704-540011
Standish (new venue)	8:15 PM	St Ann's Parish Hall, Church Lane, Shevington, near Standish, Wigan	David Jones	01254-54877

NOVEMBER into JANUARY

(NB: Always check with event organisers before travelling)

SUNDAY	30TH NOVEMBER	7TH DECEMBER	14TH DECEMBER	21ST DECEMBER	28TH DECEMBER
Bothy	ANTHONY JOHN CLARKE Singers Night	BOTHY ANNUAL REUNION Singers Night	WITCHES OF ELSWICK Singers Night	Office Xmas Party FIDDLESTONE	closed Singers Night
Folk at the Manor	SHAMROCK, THISTLE & ROSE				
Mr Kite Benefits	STUART THOMPSON				
Open Door	JOHN RENBOURN & JACQUI McSHEE		JOHN WRIGHT BAND	TAP THE BARREL	Singers Night
Playhouse 2				ST AGNES FOUNTAIN	
The Platform			DICK GAUGHAN		
Walshaw			Xmas Singers Night		closed
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	WEBBER & FENTIMAN	Xmas Party	closed
MONDAY	1ST DECEMBER	8TH DECEMBER	15TH DECEMBER	22ND DECEMBER	29TH 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	REDMAYNE	CURTIS JONES & JOHN DOWLING	Singers Night	Singers Night
Red Bull	Singers Night	BRIAN PETERS	Singers Night	Xmas Party	Singers Night
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	TH'ANTIQUES ROADSHOW	Singers Night	ANTHONY JOHN CLARKE	Singers Night	Singers Night
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
TUESDAY	2ND DECEMBER	9TH DECEMBER	16TH DECEMBER	23RD DECEMBER	30TH DECEMBER
Crown (new member)	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	BLUE C	Singers Night	Xmas Party	closed	closed
Howcroft Inn		STAFF FOLK	Singers Night Xmas Party	closed	
Longridge	ANDREW GREEN & TROUBLE at MILL				
Maghull	JEZ LOWE	Singers Night	Singers Night	Singers Night	Singers Night
Ring O' Bells	Singers Night	MIKE ROBSON	Singers Night	Singers Night Xmas Party	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	3RD DECEMBER	10TH DECEMBER	17TH DECEMBER	24TH DECEMBER	31ST DECEMBER
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	DUNCAN McFARLANE	Singers and Musicians	Singers Night	Singers Night	Singers Night
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	closed	closed
Clarence	JOHN KIRKPATRICK	FIREBRAND	HIS WORSHIP & the PIG	closed	closed
Cross Keys	BRIAN PETERS	KEVIN TARPEY & STEVE WOOLEY	Xmas Party with STANLEY ACCRINGTON	closed	closed

WEDNESDAY (cont'd)	3RD DECEMBER	10TH DECEMBER	17TH DECEMBER	24TH DECEMBER	31ST DECEMBER
Falcon	Singers Night	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided
Red Bull		Music Session - English			
Swan	Singers Night	Singers Night	Singers Night	closed	closed
THURSDAY	4TH DECEMBER	11TH DECEMBER	18TH DECEMBER	25TH DECEMBER	1ST JANUARY 2004
Biddulph	JEZ LOWE	Singers Night	Singers Night	closed	closed
Fleetwood	Singers Night		Singers & Musicians Xmas Night	closed	Singers Night
Folk at the Wheatsheaf	BRAM TAYLOR				closed
Gregson Lane		ANTHONY JOHN CLARKE			
Parkgate			Xmas Party with HIS WORSHIP & the PIG		
Railway (Lymm)		Singers Xmas Party	Irish Xmas Party with GARVA	closed	closed
Upstairs at the Railway	NANCY CUNLIFFE & KEITH HOUGHTON		Xmas Party with ROAM	closed	closed
Wigan (Seven Stars)	Singers Night	Singaround	Singaround	closed	closed
Wrexham	ANTHONY JOHN CLARKE		"JOHN EVANS TRIBUTE"		
FRIDAY	5TH DECEMBER	12TH DECEMBER	19TH DECEMBER	26TH DECEMBER	2ND JANUARY
Bollington (re-joined)	IAN BRUCE	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre		DYLAN PROJECT			
Carlisle Folk & Blues		KEITH DONNELLY			
Hale & Hearty	Singaround		Singaround		Singaround
Leigh				closed	
Northwich	TICH FRIER	BILL POOK	Xmas Party	closed	Singers Night
Porkies	RISKY BUSINESS		GARY & VERA ASPEY	closed	Singers Night
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	closed	closed
Rhyl	Singers and Musicians	Singers and Musicians	Singers and Musicians	closed	closed
SAFRA Night	Singers Night	Singers and Musicians	Singers Night	closed	Singers Night
Walton	JOHN WRIGHT BAND	closed	closed	closed	closed
**Westhoughton					
SATURDAY	6TH DECEMBER	13TH DECEMBER	20TH DECEMBER	27TH DECEMBER	3RD JANUARY
Brewery Arts Centre	XMAS CEILDH	Singers Night	Singers Night	Singers Night	Singers Night
Buffet Bar	Singers Night				
Citadel	DYLAN PROJECT	Singers Night	Singers Night	Singers Night	Singers Night
Mr Kite Benefits	ST. AGNES FOUNTAIN				
Rattan & Rush Tearoom		HILARY JAMES & SIMON MAYOR			
Southport Arts Centre			WATERSON & CARTHY		

JANUARY into FEBRUARY

(NB: Always check with event organisers before travelling)

SUNDAY	4TH JANUARY	11TH JANUARY	18TH JANUARY	25TH JANUARY	1ST FEBRUARY
Bothy	"LAST NIGHT A RECORD CHANGED MY LIFE" Singers Night	KAREN & COLIN THOMPSON Singers Night	Singers Night	STEVE TILSTON Singers Night	BANDERSNATCH Singers Night
Folk at the Manor	Singers Night	Singers Night	ELBOW JANE Singers Night	KIRSTY MCGEE TRIO Singers Night	Singers Night
Mr Kite Benefits	Singers Night	Singers Night	RESTLESS BENTLEYS Singers Night	Singers Night	Singers Night
Open Door	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walshaw	Singers Night	Singers Night	TH'ANTIQUES ROADSHOW Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	19TH JANUARY Singers Night	26TH JANUARY Singers Night	2ND FEBRUARY Singers Night
MONDAY	5TH JANUARY Singers Night	12TH JANUARY Singers Night	19TH JANUARY Singers and Musicians	26TH JANUARY Singers and Musicians	2ND FEBRUARY Singers and Musicians
Conwy	Singers and Musicians	Singers and Musicians	Singers and Musicians	MIV CAMERON BAND Singers and Musicians	Singers and Musicians
Farmers Arms	Singers Night	Singers Night	JOE TOPPING BAND Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	Singers Night	Singers Night	JOE TOPPING BAND Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Back	Singers Night	Singers Night	ROAM Singers Night	Singers Night	tbw Singers Night
Swinton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Triton	Singaround	Singaround	Singaround	Singaround	Singaround
TUESDAY	6TH JANUARY Singers Night	13TH JANUARY Singers Night	20TH JANUARY Singers Night	27TH JANUARY Singers Night	3RD FEBRUARY Singers Night
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	Singers Night	SEAN FURLONG Singers Night	GARY & VERA ASPEY Singers Night	CLIVE LEYLAND Singers Night	Singers Night
Longridge	tbw Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Maghull	Singers Night	Singers Night	PHIL CHISNALL Singers Night	Singers Night	TONY KEHOE Singers Night
Ring O'Bells	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	7TH JANUARY Singers Night	14TH JANUARY Singers Night	21ST JANUARY Singers Night	28TH JANUARY Singers Night	4TH FEBRUARY Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	QUICKSILVER Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	DAVE SEALEY Singers and Musicians
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	KEN NICOL Singers Night	TROUBLE AT MILL Singers Night	CLOUDSTREET Singers Night	ELBOW JANE & BRASS TACKS Singers Night	PETE ABBOTT Singers Night
Cross Keys	Singers Night	JILL FIELDING BAND Singers Night	TONY & MARIANE DOWNS Singers Night	GEOFF HIGGINBOTTOM Open Mic. - PA provided	PAT RYAN & KEN HOWARD Singers Night
Falcon	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Music session - English Singers Night	Singers Night	Singers Night	Singers Night
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	8TH JANUARY	15TH JANUARY	22ND JANUARY	29TH JANUARY	5TH FEBRUARY
Biddulph	Singers Night	HIS WORSHIP & the PIG Singers Night	Singers Night	VIN GARBUIT Singers Night	DIAD Singers Night
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf	Singers Night	GRANT BAYNHAM & HILARY SPENCER Singers Night	Singers Night	Singers Night	JON HARVISON & SASKIA TOMKINS Singers Night
Gregson Lane	Singers Night	Singers Night	RAMBLIN' RIVERSIDERS Singers Night	Singers Night	Singers Night
Parkgate	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Railway (Lymm)	HIS WORSHIP & the PIG Pantomime - St Derella's Singers Night	THRELFALL, ELLISON & EDWARDS Singers Night	Big Spot with ALAN "SHANTYMAN" GRACE Singers Night	FLOSSIE MALAVIALLE Singers Night	Singers Night
Upstairs at the Railway	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
FRIDAY	9TH JANUARY Singers Night	16TH JANUARY Singers Night	23RD JANUARY Singers Night	30TH JANUARY Singers Night	6TH FEBRUARY Singers Night
Bollington	Singers Night	Singers Night	MUNDY & TURNER Singers Night	Singers Night	Singers Night
Carlisle Folk & Blues	BOB FOX Singers Night	Singers Night	PO GIRL Singers Night	**KIRSTY MCGEE BAND Singers Night	KIERAN HALPIN Singers Night
Hale & Hearty	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Northwich	TOM BROWNE & IAN GOODIER Singers Night	Singers Night	THRELFALL, ELLISON & EDWARDS Singers Night	Singers Night	SALLY BARKER Singers Night
Leigh	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Porkies	tbw Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	KEN NICOL 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	Singers and Musicians	Singers and Musicians	Singers and Musicians
SAFRA Night	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Westoughton	TOM TOPPING BAND Singers Night	NANCY KERR & JAMES FAGAN Singers Night	ANTHONY JOHN CLARKE Singers Night	ROY BAILEY Singers Night	**JOHN TAMS & BARRY COOPE Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
SATURDAY	10TH JANUARY Singers Night	17TH JANUARY Singers Night	24TH JANUARY Singers Night	31ST JANUARY Singers Night	7TH FEBRUARY Singers Night
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Playhouse 2	Singers Night	Singers Night	Singers Night	JON BODEN JOHN SPIERS KIRSTY MCGEE BAND Singers Night	Singers Night
Rattan & Rush	Singers Night	Singers Night	CATH MUNDY & JAY TURNER Singers Night	Singers Night	Singers Night
Standish	Singers Night	Singers Night	Singers Night	BOB FOX Singers Night	Singers Night

NB: * = Not the usual club night

** = Different venue

FEBRUARY into MARCH

(NB: Always check with event organisers before travelling)

SUNDAY	8TH FEBRUARY	15TH FEBRUARY	22ND FEBRUARY	29TH FEBRUARY	7TH MARCH
Bothy	Singers Night	MICK RYAN & PETE HARRIS	Singers Night	JOHN KIRKPATRICK	ROY HARRIS
Folk at the Manor	Singers Night	JOE TOPPING	Singers Night	PHIL MCGINITY	Singers Night
Open Door	STANLEY ACCRINGTON	Singers Night	Singers Night	TANIA OPLAND & MIKE FREEMAN	Singers Night
*Rattan & Rush		BOO HEWERDINE			
Walshaw	Singers Night		Singers Night		
Walkon	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	WENCHALL	Singers Night	Singers Night	Singers Night
MONDAY	9TH FEBRUARY	16TH FEBRUARY	23RD FEBRUARY	1ST MARCH	8TH MARCH
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Farmers Arms	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Folk at the Prospect	Singers Night	MICK RYAN & PETE HARRIS	Singers Night	Singers Night	QUARTZ
Red Bull	Singers Night	Singers Night	MARY HUMPHRIES & ANAHATA	Singers Night	Singers Night
Room at the Back	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	tba	Singers Night	tba	Singers Night
Triton	Singaround	Singaround	Singers Night	Singaround	Singaround
TUESDAY	10TH FEBRUARY	17TH FEBRUARY	24TH FEBRUARY	2ND MARCH	9TH MARCH
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	TWO BUDS THE WEISER	RON TRUEMAN BORDER			JON BRINDLEY
Longridge		ANTHONY JOHN CLARKE			
Maghull	Singers Night	ELBOW JANE	Singers Night	tbc	Singers Night
Ring O' Bells	Singers Night	EDDIE MCGURK	Singers Night		
Urmston Acoustics	Singers Night		Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	11TH FEBRUARY	18TH FEBRUARY	25TH FEBRUARY	3RD MARCH	10TH MARCH
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Broken Token	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Burnley	TH'ANTIQUES ROADSHOW	Singers Night	HOOVER the DOG	ROBIN LAING	TOM McCONVILLE
Clarence	SCOLD'S BRIDLE			tbc	PAULINE CATO
					TERRY DOCHERTY
Cross Keys	HARVISON & TOMKINS	NAPPER & BLISS	tbc	BEN SANDS	ROAM

WEDNESDAY (cont'd)	11TH FEBRUARY	18TH FEBRUARY	25TH FEBRUARY	3RD MARCH	10TH MARCH
Falcon	Singers Night	HIS WORSHIP & the PIG	Open Mic. - PA provided	Singers Night	Singers Night
Red Bull	Music session - English				
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
THURSDAY	12TH FEBRUARY	19TH FEBRUARY	26TH FEBRUARY	4TH MARCH	11TH MARCH
Biddulph		HARVEY ANDREWS		CRAIG & WILLOUGHBY	
Fleetwood	Singers Night	Singers Night	RON TRUEMAN-BORDER	Singers Night	Singers Night
Folk at the Wheatsheaf				Singers & Musicians	
Gregson Lane		JOE TOPPING		Singers Night	
Parkgate	*FRANCES BLACK		BACK OF THE MOON		
Railway (Lymm)	TOM NAPPER & TOM BLISS	Singers Night	ANTHONY JOHN CLARKE	Singers BIG SPOT with Nick & Lin	STEVE TILSTON
Upstairs at the Railway		"SONG AUCTION NIGHT"			
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	Singers Night	Singers Night		ROBIN LAING	
FRIDAY	13TH FEBRUARY	20TH FEBRUARY	27TH FEBRUARY	5TH MARCH	12TH MARCH
Bollington	Singers Night	BOB FOX	Singers Night	Singers Night	ROAM
Carlisle Folk & Blues		ROD CLEMENTS		Singers Night	
Hale & Hearty		Singaround		Singaround	
Leigh			TOM & BARBARA BROWN		
Northwich	**Singers Night	IAN BRUCE	Singers Night	Singers Night	LAST NIGHT'S FUN
Porkies				TOM TOPPING BAND	
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers and Musicians	tba	Singers and Musicians	Singers and Musicians	Singers and Musicians
SAFRA Night	Singers and Musicians	Singers Night	Singers Night	Singers Night	Singers and Musicians
Walton	Singers Night				
Westthoughton	FRANCES BLACK	THE ANIMALS and Friends	RISKY BUSINESS	CATHRYN CRAIG & BRIAN WILLOUGHBY	JEZ LOWE and the BAD PENNIES
SATURDAY	14TH FEBRUARY	21ST FEBRUARY	28TH FEBRUARY	6TH MARCH	13TH MARCH
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Playhouse 2					THE HUSH
Rattan & Rush	BOO HEWERDINE			CRAIG & WILLOUGHBY	MIKE SILVER
Standish			BACK OF THE MOON		

Note: * = Not the usual club night

** = Different venue

NB: THE ABOVE CALENDAR IN THE NEXT EDITION (SPRING) WILL COVER THE DATES - 29TH FEBRUARY TO 5TH MAY 2004

TO BE INCLUDED IN THE CALENDAR PLEASE REPLY TO JOHN OWEN BY - SUNDAY 12TH JANUARY 2004

ADVANCE DATES FROM MARCH 2004

BIDDULPH Mar 4 Craig & Willoughby
BOTHY Mar 7 Roy Harris Mar 14 Singers Night
 Mar 21 Lester Simpson Mar 28 Singers Night
BROKEN TOKEN Mar 17 Singers Night
 April 7 Geoff Higginbottom & Harvey-Davidson April 21 Singers Night
 May 5 Tom Lewis May 19 Singers Night June 2 Singers Night
 June 16 Tanglefoot (Canada)
CARLISLE FOLK & BLUES Mar 5 Singers Night
 Mar 19 Doghouse Skiffle Group April 2 The Cast
 April 23 Allan Taylor May 7 Karen Tweed & Roger Wilson
 May 21 Jez Lowe & the Bad Pennies June 4 Singers Night
 June 18 John Spiers & Jon Boden July 2 Ceilidh with Feonix
 Sept 3 Andy Irvine
CONWY Mar 22 Julie Ellison
CROSS KEYS Mar 3 Ben Sands Mar 10 ROAM Mar 17 tbc
 Mar 24 Craig & Willoughby Mar 31 Richard Grainger
 April 6 Ann English April 13 Pete Abbott April 20 Phil Hare
 April 27 Paul Tiernan
FOLK AT THE MANOR Mar 21 Reckless Elbow
 April 18 Risky Business
FOLK AT THE PROSPECT Mar 8 Quartz
 April 5 Threlfall, Ellison & Edwards
FOLK AT THE WHEATSHEAF Mar 4 Singers & Musicians
 Mar 18 Phil Hare April 1 Singers & Musicians April 15 ROAM
 April 28 Back of the Moon @ Embleton Village Hall
 May 6 Singers & Musicians May 20 Sean Lakeman & Kathryn Roberts
GREGSON LANE Mar 18 Andy Smith - Beatles Night
 April 1 Brian Preston April 15 Singers Night April 29 Alistair Hulet
 May 13 Singers Night May 27 Singers Night June 10 Singers Night
 June 24 Threlfall, Ellison & Edwards
HOWCROFT Mar 9 Jon Brindley April 27 Dave Gibb
 May 11 Geoff Higginbottom
LEIGH Mar 20 "Joe's Night" Fundraising Folk Night with Calico &
 guests St Joseph's Hall, Leigh April 30 Colum Sands
 May 28 Harvey Andrews June 25 tba
LONGRIDGE Mar 2 Singers Night Mar 16 Scolds Bridle
 April 6 Singers Night April 20 Threlfall, Ellison & Edwards
 May 4 Singers Night May 18 Derek Gifford
MR KITE BENEFITS Mar 20 Chris White & Julie Matthews
NORTHWICH Mar 5 Singers Night Mar 12 Last Night's Fun
 Mar 19 Singers Night Mar 26 Steve Tilston
 April 2 Singers Night @ Davenham Players Theatre, Northwich
OPEN DOOR Mar 27th & 28th - Extravaganza 6
 27th Dulaman, Debra Cowen (USA) John Spiers & Jon Boden
 28th - Slide, Craig & Willoughby, Roy Bailey
 April 18 John McCormick (USA)
PARKGATE Mar 25 Craig & Willoughby July 29 Mundy & Turner
PLATFORM Mar 26 Houghton Weavers
PLAYHOUSE 2 Mar 13 The Hush May 15 Nancy Kerr/James Fagan
RAILWAY (Lymm) Mar 4 Singers Night Big Spot with Nick & Lin
 Mar 11 Steve Tilston Mar 25 Harvey Andrews
 April 1 Singers Night Big Spot with Dave Pugh
 April 8 John Kirkpatrick April 22 Phil Hare May 6 Vin Garbutt
 May 13 Singers Night Big Spot with Mark & Jan
 May 20 Clive Gregson June 6 Phil Chisnall & Arthur Marshall
RATTAN AND RUSH ACOUSTIC TEAROOM
 Mar 6 Craig & Willoughby Mar 13 Mike Silver
 April 24 Paul Tiernan May 8 Kellie White
RED BULL Mar 29 Judy Cook May 10 Barrie & Ingrid Temple
RHYL April 9 Club - 40th Anniversary April 16 Jim Reynolds
STANDISH Mar 20 Robin Laing May 15 John Wright Band
 Sept 25 Kieran Halpin
UPSTAIRS AT THE RAILWAY Mar 18 St Patrick's Night Host John
 Denny May 27 60's Night Host: Dave South
 June 25th to 27th Droylson Folk Festival
WESTHOUGHTON Mar 5 Craig & Willoughby
 Mar 12 Jez Lowe & the Bad Pennies Mar 19 Allan Taylor
 Mar 26 Lindisfarne Acoustic April 2 Sean Keane April 9 closed
 April 16 closed April 23 Vin Garbutt April 30 closed
 May 7 - Fairport Convention Acoustic at Douglas Valley Golf Club
WOODEN HORSE April 25 Witches of Elswick
WREXHAM Mar 4 Robin Laing Mar 18 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, Smitheren,
 Caroline Lovett
HALE & HEARTY - Frank & Sheila Lewis, Steve Black, Bob Hellon,
 Dave Summers, Gillian Turner, Ken Lawson, Roy Wilcock & Bridget
 Guest, John Hodgson, David Littlewood, Roy Adams, David Hall
HOWCROFT INN - Micron (Mick Unsworth & Ron Callow)
LONGRIDGE - Ron Flanagan Band, Brian Preston
MAGHULL - Joe Ryan, Tony Gibbons, Loctup Together, Bob Tyrer,
 Clover, Paul Robinson, Joan Gallimore, Back in Business, Jane Day,
 Jill Fielding
NORTHWICH - Jamie Anderson, Brenda Yates, John & Ailsa Booth,
 Iain Bowley & Tom Francis, Bill Pook
PARKGATE - Eddie Morris, Brass Tacks
PORKIES - Sad Pig (Dave Hughes & Judy Hancock)
PRESTON - Rob Malaney, Hugh O'Donnell, Tom Walsh, Dave Peters,
 Len Deevey, Nick Caffrey
RAILWAY - Rick & Lesley Nelson, Bernard Cromarty, Stewart Lever,
 Don & Heather Davies
RED BULL - Peter Hood & Linda Edwardes, Peter Fox & Anne Yates,
 Ged Derby, Pete Farrow, Pete Roberts, Jim Embleton,
 John Ashurst (poet)
RING O'BELLS - Jean Finney, Jean Crompton, Chris Roach,
 Peter Cheetham, Ian Hare, Stan Hesketh
SAFRA - Geoff Miller, Ali O'Brien, Dave Fieldhouse
TRITON - Bob Tyrer, Frank Jenkinson
UPSTAIRS AT THE RAILWAY - Lynn & Barrie Hardman, Dave Jones,
 John Denny, Dave South
URMSTON ACOUSTICS - Keith Northover, Them Lot,
 Martin & Mandy Kavanagh
WALSHAW - Capstycam
WALTON - Ray Ellis, Arthur Best, Joe Wilcoxson, Lil French,
 Tommy Everett, Andrew & Steve Hesford
WESTHOUGHTON - Auld Triangle
WOODEN HORSE - Quartz, Loctup Together, Back in Business,
 Rob Peacock, Mark Dowding
WREXHAM - Offa
 (Updated Oct 2003) - Alterations or additions to John Owen by email on
 johnowenbtacks@aol.com or ring John on 0151-678-9902

CHORLEY FOLK FESTIVAL

**ST MICHAEL'S C of E HIGH SCHOOL
ASTLEY ROAD, CHORLEY, LANCs.**

FRI 25th - SUN 27th JUNE 2004

TOM McCONVILLE & PAULINE CATO

DAVE FLETCHER & BILL WHALEY

THE PARTING GLASS (SUN)

BERNARD WRIGLEY (SAT)

SEAN & JAMES CANNON

HEATHER HEYWOOD

NEWBURGH MORRIS

DONAL MAGUIRE

BRYONY (SAT)

RHYMESIDE

QUARTZ

ED RENNIE

FORE 'N' AFT

JIM MAGEEAN

ARTISAN (SUN)

ALISTAIR ANDERSON

KEVIN & ELLEN MITCHELL

MARTYN WYNDHAM-READ

THE SHELLBACK CHORUS

MICK RYAN & PETE HARRIS

WALTERS & WARNER (AUSTRALIA)

Weekend Tickets:- £36.00 (before 1 June 2004) £40.00 after

OAP/Under 16 Half Price, Under 11 Free.

(Camping/Caravanning £3, up to 3 nights)

(available for ticket holders only)

SATURDAY AND SUNDAY TICKETS £20.00 EACH

Tickets and information (LARGE SAE please) from:-

Angie & Ken Bladen, 36, The Oaks, Eaves Green, Chorley,

Lancs. PR7 3QU. Tel (01257 263 678)

e.mail: four.fools@virgin.net Website:- www.four-fools.co.uk



**REAL ALE BAR
SATURDAY NIGHT CEILIDH
ALL EVENTS UNDER
ONE ROOF
ON SITE CAMPING &
CARAVANNING
HOT/COLD FOOD
AVAILABLE ALL WEEKEND**

CD REVIEWS



Over the years, Burach have proved themselves a leading exponent of Scottish folk music, always rising to the challenge of maintaining the highest standard of musicianship and entertainment. Winning the Scottish Folk Band Competition in 1994, the same year the band was founded, was the first dramatic stepping stone on the road to the success that they quickly achieved. Burach have had countless international radio and television appearances and have played alongside acclaimed artists such as Big Country, The Waterboys, The Dubliners, Tom Robinson, Sharon Shannon, Finbar Furey and De Dannan. However, their amazing track record has not left them complacent. They are determined that there are still more countries to bring the Burach experience to; more fantastic songs and tunes to deliver, and with the added Gaelic element brought by new lead singer, Claire Ward, Burach is once again pulling out all the stops. With their steady foreign touring schedule and a new album planned for early 2004, Burach have yet another busy year ahead of them.

To hear a CD or more information on the band, contact Sandy Brechin: sandy@squeeze.demon.co.uk

CALLENS' ENGLISH COUNTRY DANCES

During the past twenty years dance leader and choreographer Philippe Callens who hails from Antwerp, Belgium, has taught English country dance in many, many places, not only in his native Belgium, but also abroad and most often in the US of America. These numerous visits have resulted in a collaborative project between two excellent dance bands and himself which has led to the production of a CD that comprises the music for fifteen of Philippe's dances, eleven newly written and the remaining four reconstructed from the original sources (Playford, Walsh,...). The title of this new CD is Red Star Line, the name of a steamship company that worked the transatlantic routes between Antwerp and the major cities on the American East Coast.

All the recordings have the exact length and tempo for each and every dance. Here are the names of the fifteen dances: Arlington Assembly, The Astonished Archaeologist, The Two Pauls, Patrick's Waltz, Excuse Me, Enfield Common, Gentleman's Delight, Return to Newcastle, A Trip to Amsterdam, The Delight of Kentish Countryside, Hortonia, La Gavre, Volpony, Gold for the Mahieus, An Early Frost.

The instrumentation is quite varied and the beautiful arrangements of the tunes make it a CD well suited for listening purposes, too. The two bands are A Joyful Noise (Daniel Beerbohm - clarinet, flute, whistle, Barbara Greenberg - violin and viola, Kathy Talvitie - piano) and Hold The Mustard (the previous three musicians with Paul Prestopino - mandolin, guitar, banjo, harmonica and recorder).

In Britain the CD is available from Cotswold Music Society, PO Box 1622, Warwick, CV34 5DF. Tel. 01926 401235. E-mail cotswoldmusic@ndirect.co.uk; More details on www.redstarlinecd.com

WHITBY FOLK WEEK HIRING FAIR

The 23rd Annual Hiring Fair will take place on Sunday 22nd August 2004. This is a unique opportunity for the aspiring acts on the folk scene to place themselves before a discerning audience in a professional setting. If you are an aspirant contact: John Prentice on 01246 566522 (Home - Evenings) or 0789 9973630 (Mobile) or c/o PO Box 44, Selby, North Yorkshire YO8 9YP. If you are a club organiser or similar:- just be there! (Ed:- I was, see the review in the next issue)

DAVE ARTHUR - Return Journey (WildGoose WGS313CD)

This is a lovely work from an old timer who has been involved with the folk scene forever! It might lack the smooth and polished performance of the younger artists but this recording oozes with experience and maturity.

Dave Arthur (remember Dave and Toni Arthur in the late 60's?) specialises in researching and playing English and Appalachian music. So, on this CD, you get a well-crafted mixture of both genres, thus the title 'Return Journey' - these songs have travelled to America and back again!

The overall feel of this album is that Dave and his two fine accompanying performers, Pete Cooper (fiddle, 5 string banjo, melodeon, guitar) and Chris Moreton (guitar), are simply enjoying themselves in the foot-tapping renditions of English and American tunes.

On the song side Dave has picked some real old favourites such as 'I Wish I Had Someone to Love Me', 'Little Margaret' and 'The Two Sisters' (both familiar Child ballads) and 'Did Na Do' (translation - Didn't I Do!), the latter being the first time I've heard this recorded. Of the songs that are new (to me!), I particularly liked 'Pushboat' and 'American Stranger'.

The false mid-Atlantic used by so many English singers is one of my pet hates in the folk (and pop) world but Dave uses this style very subtly and to positive effect on the American songs but (thankfully) not on the English ones! Well-done mate!

The album is accompanied by extensive notes on the songs, which in themselves are a work of dedication and enlightenment. This is an album you can use for research, resource or just to enjoy listening to. As Dave says in the sleeve notes "I've included a few pieces for no more good reason than I enjoy performing them... that, of course, should be the only reason for performing anything. If it's not fun why do it?" True of so many things in life I say!!

Available (by cheque) from WildGoose, May Cottage, Wherwell, Hants. SP11 7JS and (by credit card) Musikfolk Ltd, www.musikfolk.com.

Derek 'Giff' Gifford

LES BARKER & OTHERS - GUIDE CATS FOR THE BLIND (Songs and poems of Les Barker) (Osmosys OSMO CD 020/21)

Les Barker sees the world from his own unique perspective and can conjure up songs and poems about everyday current and historic occurrences that others couldn't even fantasise about in a calendar month of Saturdays.

So it is fitting that his hidden stature in the folk world has finally been brought to the attention of a wider audience - who knows if they are quite ready for it?! - On Guide Cats for the Blind, a double CD in the typically elliptical Barker style. There is a remarkable array of broadcasters, presenters and personalities from BBC national and local radio including the likes of Terry Wogan, Johnny Walker, Roy Hudd, Ken Bruce, Sarah Kennedy, Alan Beswick and almost anybody who's appeared in the Radio

DANGEROUS CURVES' "STOCKING FILLERS"

DECEMBER

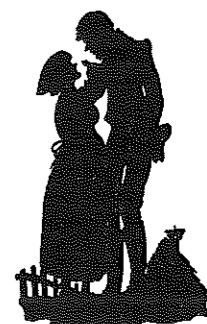
- 2 Chatham, Kent. Central Theatre
 - 3 Banbury, Oxon. The Mill
Spiceball Park
 - 5 St Albans, Hert. The Comfort
Hotel, Hollywell Hill
 - 6 N. Pagnell, High St. The Canon
 - 7 Fareham, Hants, Fernham Halls
 - 8 Chesham Tudor Folk Club
White Hill Cr. White Hill
 - 12 Portland Dorset (private function)
 - 14 Wotter, Devon. Moorland Hotel
 - 15 Bristol, Filton Leisure Centre
 - 16 St Neots, Cambs. The Coneygeare
 - 19 Orpington, Kent. Liberal Club
 - 20 Bedford (private function)
 - 21 Hitchin, Herts. The Sun Hotel
 - 27 Bridport, Dorset. Lodgers V. Hall
- Info: 01308 425649

WHITBY folk week 21-27 August

the
friendly
festival
with
plenty
for
all

Details from
Whitby
Folk Week
PO Box 44, Selby
North Yorkshire
YO8 9YP
Telfax 01757 708424
Please enclose SAE with enquiry

BROKEN TOKEN FOLK CLUB



First and Third
Wednesday of each
month from 8.15pm

at Mawdsley's Hotel
Hall Lane, Mawdsley.

Wednesday 3rd December
DUNCAN McFARLANE

Wednesday 17th December
SINGERS NIGHT

Wednesday 7th January
QUICKSILVER

(Hilary Spencer & Grant Baynam)
Wednesday 21st January

SINGERS NIGHT
Wednesday 4th February

DAVE SEALEY
Wednesday 18th February

SINGERS NIGHT
Wednesday 3rd March

ROBIN LAING
Wednesday 17th March

SINGERS NIGHT

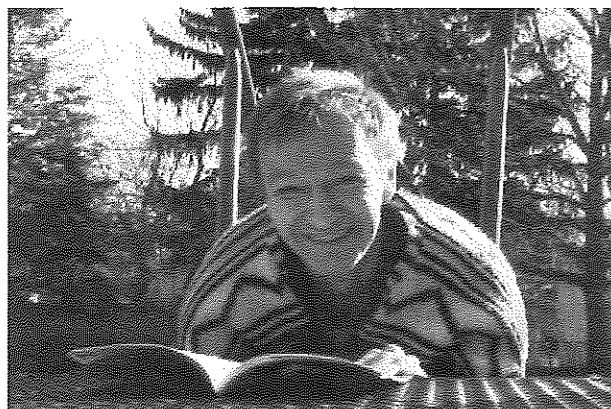
For further information or
advance tickets please contact

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](http://freespace.virgin.net/four.fools/btindex.htm)

Times 'wireless' listings in the last 20 years. There are also a number of folk stalwarts and dignitaries - Bill Caddick, Martin Carthy, Bernard Wrigley, Cyril Tawney, June Tabor and Mike Harding.

The CD was produced to help raise money for The British Computer Association of the Blind. There are too many highlights on this wonderful collection to mention all of them. My personal favourites are the title track and 'Déjà vu', performed by Barker himself, while Wogan performs 'Have you got any news of the iceberg', about a polar bear whose family was on the iceberg hit by the Titanic; Nonny James tells us of 'Spot of the Antarctic' who, as the dog leading the sledge, got to the pole and made his yellow mark in the snow moments before the explorer Amundsen; Roy Hudd brings back to life the art of the monologue with 'An infinite number of occasional tables', while Radio 1 DJs Mark(of the Family Mahone) and Lard recount the confrontational tale of 'Jason and the Arguments'.



Of the songs, Bill Caddick's 'Custard Creams' has you wriggling about at the thought of those biscuit crumb moments in your bedroom, June Tabor does a wonderfully deadpan version of 'Git a Long Little Dogie', with a great leccie howl as the climax, and Martin Carthy delivers a Red Leicester dawl as he slices through the 'Hard Cheese of Old England' - never as Steeleye Span intended! Dave Cash, supported by Five Cats of Arijaba, on 'Detritus' spoofs 'Desiderata' while Cyril Tawney deserts 'Sally' for 'Lassie free and easy'.

If you've not been introduced to the work of Les Barker this splendid collection is a must. If you have been introduced to the work of Les Barker then it's worth the Déjà vu.

Lewis Jones

JOHNNY CASH - American IV: Man Comes Around (American 077 356 2)

"Johnny Cash has always seemed larger than life to me. He is a true American hero, beloved the world over as much for his kindness and compassion and championing of the underdog, as for the power of his art. He's been my inspiration, my faithful friend, my champion - a constant oasis of unconditional love and support. His fiercely independent and free spirit, balanced with his love of family, children and his fellow man, will stand as a shining example of the best of what it means to be human. And he was damned funny, even in the darkest times." Kris Kristofferson, September 2003

This was the last studio recording made by Johnny Cash who died in September this year. Among the many tributes following his death, the BBC repeated Jools Holland's Later programme featuring The Man in Black and his music. The programme showed rare clips of Cash performing in the recording studio with Bob Dylan. When Holland asked Cash about his philosophy

for recording music, he said he used producers who didn't get in the way of the music - it wasn't about getting it note perfect, it was making sure it felt right. The programme ended on a poignant note, playing the stunning video of the song 'Hurt', taken from Cash's last recorded album, The Man Comes Around.

The CD contains a balance of traditional contemporary material and new songs but the selection of material in hindsight feels as if Cash knew this might be last time he would get into the recording studio. The well-known classics, like 'Bridge over troubled water', 'First time ever I saw your face', 'Danny Boy', the Beatles' 'In my life', and even 'We'll meet again', have Cash's own inimitable style stamped throughout. In his hands songs, which have become long time standards, are weaved into a new fabric that displays hidden depths and meanings in its tapestry and are filled with added poignancy following his untimely demise.

However, it's the recent contemporary material that catches the eye and the heart. 'Hurt' was written by Trent Reznor and rates with the finest of Cash's performances - the enhanced version of the CD includes the video, which is worth the price on its own. Sting's 'I Hung My Head' is tailor made song for Cash, harking back to the images of senseless killings of the wild west but with a new twist as the killer is forced to face the consequential shame of what he has done.

Cash had that great skill of empathy when delivering a song making you feel that he had lived every moment and gone through every experience that he was singing about. He had that exceptional ability to connect with people at all levels. His prison albums at Folsom and San Quentin are vivid examples of this. Although Cash went through many trials and tribulations in his life, he found many of his answers in a deep religious commitment and a devoted marriage to June Carter, whom he survived by only six months. Cash was a dominant figure in the field of country and folk music in a career spanning six decades. I sadly suspect we won't see his like again.

Lewis Jones

CHURCHFITTERS - This Fine Night (Churchfitters Records CH4923)

'War Has No Conscience' has to be one of the most dynamic and thought provoking introductions I have heard in a long while on any folk album. Written by band member Anthony McCarten, and sung with such venom by lead vocalist Rosie Short, the song has the immediate effect of making the listener listen. A rare trick indeed to these jaded ears and possibly the only time a track has done this since I first heard 'Hiroshima Nagasaki Russian Roulette' for the first time.

The second track, the Appalachian sounding 'June Apple', is one of those good-time hoedowns that get right under your skin. With some neat high strung off beat rhythm chops from Ant and Rosie on bouzouki and banjo respectively, the crowning glory is Chris Short's fiddle during a rather flashy lead break. The nice thing about the Churchfitters (as you'll discover if you buy this album) is that they are as relaxed in their performance whether instrumentally or vocally. This all leads to a very full sound and they have to be admired for really going for it. The trio even manage to pull off a coup by re-inventing the old Steeleye Span chestnut 'Johnny Was A Shoemaker' in most dramatic fashion. Splashes of colour are added to proceedings in the form of Rosie's sax whilst on the tune 'The Long Note', fronted by the nicely laid-back flute brother and sister, show just how connected they are when they decide to turn up the heat with some neat interaction between fiddle and whistle.

I have to admit that I haven't heard a band this punchy in ages

and as it was recorded live I wish I'd been there to witness the performance in person. The album is not for the faint-hearted (I'm pleased to say) and will hopefully demand your respect if only for the fact it sweeps clean all that has gone before.

If you have difficulty in obtaining the CD go to the band's website at: www.churchfitters.com

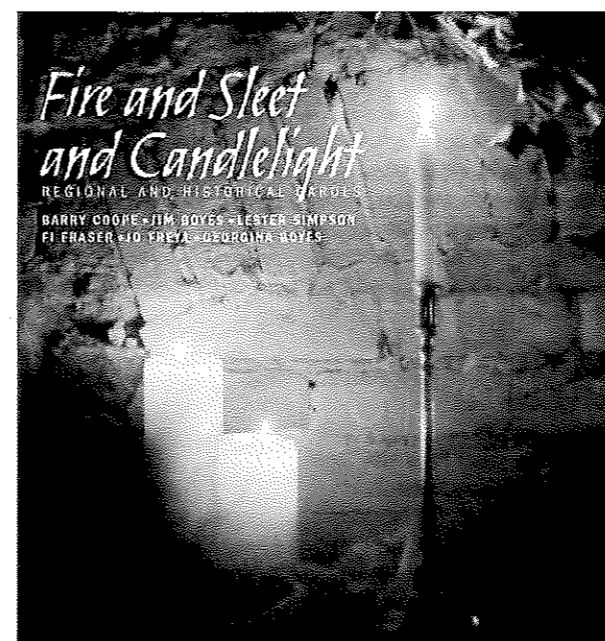
By the way, certain artists are ideal for festivals so, if there's any organiser reading this review pick up your phones and book the band now -you will undoubtedly have a hit on your hands.

Pete Fyfe

COOPE BOYES & SIMPSON, FI FRASER, JO FREYA AND GEORGINA BOYES - Fire and Sleet and Candlelight (No Masters NMCD21)

"As soon as the Morning of the Nativity appears, it is customary among the common people to sing a Christmas-Carol". Henry Bourne, The Antiquities of the Common People. (1725)

The carols on this album reflect the whole, sometimes controversial, history of carol singing in England. Latin carols chased out of church after the Reformation, English story-carols, with their tales of village miracles that authorities proposed weren't even suitable to be sung at home, and elaborate, fugued carols - often written by local craftsmen - that were held to be 'deplorable' and should be 'banished from the sanctuary'.



In spite of changing fashions and prohibitions, however, the common people loved carols and kept singing them. So even today, legends told in Mystery Plays live on in carols in Gloucestershire and 'deplorable' fugued melodies are still sung with full hearted, open-throated enthusiasm in pubs in Yorkshire and Derbyshire, sustained over centuries by the sheer joy of singing them. Long may they continue.

Before promoters of 'truly correct and pure songs in the service of the sanctuary' provided the repertoire of Victorian carols we still sing today, a vivid, local tradition of Christmas hymns was written and sung with enthusiasm. Words - and more often - music for these pieces were the creation of local craftsmen. Shoemakers and tailors, blacksmiths and signboard writers, as well as conductors of small chapel choirs, all set sweeping, emotional texts to complex fuguing, arrangements that were a joy to sing. Chased out of church services by earnest proponents of music of 'truly devotional character', singers took these older

carols to streets, houses and pubs, where they can still occasionally be found. Sung for the sheer pleasure of the sound they make and the enjoyment of performing them.

Barry Coope, Jim Boyes, Lester Simpson, Fi Fraser, Jo Freya and Georgina Boyes learned their carols from home and pub performances in Yorkshire and Derbyshire. In 'Voices at the Door' they bring these vibrant local pieces and older Christmas street songs to 'Folk in the Fall' in a new programme to launch their first album, 'Fire and Sleet and Candlelight'.

Henry Peacock

CRUCIBLE - Changeling (WildGoose WGS315CD)

Crucible are Jess and Richard Arrowsmith, Helena Reynolds and Gavin Davenport who hail from the Sheffield area. They are a young band with their roots firmly planted (pun intended!) in English traditional song and dance. They play and dance Morris and are involved in two Ceilidh bands. So much for a brief background I hear you say, but what about them? Well, actually they're pretty damn good!

The opening track 'Bold Poachers' put me in mind of Maddy Prior Band meets Carl and Jane! The songs, which include such gems as 'The Devil and the Farmer's Wife', 'The Second of August' and 'Poor Man's Labour', are subtly and expertly accompanied with some imaginative vocal and musical arrangements.

Their own composition 'Changeling's Lullaby', from which the CD's title is taken, is well composed and performed unaccompanied by Jess. 'Harvest Song' another acapella number is equally well performed with some super three part harmonies being explored. In fact their harmony singing throughout is spot on, particularly in the rounds.

The tunes reflect their obvious professionalism on their respective instruments, which include fiddles, melodeons, concertina, border pipes and guitar. My only quibble, and probably the only thing I can find to criticise, with some of the tunes is that they do 'go on a bit' in places, especially 'The Engagement Set' which, for me at least is, a tad too repetitive.

Overall, a smashing debut album and a must for all you traddies out there. This band should go far - in fact they are - they're gigging in Canada next year!

CD available (by cheque) from: WildGoose, May Cottage, Wherwell, Hants: SP11 7JS and (by credit card) Musikfolk Ltd, www.musikfolk.com.

Derek 'Giff' Gifford

GERRY DIVER - Diversions (Scorching Sun Records CDSSR 001)

Gerry Diver brings to mind a young Kevin Burke from the opening track 'The Shepherd's Bush Reel/Goldhawk Road/The Procrastination Reel', and it's bound to set the listener in mind of The Bothy Band on heat (!), with its driving rhythm and soaring fiddle. The only problem I have with it is that all of the musicians seem to have a problem in keeping up and unfortunately nobody seems to have a chance to draw breath such is the unrelenting speed. There are quite a few clipped notes in order to attain the speed which is a shame really as Gerry is without doubt a fine musician.

The second track, a more evenly paced Grappelli style jazz infused number, 'The Hot Summer Hooley', really swings and collaborator Tim Edey's "Django" guitar is the ideal compliment. But why, oh why, the inclusion of the pedal steel guitar - more than a bit jarring for my tastes I'm afraid. No, I must admit that

although I know the album is supposed to focus on the instrumental talents of Gerry, it is on the songs that most impressed me. The simplistic approach taken on bouzouki backing the delicate (but delicious) vocals of Lisa Knapp is a real coup. 'Bonny At Morn' has long been a favourite of mine and Lisa gives it depth without making it insipid.

It has to be said that when he's not going for gold in the speed stakes this talented multi-instrumentalist proves his worth whether leading the field or accompanying. Gerry has a lot of potential but it appears at the moment it's a case of trying a bit too hard. Hopefully by that all-important second album he'll achieve his ultimate goal. The album is available through www.copperplatedistribution.com

Pete Fyfe

DR FAUSTUS - The First Cut (Fellside Recordings FECD117)

The resurgence of all things British on the folk circuit at the moment is most gratifying and Dr Faustus can count themselves at the forefront. Not since the early days of Pyewackett has there been such a forward thinking band in terms of their arrangements. The four members of the band Tim Van Eyken, Benji Kirkpatrick, Robert Harbron, and Paul Sartin can produce dynamic choppy rhythms and swinging concertina, melodeon, fiddle and oboe, or just as easily wow their audience with an integrity for their choice of (mainly traditional) material.

The opening track, a melancholy 'Newry Town', starts off with a counter melody playing against the main theme, proving melodically pleasing to the ear and yet also a little unsettling. At least it will grab the attention of the layman and a musician will more than likely find it ingenious in its construction. This is carried over on the gently evocative 'The Thresherman', where the vocal performance is enhanced by the hypnotic chiming effect of bouzouki and guitar before being joined by the drone of the melodeon.

By pitching their vocal harmonies at more or less the same register (where as I'm sure they could have added high part harmonies if required) they have given the overall sound an almost Gothic quality that is quite unique in capturing the essence of the lyric. Possibly, just to prove they can, they also re-invigorate the song 'The Lincolnshire Poacher' (yes, the old school chestnut) done with aplomb and not a hint of a derisory sneer towards any detractors - ah, such memories. This is an album that many will find a rewarding and at times challenging experience.

Pete Fyfe

ELBOW JANE - Smile (Own Release)

When Mike Woods asked me to review this CD I had, with due respect, thought it no more than a father's fond interest in his son's musical progress, Richard Woods being a founder member of Elbow Jane. However, I also remembered Richard a few years back playing in Dad's band, Brass Tacks, and being impressed with his instrumental talents even then. I had also forgotten that Richard had won no less a prestigious award than to be voted Young Performer of the Year at Fylde Folk Festival in 1989. I had also thought it rather ambitious for a young and relatively inexperienced band to put out a CD of virtually all their own material.

It was with these preconceptions that I started to listen to Smile. They were soon blown away as 'Its Your Day', the opening track, set the mood with its strong vocals, solid guitar, bouzouki and percussion. 'Ecclesiastes' followed, a song with a message (as indeed are most of the tracks) and well thought out words, even if some were borrowed from the best seller in the world, The Bible. 'Smile', the title track, was sad in that it was written about the last days of one of the band's mothers. The emotion was

obvious and, again, a very difficult subject to write about, never mind perform. 'All or not at All had that transatlantic feel, as did many of the tracks, a style difficult to pigeonhole but universally listenable. 'She Steals' had definite shades of Enya about it. Not surprising as the Celtic theme was the inspiration behind the song. This is a quite atmospheric track putting across the feeling very well.

The only cover song on the album, 'Pretoria', follows and I have rarely heard the song sung better. Arrangements, vocals and instrumentation were spot on. This was the highlight of the CD for me but then Mike Silver was always one of my favourite writers and this one of my favourite songs. 'Silent Angers', with its guitar riffs, is a tale of rejection - I know the feeling! The song is put across with just the right amount of angst and as all of us musicians know, (and often fall back on) at least guitars don't let you down.

'Higher' is a drum driven high-octane song from two sides of the social spectrum and works well, while 'Lord Have Mercy' brings the listener down again and sounds quite experimental in its chord construction. The last track, 'The River' is, as the title suggests, one of massive proportions with every possible nuance being applied through the arrangement of instruments and vocals. I liked this one with its great singable chorus and the instrumental break, which was both surprising and innovative.

Altogether a well-constructed debut album from Elbow Jane that come across as a band full of energy and ideas and, although all the songs don't work for me, that also applies to CDs issued by big name artistes too. I would imagine that Richard, Kev Byrne, Chris Chesters and Colin Burgess are a great band to listen to live, although the excellent production on the CD has quite a live feel to it at times. Try and catch them at a club or festival near you. In the meantime, you can buy the album from Mike Woods on 0151 6786713; Richard on 0741 447623 or 01942 736737, or via their web site at www.elbowjane.com

Ian Chesterman

BOB FOX - Borrowed Moments [Topic Records TSCD544]

Bob Fox may have been a professional for thirty years but I know that his new CD recorded by Topic is amongst the things he holds most dear during his career. A native of County Durham, he has been involved in much collaboration most notably with Stu Luckley, Benny Graham and more recently with the Hush, but it's as a solo performer he excels.

Transportation to Australia is legendary; 'Virginnia', the destination in the first track, may be different but the highwayman in question has ample time to ponder his fate. The mazurka gives it an added dimension as Bob stamps his own authority on the song. We stay in America for a different type of song, this time of emigration from Ireland. The dreams of a 'better life' split up many relationships, in this case she goes to America, while his destination is England. Bob once again shows how well he interprets a song, this time from the pen of Chris Leslie.

'Dance to Your Daddy', or for those less musically challenged, 'When the Boat Comes In', is much requested. It's a song sung to grandchildren in the north-east, with the message of better days ahead. Bob's guitar and vocals, allied to Chuck Fleming's viola playing, bring fresh impetus to a much-loved favourite. Ewan MacColl wrote 'Shoals of Herring' for the radio ballad, 'Singing the Fishing'. A powerful song, its message is poignant today because of the industry's decimation. Down the years Ewan's songs have proved a real inspiration to Bob.

July 6th 1988 saw the Piper Alpha gas platform disaster in which 168 lives were lost. Questions were many and answers few. Vin

Garbutt still remains the one person to get to the heart of the matter, with his song of controlled anger, 'She Waits and Weeps'. Bob's interpretation both in words and tune is spot on. Another song written because of an industrial tragedy, 'The Last of the Widows', tells how 81 miners and two of the rescue party died in 1951 following an explosion in the Duck Bill area of Easington Colliery. Bob's home town of Seaham Harbour, only 5 miles from Easington, is also the home town of the song's composer, Jez Lowe. In many ways it's a song you hope you would never have to sing. This time Bob plays piano, with Chuck Fleming playing expressive viola. Bob stays in the north-east for the last track on the CD, the beautiful Northumbrian ballad, 'Bonny at Morn'.

It seems incredible that we should have to write songs about ethnic cleansing in the 21st century. Ralph McTell wrote, 'Peppers and Tomatoes', about the murders carried out in the former Yugoslavia. Attitudes may change but that doesn't excuse the guilty. Again Bob captures the precise mood needed to bring the song into sharp focus. 'Child of Mine', is a song Bob sings with real personal feeling for his daughter Alison and in turn her daughter, Ellie Rose, Bob's first grandchild. The 'borrowed moments' mentioned in the song give the CD its title. Written by Gerry and Anth Kaley, two brothers from Sunderland.

'The Tailors Breeches', has been recorded in many different guises, here as 'The Whitby Tailor'. Collected by a vicar from Co. Durham, Bob learned it from his long time friend and at times, singing partner, Benny Graham. Anna Ryder's lively accordion keeps the song moving along at a good pace. The darker side of life often manifests itself initially, at the bottom of a glass. Steve Tilston wrote 'Life Is Not Kind To The Drinking Man'. Bob's sympathetic treatment all but says, 'there but for the grace of God...'

The tracks on the CD have been carefully chosen and crafted and show precisely why Bob's career continues to flourish. This recording brings out the very best in a performer who has a real eye for detail. It's easy to sing good songs, but to stamp your own interpretation and style on them takes more than a little thought and imagination. I think Bob has got the balance exactly right throughout and deserves the accolades this CD will surely bring.

David Jones

DICK GAUGHAN - Prentice Piece: A Compilation from the First Three Decades (Greentrax, 2002. CD Trax 236D)

Dick Gaughan is one of the most consistently innovative and passionate singers and guitarists in folk/ political music in these Isles. It is a testament both to his sense of humour, general perversity, and his conception of music as a craft, that he has titled this compilation after the Scottish custom whereby apprentices presented an example of their work to demonstrate what they had learned of their craft. This particular apprenticeship has been at least thirty-five years. With both a vocal and a guitar style to die for he has gigged constantly both as a solo artist, and with bands such as The Boys of the Lough, Clan Alba and in the hardest and punkiest of all 70s folk rock bands, Five Hand Reel.

This selection serves as a fine introduction to the range and depth of his solo work. It also showcases the breadth of his contribution to styles of singing and guitar playing, to interpreting both traditional and contemporary songs and of his own writing of songs and tunes. There is his own reworking of traditional songs such as Both Sides the Tweed, with its insistence that a vision for an independent Scotland can be based on respect for, not hatred of, the English. There are versions of Scots 'muckle sangs', alongside interpretations of the best of contemporary songwriting in the traditional idiom. These include songs by Ewan MacColl and Brian McNeill, and Dick's intense, elegiac version

of Hamish Henderson's '51s Highland Division's Farewell to Sicily'.

This version of Henderson's song is driven by Gaughan's innovative use of guitar to evoke the style of the highland bagpipes. The combination of Henderson's powerful imagery, a classic pipe tune, and Gaughan's passionate, but subtle, playing and vocal delivery, make it one of the most significant achievements of the post war folk revival. It also underlines the importance of Gaughan's commitment to the work of interpreting song. This is a song that he was worked with for over thirty years and it is a testament to the ways that certain songs need to be worked with over a lifetime to fully develop their significance. This makes a musical culture, which privileges the singing of songs by only those who write them seem bizarre.

There are gaps here. Many of his solo recordings, and the albums he made with Five Hand Reel, Clan Alba and Boys of the Lough, are unavailable due to the unconscionable actions of certain record companies. These omissions prevent the kind of overview and assessment that characterises recent compilations such as the Carthy Chronicles. But perhaps the most obvious omission was the decision to only choose two tracks from his most critically acclaimed, and arguably his most influential album, Handful of Earth. At first this can seem a distinctly odd decision. I would have loved to have seen one of his great interpretations of Ulster songs here, such as 'Craigie Hill', or 'Lough Erne'. But in other ways the acclaim heaped on this album has obscured the consistent quality and vibrancy of the rest of his repertoire. This compilation goes a long way to establishing a case that the importance of his work far exceeds the significance of this album.

There are also some valuable inclusions of hard to find tracks. Long time Gaughan fans will be immediately attracted by the inclusion of some rarities, including a fine acoustic version of the 'Cruel Brother', a fine Scottish ballad that was also recorded by Five Hand Reel. Some fantastic guitar underlies a version of the Jacobite song, 'Lassie Lie Near Me'. But for me the highlight of these tracks is an interpretation of the classic and much recorded ballad, 'The Wind that Shakes the Barley'. The mix of subtlety and power in Dick's singing drags a rare beauty and darkness from the song; it won't sound the same again. The consistent quality of the performances of these songs does make one wonder what other rare tracks and outtakes their might be lurking around.

In short, this compilation stands as an important introduction to, and assessment of, one of the finest proponents of folk/ political music any of us is likely to encounter. What's striking is that despite its considerable diversity - ranging from the classic set of jigs, 'Strike the Gay Harp' and 'Shores of Lough Gowna', to overtly political material like 'The Pound a Week Rise' - it never feels eclectic. It is united by an enduring engagement, passion and vision, signalling the contribution of a major artist.

Dave Featherstone

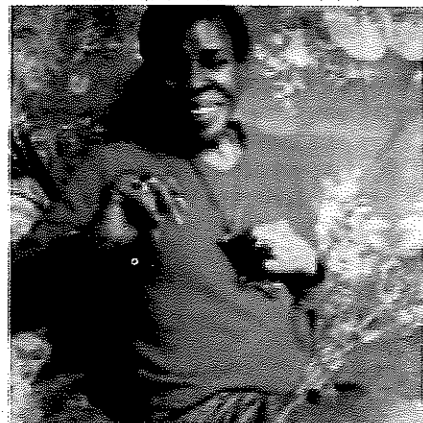
DORRIS HENDERSON - Here I Go Again (Market Square Records MSMCD 117)

"Am I still going? Yes I am." Dorris Henderson, now 70, may not be a household name but she was a highly influential, if under recognised performer, with a distinguished track record in folk music that began its fundamental journey in the 1960s. There were notable collaborations with John Renbourn in the mid 60s, with whom she recorded two classic albums, Lord Buckley, and the short-lived but highly influential cult band, Election.

This album as Henderson explains, "represents a musical biography of my life". It's a compendium of "songs for and about people (folk music)" [no better definition of folk music than this]

that brings together all the influences that Henderson has absorbed including traditional folk, jazz, blues and gospel. 'Wayfaring Stranger', the opening track, 'The Water is Wide', and 'God Bless This Child' are songs that are embedded in the sub conscious of those that grew up with folk and blues music in the 1950s and 1960s. Henderson warmly reinterprets them and brings a refreshing perspective to songs that in the wrong hands can sound stale and banal.

DORRIS HENDERSON



'HERE I GO AGAIN'

The self-penned 'When I was young' evokes memories of her early years, while 'Lonely Nights' and the incrementally rhythmic 'Adebimpe', co-written, like several tracks on the CD, with Mac McGann, demonstrate her considerable songwriting capabilities. Renbourn appears on a couple of tracks, playing guitar and sharing vocals as they revisit 'Heart of Mind'. She is joined by a fine bunch of musicians with several associations harking back to her Election days.

The album suitably concludes with the tender, 'A Moment of Magic'. Over thirty years on, Dorris Henderson still has the ability to produce more than a few moments of magic. She is one of the few black artists to embrace, and be embraced by, the folk music world. Her voice flows with rich resonance and accented inflections. It's a voice that has grown mature and imperious with age and experience - a performer of rare quality.

Lewis Jones

MARY HUMPHRIES & ANAHATA -Sharp Practice (WildGoose WGS312CD)

This CD is English tradition personified both in song and instrumental form. It will never set the world on fire (cue for a song!) and I'm sure that, in spite of their obvious talent, Mary and Anahata will have no delusions of grandeur as to the likely reception it will get from the majority of non-traditionalists and the amount of sales they're likely to make.

In other words, this is not commercial folk but it is as close as you'll get to yer roots folks! Although the title may deceive you into thinking that this CD is all of Cecil Sharp's songs you'd be wrong. In fact there are only four from Sharp's collection viz. 'The Mermaid', 'When Fishes Fly', 'Barb'ry Ellen' and 'Sheath and Knife'. The rest is an eclectic mixture of songs and tunes from around England.

Of the other songs there were two surprises for me. One is a version of 'The Tailor And the Crow' (called simply 'Carrion Crow' here) which is a song, in a different version, I've been performing myself over the years since I recorded it on my first album in 1987 and not heard many others do. The other is 'Young Banker'

which Mary first heard sung by Chris Coe. While not criticising Mary's rendition of it, which is fine, I'm a little amazed that she should bother recording such a well 'used' song from virtually every festival sing-around in the country! Why use valuable space on a CD for this when, looking at the rest of the programme, she could have performed something more original or at least less well known?

The tunes, many new, are essentially very English and both Mary and Anahata play them with true style and expertise. Mary plays English Concertina, banjo and keyboard and Anahata cello, Anglo concertina and a bewildering variety of melodeons! Dave and Gina Holland who play fiddle, flute and recorder also join them on some tracks. Doug Bailey, at Wild Goose, never one to let technicalities get in the way of great production, has multi-tracked some of these giving a super full 100 piece Ceilidh band effect!!

This is my third CD for review from Wild Goose in the last two months and I did feel I should at least farm one of them out via BIG DAVE JONES (Sorry ed. did I overdo that a bit?) to another reviewer. I have to admit I'm glad I didn't, especially this one!

As before, this is available (by cheque) from WildGoose, May Cottage, Wherwell, Hampshire, SP11 7JS or (by credit card) from Musikfolk Ltd., www.musikfolk.com.

Derek 'Giff' Gifford

BILL JONES - Two Year Winter (Brick Wall Music - BRICK 005)

It's interesting to contrast the two classically trained musicians, Bill Jones and Jim Moray. Though both have done the music student thing and 'discovered' Folk, Jim sits in a room and applies modern technology to old tunes whilst Bill has gone headlong into playing with any likeminded soul that she finds. Each release seems to bring inputs that help to put a new angle on her music. Unlike Jim's more dramatic first results, Bill shows a slowly moving investigation of what is possible. 'Two Year Winter' amply demonstrates this with more collaborators and less of Bill at the piano on her own.



Eamon Friel provided the opening song, 'From My Window', with a delightful chorus and violin from Stewart Hardy (ex-John Wright Band), flute from Sarah Wright (ex-Ola) and double bass from Miranda Sykes (who plays with Robb Johnson and Kirsty

Folk at Playhouse 2

Newtown St Shaw Nr Oldham

SUN NOV 30 JOHN RENBOURN & JACQUI MCSHEE with support from slide guitarist JOHNNY DICKINSON £8.50

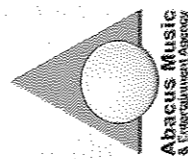
SUN DEC 14 JOHN WRIGHT BAND £8.50
John Wright-vocals, Maartin Allcock-guitars, Joe Wright-fiddle, Chris Parkinson-keyboards & accordion

SUN DEC 21 ST AGNES FOUNTAIN Chris White Julie Matthews-Chris Leslie-David Hughes £10.50

SAT JAN 31 JOHN SPIERS & JON BODEN plus KIRSTY MCGEE BAND A folk double! £8.00

SAT MARCH 13 THE HUSH with Bob Fox £9.00

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



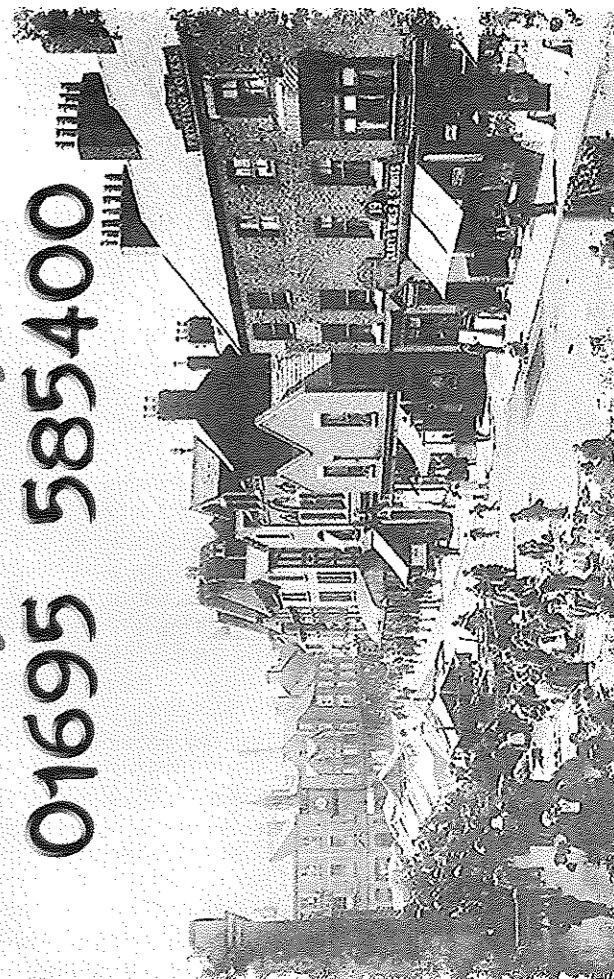
Ormskirk Music Festival...

9th - 11th July 2004

Concerts Music Sessions Barndance
Workshops Street Festival

Contact us for more information....

01695 585400



McGee). It doesn't take long to recognise that her collaborators are from the top drawer of the country's Folk musicians. Sarah and Miranda are now regularly performing with Bill, as is Keith Angel (from the John Tams Band and The Angel Brothers) who adds djembé and percussion to the delightful 'The Story Of Our Darling Grace'. This track being typical of the musical benefits being accrued by the familiarity of her co-conspirators. In addition, these musicians help to provide the variation that the solo Bill Jones doesn't when, for example, the closing track 'Bide' had me thinking that I'd heard the same song on an earlier album. On the 'The Diddling Set', its fine set of reels and scat mouth music singing à la Karen Matheson of Capercaillie shows just where you can go with the support of other musicians.

However, it's not just musicians who are collaborators, as another contributor to this record is Anne Hills, who has previously provided lyrics for Tom Paxton. Here, her talents get an airing via the glorious title track, which gets the full band treatment, and on 'Lost Chances', where some simple accordion and viola allow the lyrics to shine. Though it must be quite difficult to reflect the breadth of contributors in the live setting, Bill continues to investigate the musical options with the enthusiasm of an enthusiast and we can continue to enjoy the results.

Steve Henderson

BRIAN KENNEDY - On Song (Curb Records CURCD 128)

I was really looking forward to getting this release by Brian Kennedy. I've been something of an underground fan for years and was hoping he might record an album of predominantly traditional Irish songs.

The opening track 'I Dreamt I Dwelt In Marble Halls', joined in unison with Sinead O'Connor, starts the project off promisingly enough but by the second track, 'The Mountains Of Mourne', I was beginning to have my doubts. You see (although I'm usually into re-working a number to give it a bit more beef as a soloist) I don't believe a performer of his calibre should take liberties shall we say '...for the sake of it'. By turning the song into a fast waltz it waters down the effect of the lyrics and, with full electric backing plus drums, it teeters dangerously close to schlock. Then again, I might have it wrong and at the time Percy French wrote the song it was a fast waltz? Personally speaking I'd rather listen to the American Don McLean's beautifully understated take on it from the 'Playing Favourites' album.

Good God I'd better be careful, somebody might accuse me of having a little taste. I know - too much to hope for - still it's true even for me to get it wrong sometimes. What I don't expect is for someone of Brian's exceptional qualities to take the patronising road of trying to appeal to as vast an audience as he is capable of getting by jollying up the tune. Surely it would have been better not to include the number at all. Still, the rest of the album does feature some genuinely inventive production strokes like the bodhran driven 'Wild Mountain Thyme' and the Palm Court-ish 'I'll Take You Home Again Kathleen'. For some of you reading this review you might get the feeling I didn't like the album. It's not true. It's just that if I boiled it down I'd say there were three duff tracks that I couldn't cope with and I suppose, considering there are seventeen tracks in total Brian still emerges a clear winner.

Pete Fyfe

ROD MACDONALD - Recognition (Wind River Records WR4028CD)

As I sometimes tell people, I'm a serious 'bottom feeder' - hey, just don't go there! What I mean is that like the fish that digs around for a tasty morsel, I listen out in all corners for interesting artists. When Enda Kenny played a Rod MacDonald song at Westhoughton Folk Club, I thought that I better investigate.

What had attracted me to Rod was the rare sound of a contemporary American songwriter willing to make open political comment. The song that Enda sang was about how the Oklahoma bombing was perpetrated by an American and nothing to do with the terrorist threat that their government seems to see in every person who doesn't fly the national flag. Sure enough, when I pick up 'Recognition', there are some great songs with a political bent.

'The Man Who Dropped The Bomb On Hiroshima' is about talking to the man who carries with him the knowledge of what happened when he flew a plane to that Japanese destination. The death penalty gets addressed with '137 Executions (Not One Innocent Man)'; 'My Neighbours In Delray' asks whether the locals who trained as pilots for the twin towers attack will really gain an easy entry to heaven; and 'When Angel gets Blue' is a little more than a song of unhappiness when the 'blue' refers to the bruises from a drunken partner frustrated by life in general.

The serious tone of these songs is tempered by some gentle love songs such as 'You Who Sleep Beside Me' and 'Now You're Talkin' Baby'. Without doubt, there's a major talent at work here though I have to own up to some serious frustration with songs such 'We Got It Good & That Ain't Bad' which opt for a musical approach best described as soft rock.

To be frank, if I want to 'rock out', I'll pick another record though it would be interesting to hear Rod minus drums and electric guitars, rocking more in keeping with his acoustic style. Nevertheless, the handful of songs that frustrate on this 72 minute CD still leave plenty of room for enjoyment and it would be great to see him over here.

Anyone interested in this CD can get it via the web at www.rodmacdonald.net or by contacting Rod via Box 2152, Delray Beach FL 33447, USA.

Steve Henderson

BRUCE MACGREGOR - Loch Ness (Blazin Records BRCD003)

Bruce MacGregor is a new name to me but on the strength of this recording one to watch out for. I'm presuming that he is a member of Blazin Fiddles as he mentions them on the back of the booklet. Unfortunately I've not heard the band but if this album is anything to go by I'll rectify that at the earliest opportunity.

The thing I like about this album is that there's nothing hurried in the overall performance just a nice selection of tunes written and played at a nice tempo. By the way, I utilise the term 'nice' not as a derisory passing remark but as an audio measure of the pace and performance. There's plenty of swing and snap on the assorted strathspeys and reels and a real sense of majesty in the airs, without overstepping the mark in trying to be flashy just for the sake of it. The triplets roll seamlessly on 'Farquhar's Rocking Chair/Robin The Diplomat/Falun Aboot' whilst the jigs 'Tomnahurich' and 'The Shambles/The Laggan Boat' provide a gentle sense of movement, say created by the swell of a tide pushing a boat along the Loch. Mind you, the inclusion of the Country/Cajun sounding track that is 'The Road To Skye' is a pleasant diversion in that it is unexpected and as Bruce describes it in his sleeve notes "...it is a Country road". The double-stopped fiddle gives a really full sound in a Cajun style and joined by Phil Cunningham on Honky-Tonk piano and accordion solo it sounds as if all the musicians had a gas joining in. OK we'll let him get away with that one and it's nice to see a Scotsman with a sense of humour (only joking!).

In addition to the audio picture of the beauty and wildness of Loch Ness the canvas is even extended by the enhanced

pictures that accompany the CD when placed on the computer. For further details check out the Blazin Fiddles website - www.blazin-fiddles.co.uk

Pete Fyfe

CHRISTY O'LEARY & BERT DEIVERT - Song's Sweet Caress (Hard Danger Records HDCD 001)

Occasionally I come across a gem of a recording and I'm happy to say that "Song's Sweet Caress" is just such a case. Mind you, it's not surprising when it features one of my favourite musician's. Christy O'Leary impressed me the first time I heard him in the Boys Of The Lough some years ago; his subsequent solo album was also a blinder. Like that album, this is very much a case of the iron behind the velvet. Now based in Sweden he is to be found in company with guitarist and bouzouki player Bert Deivert.

The thing that I like about this recording is that the vocals sound so right - perhaps bringing to mind the first time I heard Micheal O'Domhnaill performing in the Bothy Band. Now, don't get me wrong, I'm not trying to say their approach lacks balls; it doesn't. It's just that the whole process is taken at a reasonably leisurely pace and therefore you tend to pick up on every nuance. Thanks to some neat doubling up of the Uilleann pipes and whistles, you get a really full sound and it is this attention to detail in the overall production that sets the duo apart.

Not only is it obvious they enjoy the music, they enjoy the whole recording process - they must do to create music this good - and they're not worried about crossing the boundaries by including Bert's laid back jazz treatment of Robert Burns' 'The Slave's Lament'. With the choice of material leaning heavy on the tradition including Christy's sublime interpretation of 'The Bonny Lighthouseman' where the mandolin accompaniment by Paul Kelly adds a further touch of class trust me when I say you will come away from this album with a real glow. Top notch!

The album can be obtained from www.copperplatedistribution.com

Pete Fyfe

KATE RUSBY - 'Underneath The Stars' (PURE RECORDS PRCD012)

Despite the growing number of young, particularly female, Folk musicians emerging, Kate Rusby still sits head and shoulders above the crowd. She's managed to attract an audience from all corners and, now, when a new record arrives, it gets plenty of critical scrutiny. So, will this reviewer pounce with critical glee?

The fiercely struck chords of 'The Goodman' provide a dynamic opening to this new record and an indication that Nickel Creek have been a recent influence chez Rusby. However, don't let this make you think that 'Underneath The Stars' is a departure for the Kate that we know. The mix of traditional arrangements and self-composed material remains much the same though you'll find that she is writing more. All the usual suspects are in place with McCusker, Cutting, Carr, McGoldrick, etc. plus a few surprises with Eddi Reader and Francis McDonald adding their talents. Even brother Joe gets the chance to add some 'la la las' on 'Let Me Be'. The latter, 'Cruel' and the magnificent rendition of 'The White Cockade' standing out amongst the tracks selected from the Folk tradition. She also provides a good cover of 'The Blind Harper' by Nic Jones, one of her favourite artists. Then, in the second half of the CD, Kate's pen gets let loose. The standard of her song writing doesn't always reach that on her earlier records. However, she does come out with a classic in the title track.

The net result being that this record is still up to standard but

unlikely to displace some of her other records as my favourite. There will be those critics who say that she has become predictable but in my book that just means predictably good.

Steve Henderson

SECRET GARDEN - Once In A Red Moon (Emarcy 5486792)

Secret Garden may be a name unfamiliar to a vast majority of folk music enthusiasts but hopefully that will be put to rights if I can get a message across to as many of you as possible. I know it might not be cool to like the ethereal sounds of Enya and Clannad. Don't let that distract from the fact that artists who can produce high quality albums of this standard should be given far greater respect than the derisory comments passed by narrow-minded bigots wallowing in self-pity behind the thinly veiled term we call 'folk'. If you are one of those that sneer or look down your noses at this kind of music you are more than likely too set in your ways to want to re-educate yourselves, but the rewards will be more than justified if you can set aside your prejudices.

Often unfairly dismissed as 'elevator music' the approach taken by Secret Garden's main protagonist Rolf Lovland sees layers of instrumentation that can best be described as a sort of 'folk' orchestra which, alongside the string section and mellow tones of oboe/cor anglais we have Uilleann pipes and mandolin. Meanwhile, Rolf's partner Fionnuala McSherry's violin intonation reveals a more classical background and I suppose (from my personal point of view) this can be seen as a cleansing process from the over saturation of 'folk fiddlers' syndrome. In addition to the gloriously lush orchestration Karen Matheson, Brian Kennedy and the Celtic choir Anuna (amongst others) contribute their vocal talents. This truly is 'folk-soul' music to chill out to and comes highly recommended.

If you have difficulty obtaining a copy of the CD go to www.secretgarden.no

Pete Fyfe

SKILDA - 13 Dreams (Survival Records SURCD 029)

Slightly unsettling the opening track. It sounds like an out-take of a soundtrack from the film Highlander, with it's wailing sirens, overhead helicopter, distant pipes and Celtic chant, before you hear the sound of a rifle being loaded. My other half commented, "What on Earth was that racket?" But I suppose it at least elicited a response that is more than can be expected from a lot of the records I receive these days. It's not often but as I didn't have time to play it at home I whacked my copy of the album in the car stereo on the way to a gig. Again, possibly a mistake as the second track is set up spookily Capercaille-ish with gently picked chords and keyboard washes, whilst Naia Wolf's vocals are bound to be compared to those of Karen Matheson.

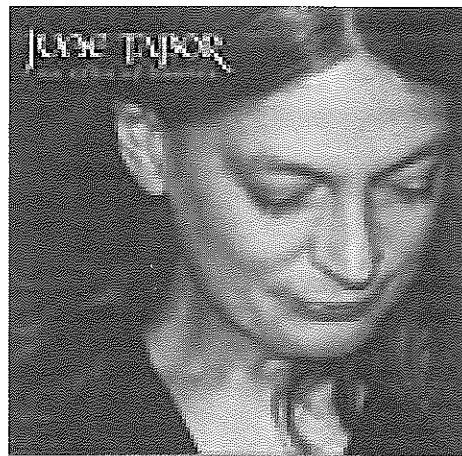
The one thing you're not expecting is the heavily distorted guitar that comes crashing in. It's really quite dramatic and will definitely set this band apart from its counterparts. On 'Freedom Future', think Wolfstone in sheep's clothing and we're getting somewhere near the mark. By God, there is even a little Pink Floyd type kids chanting thrown in for good measure. In addition to the funky grooves of the slapped bass, the use of organic sounds (peat beating) on 'Airfallarin' or the band walking through high dry reeds is an inspired bit of creativity, although verging a bit too closely perhaps to the sounds utilised by Martyn Bennett or Paul Mounsey. If you're following my drift here there is a cohesion (of sorts).

Although it took me repeated listening to settle in with the band's way of thinking, I came out the other end totally refreshed. If they can hang it together I'd say the band's record company are indeed onto a winner. Nice one!

Pete Fyfe

JUNE TABOR - An Echo Of Hooves (Topic Records TSCD543)

Moody, melancholy and downright gloomy are all words that have been used to describe June before and, although it's also bound to have been used before, I'd like to add glorious. OK, so her choice of material is the kind that would give your kids the hee-bee gee-bees (not to mention a few adults as well) but the folk world would be a poorer place without her.



Drawing on the wealth of prose from the Child ballads - 'Hughie Graeme', 'The Cruel Mother' and 'Sir Patrick Spens' to name but three (I know, so have Fairport, Steeleye etc) - Tabor has conquered this particular direction allowing nothing to interfere with the lyrical content.

I have been accused of enjoying a good jolly-up (who, me?), but what gives me a great deal of listening pleasure these days is a good, Gothic ballad. Laid before us here are not the good-natured turn of melody that frequent folk-rock bands interpretations (except perhaps Bob Johnson from Steeleye who also exposed us to the likes of Long Lankin etc) but the purely evil timbre of just Huw Warren's sombre piano. In someone like Huw's hands the catastrophic nature of the lyric is allowed to ring eerily in the listener's ears like the chiming of a church bell - beautiful in it's own way but downright sinister in another. To enhance the dynamic of the music, the strings of Mark Emerson and Tim Harries augment the colour wash of Martin Simpson's guitar and Kathryn Tickell's Northumbrian pipes.

I'd decided a long while ago that I didn't particularly get on with June's recordings (too bleak by far) but I'm glad that I gave this album a chance. Possibly my tastes are maturing or maybe it's just that I'm discovering a part of me that has lain dormant all these years. Whatever - it's a great album and required listening for those of you that are looking for something a little more substantial.

Pete Fyfe

JAMES TAYLOR - You've Got A Friend - The Best Of James Taylor (Warner Bros Records 812273832).

It must be serendipity that has this James Taylor collection arriving shortly after my FNW review of his last record said that 'those early records were memorable without the same soporific effect'. Those classics are all here. 'Something In The Way She Moves', 'Sweet Baby James', 'Fire And Rain', Carole King's 'You've Got A friend' and 'Country Road' are all present and correct from the early records.

'Golden Moments', 'Shower The People', 'Mexico' are there to remind us that recent songs can also match the quality of his early work. Mind you, nothing from the album I reviewed last

time out and I could do without the live 'Steamroller Blues'. Otherwise, it's wall-to-wall excellence recorded with a bunch of musicians that reads like a who's who of the West Coast of California.

Simply put, twenty tracks from a lengthy career that the majority of others will only dream about. Sorry this is such a short review but my wife has already got wind of what has arrived chez Mr Kite and it's all gone dreamy eyes and 'those were the days' around here.

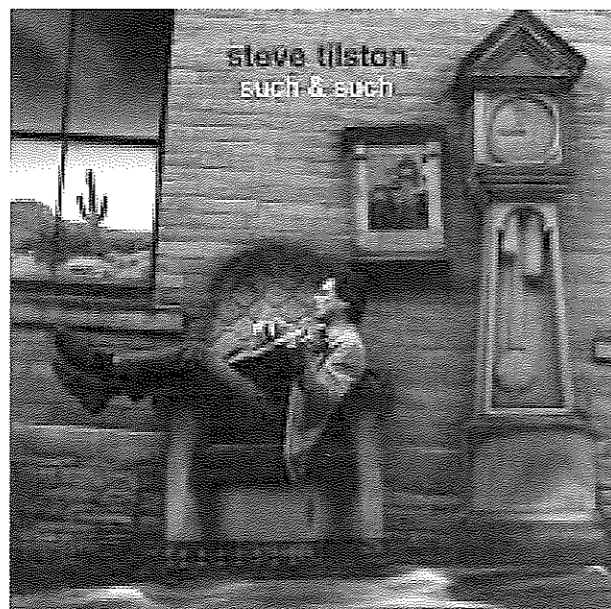
Steve Henderson

STEVE TILSTON - Such & Such (Market Square MSMCD 124)

I was impressed by 'Here Comes the night', covered a couple of years ago by Jez Lowe sidekick, Simon Haworth but Steve Tilston is one of those artists that I've heard about, been meaning to listen to or watch perform, but never got round to it. That was until his new CD dropped on the doormat - album number 15, according to my reckoning, over a distinguished 30-year period.

On first hearing I found the album uncomfortably close to the melancholic Nick Drake - someone whose music I don't particularly lament. However, on further hearings the songs subtly seep, unobtrusively at first, into the senses challenging the subconscious to resist, before you are forced to acknowledge the considerable qualities of Tilston as a songwriter and vocalist. It led this listener to draw favourable comparisons with folk maestros Ralph McTell and Paul Brady and the now mainstream David Gray.

From the opening track, 'Rare thing', each subsequent song captures an eclectic mix of influences and rhythms coupled with intelligent lyrics and sentiments that caress the soul. Personal favourites are 'Anthony believes', which reflects one man's faith in the face of life's setbacks, 'West end Samba' that is as effective as Gray's 'Babylon' in creating that sense of central London bustle, 'Rolling Down This Roman Road', and the plaintive 'There is a song'. The only traditional song on the CD is a brilliant version of 'The Constant Lover'. Tilston's arrangement is such that it fits perfectly into the mood of the album and you could easily mistake it for one of his own compositions.



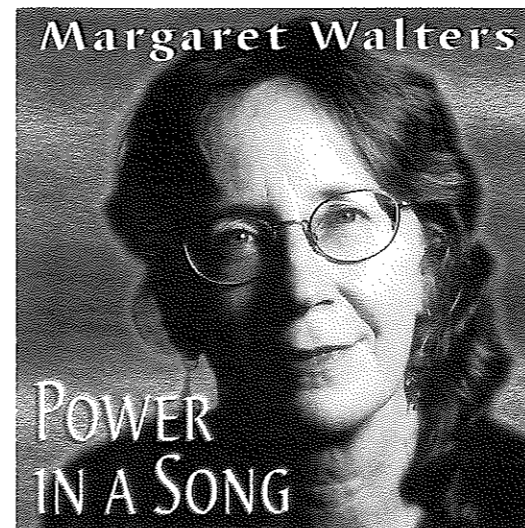
The credit for the excellent production is down to Tilston and John (Boff) Waterhouse, while the top rate musicians feature Maartin Allcock, Andy Sheppard and Anna Ryder. Market Square records are building up a strong stable of talent and Such & Such has to be a strong contender for folk album of 2003 - and

by the way, Steve, you've made a new convert!

Lewis Jones

MARGARET WALTERS - Power in a Song (Feathers & Wedge FWCD 045)

Margaret Walters lives in Sydney, Australia and is very well known in that part of the world of course, but she has also occasionally been seen over here, usually with her singing partner and fine songwriter John Warner. Their joint CDs, Pithead in the Fern and Who Was Here?, are quite well known in the U.K., but this is her second solo album.



As might be expected, there are a number of John's songs in the track list including the lively 'Windsong', the moving 'Llewellyn Walking', which has a lovely sensitively played piano accompaniment from Michael Spencer, 'Largo' inspired by the story of Xerxes as envisaged by Handel and, one of my favourites, 'Murrumbidgee Water'.

Margaret has also chosen a few traditional songs that have gone through the folk process in their travels to Australia. These different versions of 'Trees They Do Grow High', 'Maria's Gone', 'Van Diemen's Land' and the, now very Australian, 'Death of Ben Hall' make a refreshing change.

Being Australian she had to get a Henry Lawson poem in too - 'Drover's Sweetheart' (super tune set by Chris Kempster) and Britain is represented with Dave Goulder's 'Faraway Tom' which is well sung here and Jez Lowe's 'Old Hammerhead' which I have to admit (sorry Jez and fan's) is new to me. The well-known 'Joe Hill' completes the 14 track CD.

Musical arrangements are overseen by musical director Kim Poole of Sydney University's Music department and if his credentials weren't enough Margaret has enlisted the help of James Fagan, Nancy Kerr, Ruth Hart, Lara Biernoff, Stephanie Osfield, and the aforementioned Michael Spencer and John Warner - well, let's face it, if your going to make a CD in Australia you might as well get the best to join you! Which is why I can say this is one of the best!

Available via duncan.mcfarlane@ntlworld.com or tel: 0113 2256989.

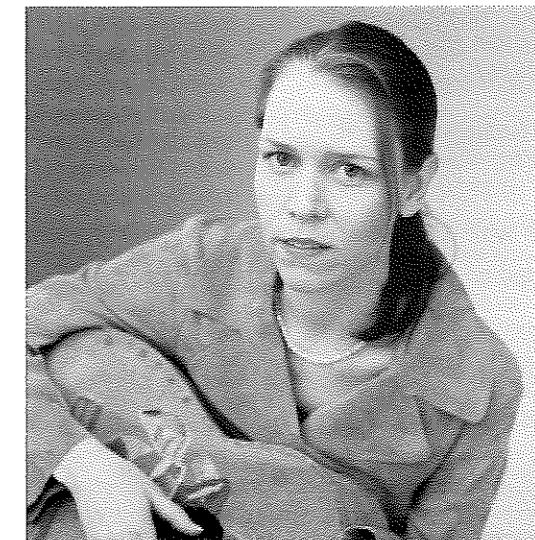
Derek 'Giff' Gifford

GILLIAN WELCH - Soul Journey (Acony/WEA Records 50466 6868 2)

It rather galls some that Gillian Welch, rumoured to be from a

well-off Californian family, should adopt a style that is the folk/blues style of the down at heel. Can we really believe her when she sings 'Make Me Up A Pallet On The Floor'? Well, yes.

Soul Journey is her fourth album and every one has been a gem. The title gives the game away in that her stripped down musical style bares her soul. We shouldn't care if the jolly title of 'I Had A Real Good Mother And Father' should turn out to be her pleading at the gates of heaven for permission for them to enter. It's sad, true, and has that blues flavoured feel of earlier traditional country/American folk music. Nevertheless, the song writing, with musical partner David Rawlings, and the barest of production is a delight throughout the record. She claims this to be her 'sunniest' record but one has to say that the tasteful addition of the occasional dobro, drums, fiddle or cheesy organ doesn't make this a 'good time' record.



I have to say that it's a struggle to pick out a weakness from amongst the material here. The earlier mentioned track about her parents, 'One Monkey', 'Lowlands' and 'I Made A Lovers Prayer' stand out as highlights for me. However, the truth of the matter is that this record is an essential purchase for anyone who doesn't mind a big slice of bluesy sadness when they listen to what is essentially a folk music. Handle with care, this beautiful record could break your heart.

Steve Henderson

ANDREA ZONN - Love Goes On (Compass Records 7 4356 2)

Andrea is a new name to me but having your first album released on the Compass Records label means you've got to be good to pass their critical ears. Although my penchant will always remain staunchly Celtic, I have grown to admire the process of Nashville's finest - and they don't come much finer than Ms Zonn. Having rubbed shoulders with the likes of Alison Brown, Alison Krauss and Vince Gill, who all put in guest appearances, the word 'class' automatically springs to mind.

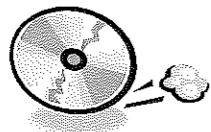
Not only a gifted fiddle player, she also contributes the intriguingly titled chin cello and possesses vocals that will wrap the listener in a warm glow. To start with there's the understated choppy fiddle and percussion led 'Heads Up For The Wrecking Ball' with a groove that proves so infectious that I defy anyone not to get off on it. It's oh, so subtle but rhythmically driving. On the Finn brothers classic 'Weather With You' she does the near impossible and makes it sound like the song was crafted for the fiddle/whistle interplay that is injected in the breaks, while her interpretation of Paul Brady's title track sounds like it was personally written for her. The vocals may not be as angst ridden

as Brady's but it just sounds so right.

The album in general reminds me of the kind of music that regularly crops up in programmes such as Dawson's Creek and as such should find a niche on our very own BBC Radio 2 playlist. This being Andrea's first shot at production; the recording may have proved over indulgent. I'm glad to say it isn't and is all the more powerful because of it.

Pete Fyfe

CD REISSUES REVIEWS



STEVE ASHLEY - Speedy Return (Market Square Records MSMCD118)

Speedy Return is the latest reissue by Market Square of Steve Ashley's back catalogue. Originally released on Gull Records in 1975, it was the follow-up to Ashley's acclaimed debut Stroll On.

The record marks a departure from the traditional sounds and subject matter of Stroll On. It is a more personal and eclectic collection, which has stood the test of time less well than its predecessor. Ashley's clear voice, sincerity, and feel for the English tradition are still evident, but there are few songs that are strong enough to appeal nearly 30 years on. Speedy Return's mix of musical styles is ambitious, ranging from more traditional sounds to blues, rock and Latin American rhythms. The ultimate effect, though, is less satisfactory than the strident, no-nonsense approach of Stroll On.

The songs come from two main sessions, with different musicians, with both groups containing luminaries from the UK folk rock scene. The two groups of songs are markedly different. The majority feature the mighty rhythm section of Dave Pegg and Dave Mattacks, and have a more celebratory, open, energetic and timeless feel. 'Well at the World's End' has strong echoes of Fairport Convention's 'Meet on the Ledge', while the good-humoured stomp 'Old John England' is Steve Ashley's musical account of the day Cecil Sharp first heard an English folk song in its natural setting. There is a beautiful ode to Autumn in 'None Can Tell', though it has to be said that there are also throwaways like 'Lazy Lament', which do not do justice to anyone.

The other group of songs is more introspective and less accessible, both lyrically and musically. The themes are surprisingly relevant - 'Well Well Well' could be aimed straight at New Labour, as it laments the way some people use words to blur and obfuscate, rather than to communicate real feeling and passion. Similarly, 'Cynical Sam' could easily be about 21st century yuppies, with its attack on vanity and negativity:

"You carry the rain around,
You only save the shine for your shoes"

It is the arrangements that let some of these songs down, however. There is an over-produced sound which gets in the way of exactly what Steve Ashley is pleading for - clear, clean expression.

One song, though, carries all before it, and shows just what Ashley is all about. 'Good Enemies' should be a folk standard, and would be loved by audiences in any contemporary club. The accompaniment is simple - acoustic guitar, bass drums and

harmonica, and the words provide a wry, sad twist on the standard good-bye song, mixing optimism and loss in equal measure

"I hope we make good enemies
For we surely made good friends"

Market Square has done a first class job of the re-issue, including an informative 8-page booklet, which has full lyrics and a retrospective review by Karl Dallas. They are serious about bringing Ashley's music to a contemporary audience, and at pains to encourage a sympathetic listening. Speedy Return leaves them some work to do.

Paul Robinson

TIM HART & MADDY PRIOR - Heydays (Castle Music CMDDD809)

It may have taken a while, but I'm glad to see that the folk world has finally caught up with the real world. At least in terms of catching up with the backlog of vinyl albums long since deleted. Just last month I reviewed the superb set of Steeleye Span's first three recordings combined onto two discs. To accompany that we now have the equally enticing Tim Hart and Maddy Prior recordings Folk Songs Of Olde England, Vols 1&2, plus Summer Solstice also on two disks.

For fans of these recordings (and I count myself one) we can once again wallow in nostalgia admiring the purity and uncluttered treatment of songs such as 'Adieu Sweet Lovely Nancy', 'The Dalesman's Litany' and 'The Brisk Young Butcher'. The first disk captures Tim and Maddy in their rawest form with occasional banjo, guitar, fiddle or dulcimer accompaniment. By the time the duo recorded Summer Solstice they were at least given the chance to spread their musical wings so to speak and by double tracking Maddy's vocals or adding Robert Kirby's string arrangement on 'Dancing At Whitsun' the full beauty of the songs is unbridled. In a time when flash instrumental arrangements of jigs and reels are all the rage, I must admit to a yearning for the good old days.

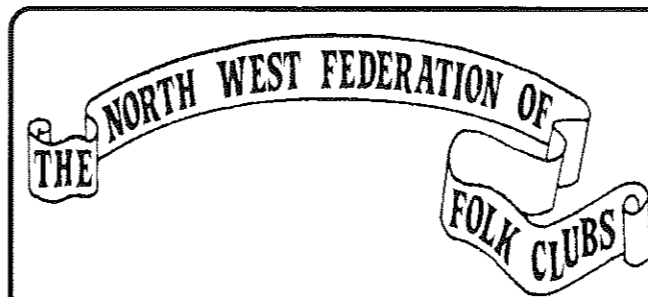
Pete Fyfe

HEDGEHOG PIE - ...Live! (Blue Guitar Records BGCD023)

At long last (!), a CD recording of one of the music scene's most popular folk-rock bands of the 70's. Many of you out there in 'folk-land' will recall the glory days of Hedgehog Pie. In the early to mid seventies we had the outstanding Martin Jenkins' cello-mandolin playing trading some great lead and harmony lines with Mick Doonan's flute and piccolo. The lead guitar of Jed Grimes (does anyone remember his pipes sounding 'March Of The King Of Laoise?') and Stu Luckley's flowing bass lines were propped up by "Dik's" drums with Margi Luckley's vocals the icing on the cake.

The album itself is a veritable greatest hits collection including 'Cool Reelies', 'Burning of Auchendoon' and the gloriously Gothic 'Green Lady'. By 1976 it was time for the band to go (more or less) acoustic as a trio with Jed Grimes adding cittern, Dave Burland taking position as lead vocalist and Mick to take up his Uilleann pipes. To me, the rawness of the three-piece is best represented by Dave's version of 'The Angels Took My Racehorse Away' and the raunchy 'Lowlands Of Holland'. To be perfectly honest I'd forgotten how good these two tracks were from the 'Just Act Normal' album - the original tapes now languishing on someone's shelf I suppose - hint, hint.

Unlike the streamlined, studio perfect folk bands we now have where the musician rules on technical ability alone, in those heady days caution was thrown to wind and the music was played with a passion and far more exciting. Bearing in mind that these



Annual General Meeting

Sunday 22nd February 2004

at The OLD DOG, Alma Hill,
Upholland,

12.30 for 1.00pm

For further details contact
David Jones on 01254 54877

Music in The Castle

Easter • 9 - 12 April, 2004



Benmore Centre & Botanic Gardens, Argyll, Scotland

**THE SANGSTERS • STAN GRAHAM
CANNED HAGGIS CEILIDH BAND**

CONCERT • CEILIDH DANCE • MUSIC SESSIONS
WORKSHOPS - Fiddle, Guitar & Songwriting
GUIDED WALK • OUTDOOR ACTIVITIES
inc. Kayaking, Abseiling, Hill & Gorge Walking

Enjoy a superb weekend of traditional music in
one of Scotland's most beautiful and unspoilt
regions, yet only ninety minutes from Glasgow.

Dave & Lorna Dewar • Tel./fax: 01292-313205
dave@cultural-connections.co.uk

BLUE C

'... tastefully subtle yet
powerful... a unique blues sound
that has at its heart a thorough
soaking in Anglo-Irish folk traditions'
- *Blues Revue (USA)*

BLUE C are Raphael Callaghan
(vocal, slide guitar, harmonica)
& Christine Purnell (bass, vocal)



Latest
album:

Swimming Against The Tide
(BCR 51) CDs £10 each

Order direct or through Red Lick

Contact: Raphael Callaghan, PO Box 48,
Old Hall Street, Liverpool L69 3EB,
England. Tel: 0151 709 5484
email: raphaelcuk@yahoo.co.uk

Catch BLUE C at *Everyman Folk Club,*
Everyman Bistro, Hope Street, Liverpool,
Tuesday, December 2nd



Est 1976

www.hobgoblin.com

The UK's World and Folk Specialists

Hobgoblin Music is dedicated to the playing of traditional music from the British Isles and around the world. We're all musicians and our specialist advice is free! We stock a huge range of new and second hand instruments, spares and accessories, tune and tutor books, and all of our shops offer a full repair service. We can deliver to you almost anywhere in the world.



Mail Order: 0845 130 9500; PO Box 2522, Henfield, BN5 9SN
post@hobgoblin.co.uk

BIRMINGHAM - 0121 772 7780 LONDON - 020 7323 9040
The Custard Factory, B'ham, B9 4AA 24 Rathbone Place, London, W1T 1JA
BRISTOL - 0117 929 0902 MANCHESTER - 0161 273 1000
30 College Green, Bristol, BS1 5TB 123 Oxford Road, Manchester, M1 7DU
CRAWLEY - 01293 515858 NOTTINGHAM - 0115 911 9440
17 Northgate Parade, Crawley, RH10 2DT 58 Derby Road, Nottingham, NG1 5FD
LEEDS - 0113 245 3311 WADEBRIDGE - 01208 812230
39 Call Lane, Leeds, LS1 7BT Polmorla Walk, Wadebridge, PL27 7SF

are live recordings, the tracks are all of a good quality and it gives you the opportunity of adding to your folk-rock archives. The '70's were indeed heady days and I can count myself lucky that I was a part of it.

Pete Fyfe

THE OLDHAM TINKERS - Best O'T Bunch (Pier records PIERCD 506)

The Oldham Tinkers are John Howarth, Larry and Gerry Kearns. This CD is the fourth in a re-issue programme of original Oldham Tinkers recordings. It contains the complete 1974 Best O'T Bunch album, plus four tracks from the 1971 Oldham's Burning Sands, none of which has been previously available on CD. Song notes taken from the original album sleeves have also been included and give an insight into the Lancashire traditions and character.

Best O'T Bunch~The Oldham Tinkers



Available for the first time on CD with four bonus tracks

Back Street Songs of Lancashire

The brilliant dialect poet Harvey Kershaw is represented in the title track. Back in the sixties the Tinkers had help from Harry Boardman and his influence is in the tracks taken from broadsheets such as 'A Piecer's tale' (music by Gerry), 'The four loom weaver' (Ewan MacColl's version) and 'I mean to wait for Jack'. As usual there is a sprinkling of children's rhymes well known to us all, 'A cob coaling' and 'We're off in a motor car'.

You can't have a Tinkers CD without humour. Try 'Skiing Owdham style', 'The Two Jews', George Formby's 'Lancashire toreador' and 'Seeing Double'. Descriptive scenes of old Lancashire and a changing region during the seventies unfold in 'Platts', 'The Owl of Oldham', 'Eawr market neet' and 'The Stockport strike' - well OK that's Cheshire.

Without exception the tracks are performed with obvious enjoyment. The musical interpretation is sympathetic and never overstated. The balance of guitar, banjo, whistles and mandolin is always just right. Larry's mandolin accompaniments are quietly striking; sensitive and amusing in empathy with the songs. John, Larry and Gerry share the vocals and are well matched to their individual songs.

Who else would you think of when you hear 'John Willie's Ragtime Band', and even more so 'A Mon Like Thee', almost Tinker's theme tunes. A joy of a CD again.

The final CD in the re-issues is due to be released in 2004. For further information visit www.oldhamtinkers.com

Kath Holden

STEELEYE SPAN - The Lark In The Morning (Castle Music CMDDD781)

It's very rare for me to be so brief in things to say about an album (surely not) but trust me, if you're into Steeleye and haven't got their first three albums BUY THIS NOW! 'Hark The Village Wait', 'Please To See The King' and 'Ten Man Map' are all condensed onto 2 CD's plus the bonus of 'General Taylor' and 'Rave On'. I can't stress enough how important these recordings were and still are so, if you either remember the first time you heard these recordings or are just getting into folk-rock this is an essential purchase.

Pete Fyfe

DAVE SWARBRICK - English Fiddler (Naxos Records 76045-2)

It gets more and more impossible to keep a track of Dave's recordings these days. They really are coming out thick and fast but then again we're not going to complain are we? No, we're not. So here's another one for the completists among us.

Although a majority of the tunes have been utilised before these are at least fresh interpretations. However you describe Dave "...the cheeky chappie of folk", "...impish" etc you can't help but be entertained by his almost cocky approach to fiddling. 'The Wives/The Battler' is a swinging little number that ably demonstrates this approach, whilst the gorgeous 'Mrs Marriott' (written for his mate Beryl) is so delicate that it brings to mind the days of my youth spent at school listening to those old gramophone recordings of Scottish Ceilidh albums. If I were to choose a personal favourite from the recording I'd say it was the (almost) string quartet take on a medley of Swarb's most established songs. The track features the three fiddles of Chris Leslie, Ric Sanders and of course Dave himself with guitar accompaniment from Maartin Allcock.

This set, comprising 'Crazy Man Michael/To Althea From Prison/White Dress/Rosie' is a reminder of just how good his tune writing is although, sad to say I really miss his warbling tones.

Pete Fyfe

DVD REVIEWS



STRAWBS - Live In Tokyo 1975 (Witchwood Media WMDVD 2009)

Now I don't know about the man who called himself Jesus but certainly to a man who looked like Jesus (or is it David Essex?), this is a visual feast of The Strawbs live in Tokyo circa 1975. I'm of course referring to the band's figurehead Dave Cousins who opens the first part of the DVD with 'Lemon Pie'. This is at a time when they were promoting the Ghosts album and straying very much into what I term as the pomp rock period of the British music scene (hands up who remembers Renaissance and even ex-Strawbs man Rick Wakeman) when the full blown orchestral sounds of synthesisers were utilised to accompany semi-acoustic Ovation guitars.

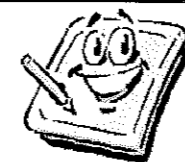
Of course, this was also a time when the use of wah-wah and extended lead breaks (courtesy of Dave Lambert) were an accepted part of the fabric. Now, what of the cinematic side of things I hear you ask - well, the tortured grimaces of Cousins as he wrings every last drop out of his own lyrics proves the most charismatic of the band whilst Rod Coombes obligatory drum

solo gives the cameraman plenty of scope for close-ups of the technical kind.

The second chapter of the disc features the video to accompany 'Grave New World' (my personal Strawbs favourite album). It's a visual delight full of the kind of imagery and cut and paste we would later come to expect from editor Barry Stevens ('Bohemian Rhapsody') under the direction of Steve Turner. Bearing in mind this stuff was pretty adventurous for its day and possibly somewhat outrageous even by today's standards ('Ah me, ah my' - Where did they get those suits?). Crikey, there's even the appearance of a James Bond style silhouette to prop up 'The Flower And The Young Man'. In addition to the main features, there's the documentary of 'The Strawbs At Sea' with Mr Cousins telling how he pieced together the story of Grace Darling as a song and a studio session filming of 'The Young Pretender' from the Hummingbird album with Rick Wakeman and Ric Sanders. If you're a nostalgia buff then the inclusion of 'Grave New World' alone should have you running for your wallet.

Pete Fyfe

BOOK REVIEWS



A GATHERING OF FOLK by Mark Leightley

From the moment this book dropped onto the doormat, I couldn't put it down until I had read it from cover to cover. It celebrates, in pictures and text, forty-eight of the most notable people involved in folk music since the revival of the 50's & 60's. Each artist has a full A4 sized picture and on the facing page a biographical snapshot of their achievements to date and for those who collect autographs, each has added their signature.

Long regarded as the patriarch of the folk scene, Cyril Tawney, turned to singing on leaving the Navy in 1959 and is Britain's longest serving professional, whilst the head of the Copper family, Bob Copper, from Rottingdean in Sussex, and his family have brought enjoyment to many over the years.

The new order of artists is celebrated with the inclusion of Eliza Carthy & Kate Rusby. The individual members of both Fairport Convention and Steeleye Span, past and present are represented, as well as Peggy Seeger and Tom Paxton from across the pond.

Mark Leightley's photography is outstanding and he has caught many of his subjects in thoughtful or wistful mood, as well as capturing the very essence of their individual characters. It will prove a more than useful addition to your bookshelf as a good read as well as a reference for forgotten facts. If you are looking for a present to give I recommend this tome highly, for all the profits from the book are being donated to The Teenage Cancer Trust.

This is a limited edition of 2000 copies and is available for £15 plus £1.50 p&p; you can get 'A Gathering Of Folk' from The Studio, Braeside, St Sampsons, Guernsey, GY2 4FF. Tel: 01481 249719 Fax: 01481 241123; Further details from: www.teencancer.org/z/pages/stp/book.html

David Jones

IF MUSIC BE THE FOOD OF LIFE...

We don't get many books linking food and folk music. In this edition we've got two perspectives of a recent book published by Paul Rocke and Penny Milligan who run the Rattan and Rush

in Kirkby Stephen, the home of great food and folk music. The book and CD package costs just £14.99 and is available from the Acoustic Tearoom in Kirkby Stephen or from their website www.acoustictearoom.co.uk The words 'Dying' and 'Heaven' spring to mind....

FOLK ON FOOD (1)

Paul Rocke and Penny Milligan run one of the most unusual clubs in the Federation. There's not a better combination for a relaxing evening than music and good food, probably washed down with a nice bottle of red. I think the sell-out nights at the Rattan and Rush in Kirkby Stephen lend some credence to this statement.

Now, Paul and Penny have produced a book, which does the same thing. They have selected fifteen artists who have appeared at the Acoustic Tearoom, the club's venue. There is a colour photograph of each artist accompanied by a concise resume of the night and the said artists style. Next follows the menu dated for the evening on which they appeared. Each menu has a choice of two main courses, a meat/fish dish and a vegetarian option, and a selection of four puddings. I choose the word pudding deliberately. They are not the wishy washy deserts that plague so many menus. They are serious puddings. (As an aside I would like to recall a memorable summer evening stewarding the campsite at Four Fools festival when the Flagcrackers Morris team held their traditional after dancing pudding party. I have to say my duties were interrupted. It would have been rude to shun their hospitality. They would love these puddings.)

However, back to the book. A simple to follow main course and pudding recipe is taken from each menu. There are some mouth-watering dishes and I am particularly impressed by the vegetarian suggestions, which are interesting and innovative - with none of this tofu rubbish. The meat/fish dishes are varied and very appealing. I would be really spoilt for choice. I have to say I love cooking and I love good food. Quite a number of the thirty recipes in the book will have an airing in the Holden household.

If all this isn't enough literally to whet your appetite, to crown it all in the back sleeve there is a CD of 15 songs from the artists featured in the book. Like the food they are diverse. I choose at random - Show of Hands, Mike Silver, Ian Bruce, Adrian Byron Burns, Kieran Halpin. You can imagine how good the CD is. All I can say is buy the book, taste the food, listen to the music and then book your ticket for the Rattan and Rush. But be warned you will need to book very much in advance.

Kath Holden

FOLK ON FOOD (2)

Open this book and prepare for the unexpected - a unique musical accompaniment to guide you through a season of culinary delights at Rattan and Rush, the Acoustic Tearoom.

The thoughtfully written introduction to each section, the blend of fine music and the imaginative cuisine, together with the atmospheric photography of Barry Stacey provides a flavour of Penny and Paul's passion for all that is good about food, music and friendship.

The eclectic mix of recipes, ranging from the exotic to good old-fashioned comfort food, skilfully selected and presented in typical Penny fashion. They will excite the taste buds of vegetarian and carnivore alike. Indeed there could well be some conversions!

Well written, straightforward and easy to follow the book will appeal to the real beginner as well as the experienced cook. Having tested much of the collection in our own kitchen we can

say hand on heart that, apart from being sublimely scrumptious, these recipes really do "work". Not every publication can make that claim!

The tracks on the CD have been carefully chosen to give the uninitiated a taste of the amazing diversity of entertainment on offer at The Acoustic Tearoom. Some of the artists are more well known than others - indeed there are those who have filled the Albert Hall - but all are good in their own right. This really is compulsive listening.

"Folk on Food's" user-friendly format gives an insight into the attention to detail at which Penny and Paul excel. Spiral bound, with wipe clean pages and just small enough to carry around the kitchen as a constant reference, makes this a joy to use. In the fullness of time it might display symptoms of user fatigue, as all well loved books do, but it's unlikely to fall apart. A worthwhile addition to any bookshelf and an ideal gift solution.

As regular visitors to The Acoustic Tearoom we feel that this little gem gives a tantalising glimpse of what it means to spend an evening with Penny, Paul and friends an experience not to be missed

Wendy and Robin Williams

NEWSREEL



THE BAY HORSE: NEW TUESDAY NIGHT PROGRAMME

My local pub is the Bay Horse at Osbaldeston, near Blackburn. It has hosted a "Singers Night" on Tuesdays for the past 9 years. During that time the pub has undergone several changes of licensee. Alan Stables has recently taken over the management. Prior to Alan's arrival, there had been occasions when no act had appeared. Customers, some travelling from quite far a-field, had turned up to be disappointed by an absence of live music. On one such occasion, I (rather rashly) volunteered to schedule the next few months' Tuesdays. Any initial misgivings proved to be unfounded as I was easily able to secure the services of several musician friends and, moreover, offered a diversity of musical styles. Some of them had hosted Bay Horse Tuesdays in the distant past and all of them were keen to help revive what had formerly been a vibrant musical atmosphere - as well as a hugely popular night out. Such a supportive response should not have surprised me - we all have the interests of the music at heart.

A new venture for the Bay Horse is to be a monthly "session". Every second Tuesday, singers and instrumentalists will, rather more informally and without PA, organise themselves to play, sing, recite, juggle or whatever. Alan will stand a round of drinks and provide sandwiches for the participants.

Extra detail on activities at the Bay Horse will be available on www.moorlandfolk.btinternet.co.uk (click on "Bay Horse"). This will have a regularly updated diary and information and contacts for all the regular artists. At the turn of the year, the programme will be reviewed. Let's hope the club is back on its feet by then. Good luck to us all and thanks for your support.

Seamus Heffernan

STORMING THE CITADEL

St Helen's own community arts centre, The Citadel has its usual

array of talent before Christmas hits us. Manchester's own Helen Watson plays there on 29th November. Helen has a mature voice, with a range idiosyncratic songs, covering a hybrid of blues, soul, jazz and folk, and exquisite pastoral vignettes to fill the evening. Tickets, £6/£4. Starts 7.30pm

The Dylan Project, four of Britain's most talented folk/rock musicians, featuring ageing Brummie rocker Steve Gibbons, combine to deliver the songs of Bob Dylan. 6th December, tickets £10/£8. Starts 7.30pm. BBC Radio 1's Mark Radcliffe and band make up the Family Mahone, singing Irish folk drinking songs. 13th December, tickets £10/£8 Starts 7.30pm. Visit: www.citadel.org.uk/ for more details

FOLK CLUB RISING FROM THE ASHES

One of our favourite venues, the function room of The West Cheshire Sailing Club, New Brighton, burnt down in the early hours of Friday 19th September. It was an arson attack and everyone involved is saddened, upset and annoyed. However, like a phoenix, things will start happening again, and in the interim period, there are a few changes to our schedule. The next West Cheshire Sailing Club Folk evening, 'Folk Ahoy', on Friday 3rd October, will take place at The Albion Hotel, New Brighton, as will the Bob Dylan Night on Saturday October 11th. We hope that the Sailing Club will be able to get a good solution to things there soon - our best wishes go to all concerned. More power to your (reckless) elbow!

You can all help by trying to spread the word around about these venue changes, as many people travel from afar who aren't connected like you! More updates at: www.reckless-elbow.com

NEW SCORPION BAND

Val, on behalf of the New Scorpion Band, tells us that the band will be touring their Christmas show 'The Carnal & the Crane' later this year. The programme is based on the CD of the same name and includes Christmas and midwinter music from the sixteenth to the twentieth century, folk carols, songs from the Victorian music hall, and street ballads, all interspersed with seasonal readings - and a Christmas Mummers Play. The perfect way to start the Christmas festivities! The details for the tour include 21st December, The Lowther Pavilion, Lytham St. Annes, Lancashire 7.30pm. Box office tel. Tel. 01253-725610 or 01253-735211 - other dates are currently being arranged. If you would like to book the band, call Tim 01305-267 682 or Robin 0189 285 2878. For bookings in the north, call Val Simpkin on 01524-793012 (mobile 07788-778739)



July saw the refurbishment and establishment of The New Scorpion Band's studio, Sylvan Tunnel. After much preparation, the band commenced recording their next album, The Downfall of Pears. It is now nearing completion and will be available

early in 2004 - you will be notified as soon as it is available to order.

The recordings are of traditional and composed material and the band shows even more versatility than before. A vast range and variety of musical instruments and arrangements bring forward the rich history and diversity of past popular music from Britain and Ireland. Titles include 'Bold Lovell', 'The Sad Sea Waves', 'Lord Bateman', 'The Capstan Bar', 'The Downfall of Pears (Paris)', 'The Smugglers Song', 'The Friar in the Well', Irish and Scots Instrumental Sets, 'Derwentwaters Farewell' and 'The Hard Times of Old England'.

Well, I think that is all the news for now - hope that you might be able to get along to one of the forthcoming shows.

FOOTSTOMPIN' NEWS

Scots Trad Music Awards - The Winners!

The very first Scots Trad Music Awards celebration was a unique and glittering occasion for Scottish traditional music. The Queens Hall was packed with a gathering of the great and the good from across the music spectrum and special guests included the Minister for Tourism, Culture and Sport, Frank McAveety. It was fabulous to witness the enthusiastic cheers accorded to each of the nominees: When the gold envelope was opened and 'the' name announced, the spotlights danced in time to the brilliant "winners" music for the recipients making their way to the stage to receive their silver quaich and bouquet of flowers (in this case thistles) from their Award sponsor. In this coming together of the various strands which make up the rich tapestry of Scotland's musical heritage there was a very real feeling of witnessing the start of something very special indeed. Congratulations to Simon Thoumire and Hands Up Fort Trad (and the Queens Hall, Edinburgh) for a fabulous evening. Brilliant performances from compere Archie Fisher and artists Deaf Shepherd, Gordon Duncan, Ishbel MacAskill, Back of the Moon, Alasdair MacCuish and the Black Rose Ceilidh Band and a particular mention for the amazing Kelso High School Celtic Band for their show-stopping set which earned them a standing ovation.

Best Album - Ciar; Best Scots Singer - Karine Polwart; Best Gaelic Singer - Karen Matheson; Best Instrumentalist - Phil Cunningham; Best Scottish Dance Band - Alasdair MacCuish and the Black Rose Ceilidh Band; Best Pipeband - Scottish Power; Best Folk Band - Capercaillie; Best Festival - Celtic Connections; Best Club - Shetland Accordion Club; Best Live Act - The Battlefield Band; Best Up and Coming Artist/ Band - Back of the Moon; Radio/TV Show of the year - Travelling Folk; Retailer of the year - Coda Music, The Mound, Edinburgh; Media Award - The Living Tradition; Services to Traditional Music - Posthumously awarded to Hamish Henderson and thereafter known as "The Hamish Henderson Award". Further Hands Up For Trad events: <http://www.handsupfortrad.co.uk>

What's new at Foot Stompin' Celtic Music

Proterra: Runrig with Paul Mounsey. A great new album for Runrig fans with the additional input of Paul Mounsey of Nahoo fame. Scotland's most famous Celtic folk-rock band has, in 2003, celebrated its 30th anniversary. Over the years this powerful band have toured the world gathering fans everywhere for their blend of exciting, emotional Gaelic music fused with rock rhythms. www.footstompin.com/music/celtic_bands/proterra

Loch Ness: Bruce MacGregor. For centuries the composition of Scottish traditional music has been inspired by the beauty of the landscape and the people who live there. This CD featuring fiddler Bruce MacGregor is about the places and the folk of Loch Ness-side. Musicians include Phil Cunningham, Ingrid Henderson, Iain MacFarlane. <http://www.footstompin.com/music/>

www.footstompin.com/music/compilation/the_portraits_and_the_music

The Portraits and the Music: Various artists. Scotland has produced an astonishingly high number of men and women whose lives have inspired and changed the world. Inspired by portraits in Scotland's National Portrait Gallery this CD offers a vivid experience of a vital cultural life that continues to inform and enrich the new Scotland. Musicians include Aly Bain, Alison Kinnaird, John McCusker, Flora MacNeil and Davy Steel. www.footstompin.com/music/compilation/the_portraits_and_the_music

Featured Article: Garvie Session Pipes.

Nigel Richard has been established in Scotland as one of the leading makers of Border pipes and Scottish smallpipes since the late 1980's. In 1998 he moved to new workshop premises in Edinburgh and continued business under the name of Garvie Bagpipes. For many years Nigel had been thinking about how to make a low volume low pressure Highland bagpipe that could be used with other instruments by pipers who didn't wish to go the smallpipe/border pipe route involving mastering the bellows technique. His idea was to design and construct mouth-blown pipes for the Highland piper who wants to play in sessions, ceilidhs or folk groups with other instruments, but which would also be a great solo instrument in its own right. He wanted the new instrument to retain the characteristic vibrant tone created by the Highland Bagpipe chanter but to be quiet enough to play indoors, alongside fiddles, flutes, mandolins, accordions etc, without overpowering them. It was also important to Nigel that the instrument could be played at the pitch of the written music and that continuous playing for an hour or more would not be a problem. The interesting and exciting results of his hard work, dedication and determination are the Garvie Session Pipes.

To get the right sound for his Garvie Session Pipes, Nigel realised that a cane reed would be necessary, but the thinner cane blades of a lower volume/pressure chanter reed would be liable to deteriorate at a more rapid rate than the more robust Highland pipe chanter reed. It was clear that this would make it impractical to produce a set of pipes with this sort of reed because it would have to be replaced far too often. To solve this thorny problem, he set about a finding a way to protect the reed from excess moisture. Read the complete article at:

www.footstompin.com/articles/the_scottish_music_scene_today/garvie_session_pipes

Foot Stompin' Celtic Music Club

Our online Foot Stompin' Celtic Music Club is thriving. To find out how to become a member for FREE go to <http://www.footstompin.com/club>. Remember if you're registered for the forum you're an automatic member of the club. 10% PRICE REDUCTION on all CDs (after 1 purchase).

Back of the Moon: Winners all round!

Besides winning the Scots Trad Music Award in the category "Best Up and Coming Band/Artist at Saturdays ceremony, Foot Stompin's, Back of the Moon, last month were voted "Best Band" at Lorient Interceltique Festival in Brittany. Congratulations to them all - twice over!

NO MASTERS - OUT TO LAUNCH

As well as fitting in some northern concerts at Gainsborough and Washington and a cross-Channel trip to 't Folk at Dranouter in Belgium, Coope Boyes & Simpson have special performances of music they've written for Peace Concerts Passendale at Bishop's Castle in Shropshire and at Beveren in Flanders.

Then with Fi Fraser, Jo Freya and Georgina Boyes they're set for an acappella feast in Harvest Home at The Early Music Centre

in York and also bringing Voices at the Door' to launch a new six-part unaccompanied album of local carols, Fire and Sleet and Candlelight (No Masters NMCD21) at Folk in the Fall. Fire and Sleet and Candlelight is a first album for the six-piece and they'll be touring with an associated words and music production in England and also taking a carols performance with Barry Coope, Jim Boyes, Fi Fraser, Jo Freya and Georgina Boyes on a short tour of Theatres and Arts Centres in The Netherlands. Contact - 01709 375 063 Georgina@nomasters.co.uk / www.coopeboyesandsimpson.co.uk / www.nomasters.co.uk

RADIO PROGRAMME BACK ON STREAM

Malcolm Rigby tells me they're streaming again at KZSC. You can go to KZSC.UCSC.edu to get instructions on how to pick up the programme, so everyone who sent him CDs can listen to themselves again, if they stay up long enough. It goes out Mondays 3pm-6pm (local time), which is 11pm-2am BST. Recent plays have included Mark Dowding and Angie Blaydon, the Threlfalls, Jill Fielding, the Houghton Weavers, Carol Darwen and Nick Pantling, and Mary Humphries and Anahata.

Some of you will know Malcolm Rigby, a Lancashire lad who's now resident in California. He and his wife Bobby often visit back here in the UK, and are often to be seen at a good number of folk festivals over here. Malcolm ran a radio programme in California, but the station went all talk, so his music programme was lost. But the good news is that he now has a programme with another station covering roughly the same listening area, playing folk music and song from the British Isles and Ireland. The programme is called The Northern Bridge, and runs from 3pm - 6pm on Monday afternoons, local time (currently 10pm - 1am in the UK). The station is KZSC at 88.1FM, or www.KZSC.org on the web.

Malcolm would like to assure those artistes who have passed him their CDs, that they are getting an airing over there again, and that any others he receives will get an outing on the programme, particularly as he's trying to feature good performers who aren't known over there. If you want to send Malcolm your CD, email him at yrlancslad@hotmail.com for details of where to send it.

SIDMOUTH INTERNATIONAL FESTIVAL

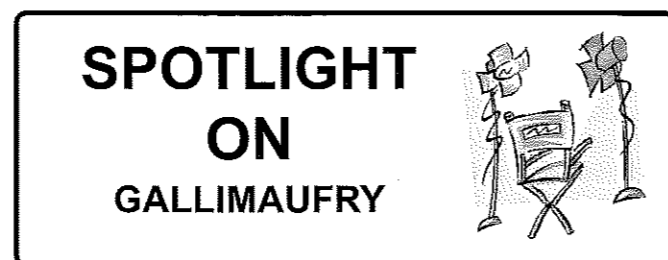
Well, having mopped up from this year's Sidmouth International Festival we felt it was a great one, a customer thought it was 'an excellent week and value for money' and we hope you agree. We hope you have had a chance to rest and recover from a frantic 8 days of concerts, Ceilidhs workshops and eating too many ice creams in the sun!

Favourite bits from the Festival team included concerts by the fantastic Flock, Galician stars Berrogüetto and top Quebec band La Bottine Souriante at the Arena. Rodney Miller's Airdance did some amazing gigs in town and up at the Festival Dance House and the Late Nights Extra continue to be the place for all you Ceilidh dancers to let your hair down. In the Children's Festival the Whapweasel big band took Blackmore Gardens by storm. And up at the Arena, were you lucky enough to spot some giant kangaroos or little people travelling with all their belongings? Were you one of the people who got home and tried to re-live your favourite festival moments and thought 'If only I had bought the CD' well, its not too late. Rocking Chair now offer a mail order service so pick up the phone now and call 01629 827013 or email Ross at rc@mrs-casey.co.uk for the latest catalogue and all your favourite festival artists CD's. Make sure you get next year's dates in the diary now (it's the 50th festival!) 30th July -6 August 2004. So expect some special

golden jubilee events along with all your favourite bits. If you want to get into the Festival feel early you can buy your Season ticket for next year now! Visit www.sidmouthfestival.com for details.

If you can't wait until next August why not lift those winter blues and head down to the South Bank Centre in London for Folk in the Fall (3-9 November 2003), a series of fantastic concerts from the likes of Bert Jansch, John McCusker, June Tabor and more. Visit www.mrs-casey.co.uk/sbank for more info. Hope to see you next year at the 50th!

The Festival Team Sidmouth International Festival, PO Box 296, Matlock, Derbyshire, DE4 3XU info@sidmouthfestival.com; Tel: 01629 827010; Fax: 01629 821874; www.sidmouthfestival.com



Gallimaufry Shelbourne Hotel, Southport. October 11th.

Gallimaufry are Sarah Marks (violin/viola), Pete Rimmer (guitar/vocals) and Roger Gardiner (7string Overwater bass), and their appearance in Southport was by way of launching their new album "Kid on the Mountain".

A packed house saw them spreading their very wide and colourful musical wings, from the "Belfast Hornpipe" to a frantic Eastern European gypsy instrumental entitled "Romanian Train Song". To borrow a term from rock music, they could be described as a "Power Trio", and, for a lot of their time on stage, the musical energy levels were very high, but they have a gentler side which included the beautiful slow instrumental "Martin's Waltz", and some classy songs, including the lovely "Roseville Fair".

Each member of a band had plenty of space to show their strengths. For example, Roger is no "four notes to the bar" shadowy bass player but an amazingly busy - and very exciting - performer who often comes across as a second lead instrumentalist.

Singer/songwriter/guitarist Pete Rimmer does most of the lead singing, and it was nice to hear the band's version of Pete's own composition, "England in My Hands".

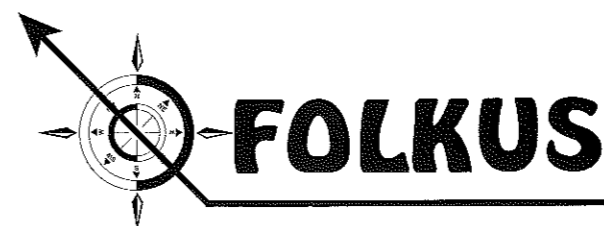
here was a very interesting musical interlude half way through the evening when Sarah was joined by husband Al (a violinist with the Liverpool Philharmonic Orchestra), and their very talented son, Danny, on cello. Their performance was, as to be expected - a very classy affair, and included the gypsy style "Two Guitars" and a piece by J.S. Bach.

The audience's response to the music was all the band could have hoped for, and no less than they deserved

Don't miss Gallimaufry! Indeed it's going to be difficult not to catch them at some point as they can be seen at an on-going variety of musical events all over the North-West, from folk-club dates to concerts and barn-dances.

For more details about the bands CD and Gigs Tel 01704 567852.

Frank Sellors



The Folk Arts Network of the North West

FOLKUS ST. VALENTINE'S WEEKEND OF MUSIC

**Waddow Hall, Clitheroe Lancashire.
Saturday 14th & Sunday 15th February 2004**

Two full days of workshops with John Kirkpatrick - Button Melodeon (Sat)
Chris Coe - Voice (Sun) Joe Broughton - Fiddle (Sat) Advanced Guitar Ben Broughton
Carolyn Francis - Fiddle, Martin Ellison - Melodeon,
Derek Gifford Intermediate Guitar.
Rusty & Stu Wright - Beginners Guitar, Frank Lewis Bodhran,
Phil Brown - Penny Whistle
Bev Whelan - Irish Tin Whistle

PLUS

**St. Valentine's Night Concert & Ceilidh with John Kirkpatrick,
Ben & Joe Broughton, Chris Coe, Heyfeva, Alan Bell Band**

Prices including accommodation, meals and all tuition fees

Adult Single Room	£85.00	Adult Single Room Concession	£83.00
Adult Twin Room	£75.00	Adult Twin Room Concession	£73.00
Adult Shared Room	£70.00	Adult Shared Room Concession	£68.00
Juniors under 15yrs shared room £40.00			

Prices excluding accommodation

Adult day tuition & meals £25.00

Adult day tuition & meals Concession £23.00

Prices are per person

BOOK EARLY

ACCOMMODATION FOR JUST 60 PEOPLE

Cheques payable to Folkus




**FOR RESERVATION & INFORMATION: CONTACT:
FOLKUS, 55 THE STRAND, FLEETWOOD, LANCASHIRE FY7 8NP
TEL: 01253 872317 FAX: 01253 878382 email: alanbell@fyld-folk-fest.demon.co.uk**

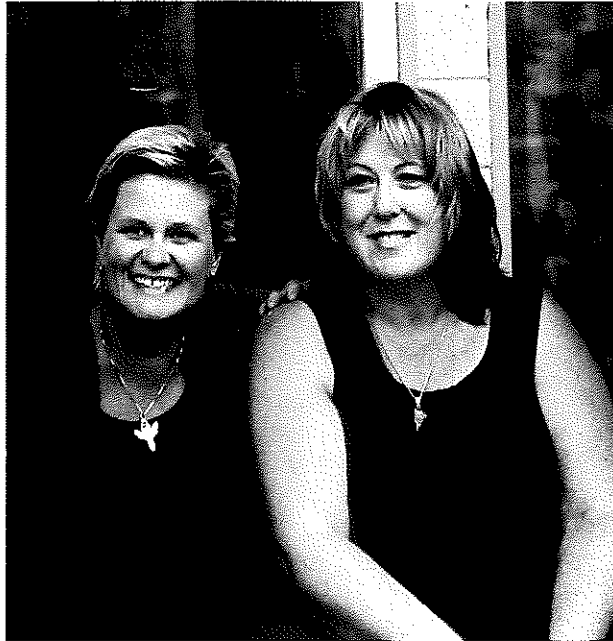


whileandmatthews

brand new studio album

perfect mistake

out now on Fat Cat Records 
and available from the website



www.whileandmatthews.co.uk
www.circuitfatcat.co.uk

The whileandmatthews band will be touring during March and April 2004. Dates were correct when the magazine went to print, for changes and latest news, please check the website regularly.

March

Sat 20th - Leyland - Worden Arts - 01257 241693
Sun 21st - Carlisle - Venue TBC
Mon 22nd - York - Early Music Centre - 01904 610899
Wed 24th - Tewkesbury - The Roses TBC - 01684 295074
Thurs 25th - Banbury - The Mill - 01295 279002
Fri 26th - Bristol - QEH Theatre - 0117 925 0551
Sat 27th - Havant - Arts Centre - 023 9247 2700
Sun 28th - Tonbridge - EM Forster Theatre - 01732 361908
Mon 29th - Nettlebed - Village Club - 01628 636620
Tues 30th - Sidmouth - Manor Pavillion
Wed 31st - Marlborough - Town Hall - 01672 512465

April

Thurs 1st - Shrewsbury - Music Hall - 01743 281281
Fri 2nd - Pontardawe - Arts Centre - 01792 863722
Sat 3rd - Sheffield - Memorial Hall - 0114 278 9789
Sun 4th - Manchester - The Lowry - 0161 876 2000

All whileandmatthews catalogue available from the website including:

Words and Music
Songbook



Quest



Stages



Piecework



Higher
Potential



Blue
Tapestry



Such is Life



In the Big Room



on-line sales or printable order form