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Alan Bell

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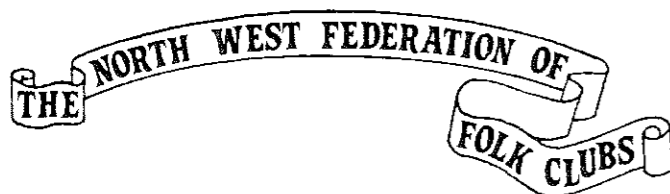
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Please note that the copy date for the next issue is October 10th 2004.



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EDITORIAL

I have not managed to do a complete makeover due to the impending deadline but hopefully have improved the layout somewhat. We have applied for a grant to update our equipment and get a software package that will provide much wider scope and be fully compatible with the printers software thus cutting down on the printing time. As you can see we have changed the front cover and the inside cover pages are also in colour.

There is more still to be done and we have started work on trying to diversify the content of the magazine and increase the range. All contributions for the magazines and suggestions for improvement will be gratefully received.

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CHAIRMAN'S JOTTINGS

I, like many others, was saddened to hear that two of the countries leading festivals might close after this year.

Sidmouth ironically celebrates its Golden Jubilee in 2004 and is very much Britain's flagship festival. Musically it has given so much to so many, not only to established acts but also to the fabric of the tradition with many sessions aimed at encouraging youngsters to make the most of the talent they have to offer. Sidmouth has grown into a truly international festival, attracting both performers and followers from around the world and from that perspective alone it would be a tragedy if it closed.

For more than 25 years, Cropredy has showcased the very best artists and bands in a field in rural Oxfordshire. Fairport Convention pioneered folk rock in the UK and their legion of fans - up to 20,000 a day - pay homage to their ongoing achievements. It is well documented as to the reasons why this could be the last festival, but I just hope something can be resolved to bring it back in the not too distant future.

Both these festivals have brought so much pleasure to countless thousands of people and the summer would just not be the same without one or both of these folk gatherings.

Finally, I was saddened to hear of the untimely death of Tony Molyneux. Tony had been in and around the Merseyside music scene for as long as I can remember. Underneath his black peaked cap, was a big guy with an even bigger voice. For many years he had been an integral part of the Liverpool based shanty group, Stormalong John, travelling to maritime festivals all over the UK and Europe.

He leaves behind a wealth of musical memories and stories and those who knew him well will raise a glass to the passing of one of Liverpool's great characters.

David Jones



What Folk programmes are on the radio TODAY?

compiled by Rob Dunford

SUNDAY

8.10 - 8.55am
1.00 - 3.00pm
7.00 - 8.00pm

8.00 - 10.00pm

9.00 - 10.00pm
10.00 - 11.00pm
10.00 - 11.00pm

MONDAY

7.00 - 8.00pm
7.00 - 9.00pm
8.00 - 9.00pm
8.00 - 9.00pm

TUESDAY

8.00 - 10.00pm
9.00 - 10.00pm

WEDNESDAY

8.00 - 9.00pm

THURSDAY

7.00 - 8.00pm

8.00 - 9.00pm
8.00 - 10.00pm
10.00 - 12.00pm

SATURDAY

6.00 - 8.00pm
7.00 - 8.30pm
9.00 - 10.00pm
9.00 - 10.00pm
10.00 - 11.00pm
10.00 - 12.00pm
10.00 - 12.00pm
10.00 - 12.00pm

RTE - MO CHEOL THU presented by CIARAN MAC MATHUNA
BBC Radio Scotland - THE REEL BLEND presented by ROBBIE SHEPHERD
BBC Radio Merseyside - FOLKSCENE presented by STAN AMBROSE
GEOFF SPEED
BBC Radio Shropshire - SUNDAY FOLK presented by GENEVIEVE TUDOR
also on BBC Radio Stoke
BBC Radio Cumbria - NORTHERN FOLK presented by ALISTAIR ANDERSON
RTE - THE LATE SESSION presented by AINE HENSEY
DOWNTOWN RADIO - FOLKAL POINT presented by MAURICE LEYDEN

BBC GMR - THE PARLOUR presented by ALAN KEEGAN
BBC Radio Derby - FOLKWAVES presented by MICK PEAT and LESTER SIMPSON
RADIO MALDWYN - THE FOLK PROGRAMME presented by YVONNE & JOHN HART
BBC GMR - SOUNDS OF FOLK presented by ALI O'BRIEN

BBC Radio Scotland - CELTIC CONNECTIONS presented by MARY ANN KENNEDY
MANX RADIO - MANX FOLK presented by JOHN KANEEN

BBC Radio 2 - FOLK ROOTS & ACOUSTIC MUSIC presented by MIKE HARDING

BBC Radio Shropshire - FRETWORK presented by NONNY JAMES
also on BBC Radio Stoke

BBC Radio Lancashire - THE DRIFT presented by PHIL BROWN
BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER
BBC Radio Ulster - FRIEL'S FANCY presented by EAMONN FRIEL

BBC Radio Scotland - CELTIC CONNECTIONS presented by MARY ANN KENNEDY
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RTE - FAILTE ISTEACH presented by DONNCHA O'DULAING
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BBC Radio Ulster - FOLK CLUB presented by COLUM SANDS
BBC Radio Wales - CELTIC HEARTBEAT presented by FRANK HENNESSY

Of variable folk content is BBC Radio Scotland Monday to Friday 10.00-12.00 midnight with Iain Anderson and BBC Radio 2 Monday to Thursday 10.30-12.00 midnight, presented by Mark Radcliffe. Radio Na Gaeltachta FM 93.5/94, Astra Satellite Channel 22. Tel 00353 91 506677, carries a range of Gaelic Music/Language programmes including Lan A Mhale, 7.00-8.00pm Tuesday and Thursday evenings. It is worth close scrutiny of Radio Times for "one off" programmes/items/short series with a folk flavour.

The frequencies quoted are those forming the basis for reception in the North West. Expanded station details are shown below:-

BBC Radio Cumbria	FM 95.6 (North/West), 95.2 (Kendal), 96.1 (South), 104.1 (Whitehaven), 104.2 (Windermere)		
	MW 567 (North), 837 (South), 1458 (West)		Tel:- 01228 592444
BBC Radio Derby	FM 95.3, 104.5, 96.0 (Buxton)	MW 1116	Tel:- 01332 361111
BBC GMR	FM 95.1, 104.6 (Saddleworth)		Tel:- 0161 2002000
BBC Radio Lancashire	FM 95.5, 103.9, 104.5,	MW 855, 1557	Tel:- 01254 262411
BBC Radio Merseyside	FM 95.8	MW 1485	Tel:- 0151 7085500
BBC Radio Scotland	FM 92.4 - 94.7		Tel:- 0141 3398844
BBC Radio Shropshire	FM 96.0		Tel:- 01743 248484
BBC Radio Stoke	FM 94.6, 104.1	MW 1503	Tel:- 01782 208080
BBC Radio Ulster	FM 92.4 - 95.4	MW 873, 1341	Tel:- 02890 338000
BBC Radio 2	FM 88.0 - 90.2		Tel:- 08700 100222
Downtown Radio		MW 1026	Tel:- 02891 815555
Radio Maldwyn		MW 756	Tel:- 01686 623555
Manx Radio	FM 89.0, 97.2, 103.7	MW 1386	Tel:- 01624 682600
RTE (Radio Teilifis Eirann)	via ASTRA Satellite	MW 567	Tel:- 003531 208311

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MW 1485
FM 96.0
FM 94.6
see below
MW 567
MW 1026

FM 95.1
see below
MW 756
FM 95.1

MW 810
MW 1368

FM 88 - 90.2

FM 96.0
FM 94.6
FM 95.5
MW 810
MW 1341

MW 810
MW 810
MW 810
MW 567
MW 567
MW 810
MW 1341
MW 882

LIVE REVIEWS

ALISTAIR HULETT supported by Rob Kentell & Matt Harwood at Gregson Lane Folk Club on 29 April 2004



Rob Kentell & Matt Harwood are a young duo, just setting out to learn their trade. I have heard them do floor spots at singers nights, but this was the first time I had heard them play a support to a national artiste or indeed use a PA system,

which on the night was driven by John Kentell, Rob's brother, and a fine job he made of the sound all evening.

They handled the task very well, vocally and on their chosen instruments - acoustic & electric guitars & button melodeon. Their material ranged wide, from traditional ballads to self-penned songs. A little more attention to finer detail, such as tuning and keys will come with time, practice and experience. They are nice lads and names to keep an eye out for in the future.

Alistair Hulett is the finished article, a consummate professional at ease with his chosen profession - laid back, assured, confident, without being arrogant, just bloody good. His guitar technique and style sit along with the best the folk scene has to offer. Just the odd time he can be flashy but most of the time he is economical, understating the backing for the good of the song, always in command.

Vocally, I find him mesmerising, he has a lilt, a timbre that is a gift from God that he has perfected. His song writing is born of his social beliefs, well researched, and brilliantly written in the beautiful language of a Lowland Scott. This night he was not on a crusade, sure the songs were meaningful, full of working class pathos, they stood on their own, without a lecture on socialism.

Alistair Hulett is his own man, quite, unassumingly brilliant and a benchmark for the whole scene. If you missed him this time, please catch him A.S.A.P.

Brian Preston

THE ALAN BELL 70th BIRTHDAY CONCERT at the Marine Hall, Fleetwood on 26 June 2004.

This was not just the celebration of a landmark birthday, but also brought up half a century of song writing and performing by a man who has devoted his life to folk music. Alan Bell first performed in public in 1954, singing six songs and being paid with two bottles of Newcastle Brown Ale. He has since gone on to make his mark as one of the foremost writers of songs chronicling more than a century of life along his beloved Fylde coast.

Added to those achievements, Alan was the driving force and founder of 'Folkus', the Folk Arts Group for the North West, which started in 2000. I suppose the biggest quandary was, what do you do to celebrate such a milestone for a man who has pretty much seen and done it all? The answer was to put on a concert featuring many of the close friends Alan has made over that long period of time. It wasn't hard to persuade them to take part, just a matter of whether there would be enough time to fit them all in on the evening.

From the first Wyre Walk - that spawned the Fylde Folk Festival

- back in 1972 came Brian Preston, the Ian Gartside Band, Captain Coopers Motley Crew and Gary & Vera Aspey. Strawhead also performed on the night and this year celebrate their 30th Fylde Festival, missing only three along the way. Brother and sister, Andrew and Rebecca Green, each sang solo spots with Liz Moore from the duo Scolds Bridle being joined on this occasion by her fiancé, Dave Walmsley - her singing partner, Sue Bousfield being away at a christening - and they gave a faultless performance. Derek Gifford performed two hearty a cappella songs, while Pat Ryan & Ken Howard, whose wedding Alan attended some twenty years ago, showed just why they continue to be one of the stalwart acts at Fylde.

The Tallyman Trophy is awarded at Fylde to the best young musician and has been won in the past by such luminaries as Kate Rusby & Tim Van Eyken to name but two. Alexander Mackenzie is a double award winner and has gone on to carve out a niche for himself in the world of Flamenco music. As the duo, Candela, along with Alma Marquez they gave a ten-minute exhibition of this playing and dancing art form.

During the short period since its inception, Folkus has seen two groups spring to prominence, Shrinking Violets, led by Roisin Boadle and Heyfeva, the brainchild of Calum Robinson. Both groups gave admirable displays of skill.

Out of respect for Alan's reputation, Cheshire based trio, Risky Business and Nick Kier from the McCalmans also came along to play on the evening. It was decided from the outset that this would also be an evening when Alan's many followers could come along to join in the celebrations. More than 200 people were present as the Alan Bell Band took to the stage for the final spot of the evening. Alan chose a series of songs stretching back over his fifty years as a singer. From Woody Guthrie's classic, 'This Land Is Your Land', through, 'Ballad Of A Working Man', to 'Alice White', 'Spring Song' and 'Windmills'. 'The Jacinta', is about a local fishing boat, very close to Alan's heart. 'Bread & Fishes' is sung around the world, while the final song in the set was self-explanatory about the place Alan loves best, 'In My Homeland'.

For the finale, everyone who had sung on the evening gathered on the stage behind Alan, Eddie and Andrew, to sing out the night with, 'So Here's To You'. It was a night when charity also benefited with a cheque for £1500 going to 'The Orchid Cancer Appeal'.

This was a unique occasion for someone who has given his life to creating, performing and sharing his passion for music. Alan Bell continues apace to write songs and impart his knowledge to others. I for one have learnt much from his engaging enthusiasm for music and life, as have all the people involved in this special evening. Now what can we do to mark the next milestone in 2034?

David Jones

BERNARD WRIGLEY at Gregson Lane Folk Club on Thursday 27th May 2004.

They were still talking about Bernard Wrigley's performance at the next session of the Folk Club two weeks later. They were laughing at the jokes and songs. They were marvelling at the instrumentals, and everyone agreed that they had been present at a memorable show. They were even trying to say 'is there a car park round here' the way Bernard says they do in Blackburn.

Bernard started with his second song, having discarded the first to get it over with. He sung us past 'Grandad's Sweaty Feet' and 'Is There A Car Park' then took us 'Back in the Old School Yard' It was a contrast to hear him in serious mood, and total

control of his guitar as he played 'Over the Rainbow'. We laughed our way through 'Commotion in the Cludgie' and then more sombrely, 'The Dutchman' took us to the interval.

Bernard's second half was quickly into its stride. Mixed up with Fats Waller's 'Your Feet's Too Big' and superb instrumental versions of 'Tea For Two' and 'Making Whopee', Bernard gave us a tour of his thirty-year repertoire. And what a collection that is, ranging from the serious to silly, via monologue and stories that wouldn't mean much on paper, but when you're there listening to Bernard, you get the full surrealist slant on life. Songs included 'Nudist Colony', 'My Own Dear Yorkshire Lass', 'Brewer's Droop' and a medley about death beginning with 'Some Very Strange Folk' The performance ended, with the audience very reluctantly allowing the staff to lock up, after 'Norwegian Wood' and 'With a Little Help from My Friends'.

Bernard played two almost identical Fylde guitars, one in standard tuning, the other a open 'D' chord. The sound, from the club's own sound system, was clear and precise. Bernard may act the clown and sing some silly songs, but this performance proved what a fine instrumentalist he is. His skill in switching moods into the occasional more serious song highlighted what a skilled performer he is.

Support came from club resident Chris Lomax, who mixed stories and jokes in equal proportion, and with Denis Wane from 'Trouble at Mill' sang a couple of song parodies by the American humourist Weird Al Jankovitch. 'The Lumberjack Song' and a routine with an inflatable sheep that had to be seen to be believed, concluded the set.

Bernard Wrigley has accumulated a huge body of work as a personality, actor, singer and humorist. You may think you know about him; this evening proved he was so much more than his reputation. A genuinely warm character lies behind the image. He may not be a traditional folk artist - but then I don't think I know what that is. What we got was a great evening from one of the finest northern performers working today. And we can't hope for more than that.

Don Moore

CHARITY NIGHT at Wrexham Folk & Acoustic Music Club, The Nag's Head, Wrexham on 27 May 2004

Perhaps, in all the hurly burly of the holiday season, the rushes to the airports, seaports and resorts both home and abroad, we should reflect on a night not so long ago at Wrexham Folk & Acoustic Music Club, The Nags Head, Mount Street, Wrexham that saw something positive coming out of something negative and prove, despite the cases of man's inhumanity to man that world wide pictures have revealed in graphic and horrific detail, there is hope, charity and love on a local level at least.

Sad circumstances, the sudden death of the wife of Goff Jones (Offa), had brought together a group of musicians, singers and supporters on Thursday 20th May to remember Liz and to create something good out of her tragic loss by raising money for Nightingale House Hospice, Wrexham. The evening was compared by local man Barry Evans, a long time folk club organiser, supporter and singer who did a fantastic job of running the night and oiling the wheels to ensure everything went along smoothly.

After two songs by Barry, including "Lovely Nancy", it was my turn as Goff's musical partner in Offa to sing two songs. The first was about the legendary race horse "Red Rum" and the second was a song based on one of my favourite books "The Wind in the Willows" by Kenneth Grahame, with the scene magically transferred to the little road running up to Hawarden called

"Tinkers Dale".

Next up was Nigel Stapeley, a regular on Singers Night over many years. Nigel has always processed a sharp sense of humour but this time surpassed himself with the audience crying with laughter over his little tales asides. Choosing Les Barker's "Re-installing Windows", he followed up with one of his own songs, the hilariously funny "10,000 Piles Away", before ending with the traditional, "The Vicar of Bray". The very professional Chester duo of Roy & May Clinging brought the first half to a close with a tight and well sung set that included "The Bold Fisherman", 1920s hit, "Carolina Moon", "Willow Tree" and "Bitter Withy".

After the break it was back to the music with Barry introducing Phil Stafford from Chester, a long time member of Chester Morris Men. I have known Phil for many years but he has not changed a bit over that time - it must be the dancing that keeps him fit! Phil sang three songs choosing Eric Bogle's, "Sound of Singing" plus two numerous songs, "My Wife to Become" and "Oh He Did Me Wrong". Rick and Clare followed with "Never Gonna Be The Same" and "Oh How I Wish They Would Let Me Be" before John Wychen, whose fine voice has graced the club on many a Singers Night, gave us "The Lark In The Morning" and "The Blantyre Explosion".

The final spot of the evening was left to a great friend of the club and now full time professional in the folk scene, Bram Taylor. Bram has one of the finest voices I have ever heard and his renditions of "The Holy Ground" (The Mary Black version) was spellbinding with "Isle of Hope", "Yr Walkin' O" also being well received. With everyone being summoned on stage for the final song, "Next Time Around" which Bram had recorded on his newly released CD Album, "The Night is Young", the evening reached a fitting climax.

Even more important was that a sum of £259 had been raised in Liz Jones' memory for Nightingale House, a charity dear to the family's heart. This, added to the £486 raised last December, gave the club a very creditable gross donation to Nightingale House of £735 this season. As everyone drifted off into the Wrexham night the warmth that had been generated over the last few hours was more than enough to ward off the evening chill.

Ian Chesterman

JOHN TAMS and BARRY COOPE at Mr Kite Benefit, Worden Arts Centre, Leyland. Sunday, 20th June, 2004.

John Tams and Barry Coope come to us with a huge body of work behind them. Some of the best English music of the past thirty years can be found in their respective back catalogues, yet they come to us as more than mere representatives of things achieved in the past. They are very much in the present.

John Tams has the appearance of an eccentric academic, slightly bemused, as he tells stories and asks questions. He doesn't give answers, but you wouldn't expect that from his sometimes morose ramblings. Barry Coope says very little, but his Yamaha keyboard, using a range of effects, provides a full backing to the songs. When he sings it is a delight. John's guitar is a semi hollow bodied Yamaha. It's nylon strings came slightly used as he explained, from Tim Henman, and thus required constant attention to tuning.

The songs were widely varied; from the old Shaker hymn 'Lay Me Low' to John's own 'Hold Back the Tide', traditional songs like 'Amelia Where You Bound To' and 'Banks of Red Roses, sit comfortably alongside more modern compositions, like John B. Spencer's 'One More Whiskey'. In the repertoire, political ideas

are never far away, but they don't get pushed in your face. Ewen McColl's 'Manchester Rambler' transposed to the tune of 'The Farmer's Toast', and 'The Scarecrow' are eloquent enough without further explanation. A Marriott Edgar monologue, and an encore of Dylan's take on the traditional 'Baby Let Me Take You Down' completed a fulfilling and wet Sunday evening's entertainment.

I was excited to see Jim Moray. I've heard him on the radio, and cd, so there was an expectation, only partially realised by the performance. The sound of the shuttle is passing from living memory. It has hardly entered the consciousness of younger generations of listeners, but poverty hasn't; so the reworking of 'Poverty Poverty Knock' is perhaps timely. Jim sang it from the keyboard. His anguished vocal gave full meaning to the old familiar words. 'Lord Bateman' was the other real standout song in a short set, marred by some imprecise open tunings of his guitar. His delivery is confident; his interpretations are based on his take of the song, rather than inherited wisdom of how it should sound. All this is good; each generation needs to reinvent the tradition for its own purposes, and take it forward for the next. This may challenge or even offend some purists, but why not?

Once again, thanks are due to Mr Kite - Steve Henderson - for arranging a fine show, demonstrating the broad range of experience available within English Folk Music. Eddy Green's sound system filled the Arts Centre. It was well balanced, clear in tone, and allowed the instruments to come through to the auditorium.

In their different ways, these performers represent the current directions of English folk music. They are bringing their own interpretation of the tradition to today's audiences. The music isn't static; it's alive, and as new as the next song, or the next reinterpretation. We were lucky to have spent an evening in their company.

Don Moore

THRELFALL ELLISON EDWARDS at Gregson Lane Folk Club Thursday, 24th June, 2004.

It was the worst of nights. Not that anyone knew that when the booking was made. The normally placid atmosphere of the downstairs club room was broken by crowds of people, some of whom looked as if they'd come to play football, not just to watch England and Portugal on the big screen. Then there was the extra time, and the penalties..

Threlfall Ellison Edwards were playing in the concert room upstairs. Normally no noise intrudes. This wasn't a normal evening; even so the small audience got more than their money's worth from the music. The songs are paramout, with Jane and Amanda Threlfall's voices to the fore.

The songs were a traditional English selection. 'Gypsy Wedding Day', 'Horncastle Fair', 'The Crafty Ploughboy', Two Sisters ('killing a sister to a jolly tune'), 'The Somerset Poacher' and 'The Blacksmith' to name a few. Standout songs for me were Vaughn Williams setting of 'Linden Lee' where Jane and Amanda harmonised William Barnes words, so well known to past generations of school children, and 'To Althea from Prison' by Richard Lovelace and Dave Swarbrick.

A mere song list does little justice to the performance. It was a balanced blend, totally acoustic, but each instrument and voice could be heard throughout the concert room. Amanda's voice is particularly strong in the lower registers, and where for example, in 'Swans Swim So Bonny' she and Jane harmonise in major and minor key, the resulting sound is so delicate and

yet so strong that the listener is afraid to move in case the spell is broken. Martin Ellison's melodian is the key to their sound, mixing smoothly with Roger Edwards, either on concertina or open tuned guitar. Jane plays mandola and mandolin; as well as harmonising with sister Amanda, who plays viola in some of the instrumental sections of their performance. The whole is a jaunty and melodious mixture, with clear diction and beautiful harmony.

Caroline Lovett had to open the evening, with the football supporters in full voice downstairs. Starting with a chugging 'City of New Orleans' she passed onto a set of songs with war as a theme. The traditional Scottish 'Johnny Cope' was followed by the delicate riff of Harvey Andrews 'Margerita'; a song showing there's more than the obvious victims of war. 'Buddy Can You Spare a Dime' preceded her own 'Bottom of the Stairs', a song about life after the war from a different perspective.

It was a shortened evening, in these rather different circumstances. It was a superb evening's music, and Threlfall Ellison Edwards gave us their best. It's not hard to understand why they're attracting such rave reviews wherever they go. This is another one to go with all the others.

Don Moore

BONNIE RAITT accompanied by Raphael Callaghan at Kings Dock, Liverpool. 3 July 2004.



Bonnie Raitt, one of America's most celebrated performers was the guest on this particular night of the 2004 Summer Pops. During the evening she invited Liverpool blues musician, Raphael Callaghan on stage to play harmonica. Nothing strange in that you might think, except Bonnie never allows 'strangers' on stage with her. It was a spontaneous

decision and Raphael was warmly and openly welcomed into her musical family for the night.

It was an awesome occasion for him as he played on two songs, the slow blues, 'Love Me Like A Man' in the acoustic segment, when his two solo harmonica choruses were greeted with rapturous applause from the 4,500 in the Big Top marquee. Then he was brought back for the final encore number, the storming, 'Real Man', in which, at one point, Bonnie on slide guitar traded licks with Raphael.

Afterwards Bonnie met Raphael's partner and the other half of his Blue C blues duo, Christine Purnell. Both were left flabbergasted when Bonnie requested a copy of their CD. As Raphael told me, 'It was a fantastic night, Bonnie was absolutely lovely and said how much she loved the name, Blue C. We chatted about Alexis Korner and the late Jo Ann Kelly, I'll certainly live with the memories of the night forever'.

David Jones

(Ed:- It is great to see Live Reviews but we still need more to cover more venues and encourage new contributors. If you are attending an event consider writing a review. Come on organisers, I'm sure you can persuade someone to review your club or event. As my contribution I will try to visit more clubs in the Federation and thus set hopefully a good example by writing some live reviews myself.)

FESTIVAL & SPECIAL EVENTS REVIEWS

MOOR AND COAST FESTIVAL 30 APRIL TO 2MAY 2004

Is it really a year since we were in the tap & spile? Only the prices have changed.

First congratulations of the weekend must go to the campsite stewards who are coping admirably with the difficulties dropped on them at the last minute (literally) by the local council. Do these people want to have events in the town or not?

By the time we are organised and fed we have missed the start of the evening concert, but arrive just in time to hear Howden/Jones being just about as topical as possible (it is April 30th) with Beltain. The fact that the set seems to be very much last year's is not a problem for me as it is stuff I like, and it eases me back into festival mode for the summer. The backing of a three-piece band, and the addition of percussion as new dimension, definitely compensates for the loss of Tony Taffinder.

Australian duo, Cloudstreet, begin with an excellent version of 'The Briar and The Rose' and continue to express their considerable vocal skills throughout the set, also letting us know they are not without instrumental skill by playing jigs.

Stoney - last seen at this same venue 2 years ago - may not be what the purists want (which may explain why we don't see more of them on the folk scene) but are very talented and very entertaining, providing a hour and a half of varied material that has everyone shouting for more.

Saturday and the weather is kind so we take advantage and forego the concert to stroll down to town, watch some of the dancing. Boggarts Breakfast seemed the most entertaining, having the originality to dance a five-man dance from Sheffield to the theme from a French soap opera! However, most of the afternoon is spent in or just outside The Plough where the sessions - both inside and out - and the craic are just part of the wonderful atmosphere. as folkies and locals mingle happily lapping up the sunshine and the very reasonably priced Sam Smiths.

The evening concert has two "repeats" from last night with Howden/Jones (bandless) and Cloudstreet but, as both do totally different sets, it not really a problem. It is the first time I have seen Don McKinnon, a Canadian with a deep brown voice, and anyone who can do justice to Stan Rogers's songs is ok by me. The two Toms, Napper and Bliss, end the evening with a set in which the stories behind the songs are as entertaining as the songs themselves.

Sunday, and we have a repeat of yesterday's weather so we very much repeat yesterday's activities, i.e. around the Plough, because it's just such a nice atmosphere around there and, again, a really good session on the go. The evening concert audience gradually builds up as the night goes on and is packed by the end when Chris While and Julie Matthews demonstrate just why they are top liners wherever they go these days. To those who didn't arrive till later, you missed a wonderful set by the magnificently zany Witches of Elswick who, in addition to providing some excellent arrangements of traditional songs, are now also in the underwear business.

The festival did not seem as well attended as past years. How much was due to problems with the council I don't know, but I

hope everything is successfully sorted for next year. The general atmosphere around the festival was good but it did seem to get of to a cracking start on Friday, die a bit on Saturday before recovering on Sunday. Possible reasons for this could be the venue for the Saturday concert, the loss of a couple of advertised artists (Maxie and Mitch being unable to attend took away the comedy element which is a popular part of most festivals), or may have just been down to my mood. It certainly got me looking forward to another summer of entertainment and friendship on the festival trail.

Geoff Smith

GIRVAN FOLK FESTIVAL 30TH ANNIVERSARY, 30 APRIL TO 2 MAY 2004

Girvan is a festival I have always promised myself I must go to and it's popularity is one I have noted for many a year. Linda and I booked into the Westcliffe hotel on the front by the sea and this happened to be the venue where most of the main concerts were staged, which made our stay even more enjoyable.

Walking round the town, one might think that Girvan would be an ideal place to which to retire. In its favour would be its beautiful location by the sea, with the mound of the island of Ailsa Craig in prominent display, and, of course, the festival is held here. However, going against it is the fact that the town is out on a limb and, much more importantly, there is no branch of Marks and Spencer to suit you know who!

Norman Stewart compered the Friday evening concert and Jack beck started proceedings with a fine rendition of 'Bogies Bonny Belle', with guitarist Sandy Stanage, a man with awesome talent who can make a guitar talk. An Irish trio, consisting of Rosie Stewart, Barry Gleeson and Luke Cheevers, then performed a fine set of songs. Rosie, with her unique deep Irish brogue, easily uses six different notes in one small word, going up and down the scales like nobody's business. Enjoyable Irish banter was thrown in for good measure.



Ian Bruce came next and I am privileged to be a good friend of this Scottish singer with his powerful voice. 'Lassie wi' the Lintwhite Locks' is a beautiful heart-rending love song written by our national bard, Robert Burns, and recoded by Ian for a Linn Production. Back now to Jack and Sandy who did 'Bonny Heilan Sodger', a song

covered by Paul Brady. They finished with 'Come all tramps and hawker lads' and Ian brought the first half to a close with a magnificent rendering of 'Dark Lochnagar'. With frequent changes of acts in this first half, it became disjointed and time was wasted in switching the artists.

Jack and Sandy started the second half, performing the notable 'Rigs o' Rye', followed by the Irish Trio with Rosie in warbling fine voice and Barry doing a fine version of 'Seventeen Come Sunday'. The concert ended at 11.15 p.m. with Ian's performance of that fine Stan Rogers tale of Lord Franklin epic, though tragic, journey to find the North West Passage. So upstairs to bed with the poignant line, "And for one last time I will take the North West passage, to find the hand of Franklin reach across the Beaufort Sea", ringing in my ears.

Saturday saw us spoiled for choice, what with singarounds, open

stage, workshops, Ceilidhs, concerts etc. Maggie Macrae and her team must be congratulated for all the hard work the must put in to bring an event like this together.

My sister, Sheila, and I entered the traditional singing competition to no avail but it was nonetheless enjoyable. An invigorating stroll along the front certainly blew the cobwebs away. The bird life was great to study and they say you can see the coast of Ireland on a clear day.

The Saturday evening concert featured Ian Bruce and, amongst others, another of favourites in Allan Taylor. The latter sang his composition, 'It's good to see you', famously covered by the late great Johnny Cash. 'The Veteran', about the Vietnam War, is another of Allan's songs that stick in your mind containing the thought provoking line, "Do you sing for the endless list of names etched in marble stone".

On Sunday afternoon I visited a singaround hosted by Ian Bruce, his voice being affected by the smoky atmosphere. As Ian was recovering from a throat operation, he certainly could have done without the smoke.

Allan Taylor kicked off the evening concert at the Westcliffe with the memorable lyrics of 'Rubenstein Remembers', a song about anti-Semitism. The audience joined in enthusiastically with Jack Beck and Sandy Stanage leading the way with Hamish Henderson's, 'Freedom Come All Ye', a song that has almost attained national anthem status for Scotland.

Various other artists performed during the evening leading us to the climax, suitably lead by Ian Bruce. His voice was holding out and, accompanied by the magnificent guitar work of Sandy Stanage, he repeated 'North West Passage'. The scene was set with the audience eager for more. This big Scotsman, with the big voice and the most sympathetic backing one could imagine, had the audience eating of his hand and he was clearly enjoying himself. Maggie Macrae was sitting in the front row agog, with her hands firmly gripping the sides of her chair, hanging on Ian's every word. As a finale he chose not a folk song, but one from the show 'Chess' - 'I know her so well'. With Sandy taking over the guitar work, Ian was able to put his all into the song and it shone through. The listeners were not disappointed but I would have much preferred one of his own songs - how about 'Blue Denim Days', Ian? Any more of this behaviour and I will have no option but to put a call through to the Folk Police!

All this excitement can make one hungry so Linda, Ian, his pal Tony and I repaired to the local Indian restaurant to partake of a good hot curry.

We have booked the Westcliffe already for next year's festival and, should you readers require more information, Maggie Macrae would be pleased to speak to you on 01560 321102 or look at the website at: <http://web.ukonline.co.uk/members/beau.rhann/contents.htm>

Arthur Laidlaw

MARYPORT FESTIVAL OF FUN ON 22 MAY 2004

Firstly - congratulations to all the artists who showed real professionalism in very difficult circumstances.

Secondly, to the organisers - what a disaster. The events in the navy club, which was the venue for the songs of the sea/folky type stuff, are those to which I'll restrict my comments. At one point a check round, and discounting artists, their families and companions, produced a total of 3 paying customers (although not present I am reliably informed the Sunday was similar).

I live locally and when a Tanglefoot flier, I picked up somewhere, had Maryport mentioned on it I took the trouble to find out more. I saw nothing in the normal folk publications or at other festivals; the organiser of the local folk club had been given no notification, and as late as the Thursday before the event the timetable of events was still not readily available.

Thanks to all the artists for providing some great entertainment, particularly Tanglefoot, for whom performing to that size audience must have been a most unwelcome surprise. But we really need to know where the buck stops for this cock-up. I want to see festivals succeed and would love to have a 'local' one, but this was unfair to the sponsors, unfair to the artists and did a great disservice to festivals in general from the impression it gave to those not 'in the know'.

Geoff Smith

CHESTER FOLK FESTIVAL 28 TO 31 MAY 2004

For us the festival started early, as we were working on site on the Thursday, which meant we were able to enjoy a really good sesh that the staff had in the Royal Oak on the Thursday night. Thanks to the new proprietors of this establishment who made us really welcome throughout the weekend and solved one of Chester's biggest problems - i.e. the lack of decent washing facilities - by making their showers available at a very reasonable price.

Friday, the site filled up, making use of the overflow facility necessary again, showing the popularity of this festival. The social club was a bit of a sardines job on Friday evening so we settled for the relative comfort of the Ceilidh and then the sing around.

Saturday, we attended two excellent meets. Firstly, Mr Smith demonstrating his skills beyond those comic and highlighting the need to adjust for differing audiences; then Tanglefoot who never had to (as sometimes happens at meets) resort to a mini concert. In fact, so interesting was their chat and so obvious their love of what they do, the hour went quickly without a note being strummed or sung. I think everyone present made their way to the marquee to see Tanglefoot's afternoon set performed to an audience far more in keeping with their talents than last weekend at the Maryport festival.

Because it is such a compact festival, Chester seems to allow more scope for interaction with other festivalgoers than some others, and the overwhelming mood seems to be one of pure enjoyment. The only complaint I heard was from one first time visitor who seemed to expect a five star caravan site! Well I suppose you'll never keep everyone happy.

Main concerts at Chester are held in the marquee, the only disadvantage of this being the problem of getting a drink without missing part of a set. As arriving armed with a supply of cans is not my thing, the relatively alcohol free evening is a small price to pay for a concert that later became standing room only to see Mr Smith be truly amazing, Jez be penniless but priceless, and Tanglefoot be just WOW.

Sunday, and the dance displays include (as do most at this years festival) the wonderfully innovative Bradshaw Mummies. The street (or car park) entertainment at Chester is always well supported, which must be down to good organization and variation of programme, aided by the compact nature of the festival. On to the concert that includes Spiers and Boden, a duo fast climbing up my not to miss list, and Loose Chippings, an eight piece group I hadn't seen before and unfortunately, despite all the obvious energy, were just not my cup of tea but were different enough for the only possible advice - go and see

them yourself.

Tears in their eyes (yes based on TV's stars) was an excellent idea and worth trying again, but I do think some of the participants took it a bit too seriously for it to work properly I think caricature rather than imitation needs to be the rule of the day. On to the folk club and Kelly While showing talent runs in the family with wonderful renditions of 'The Galway Shawl', a beautiful song that seems to be making a come back, and 'Where've You Been'.

I'm in pretty lazy mood Monday but that does not stop my enjoyment of Tom Lewis doing songs of Stan Rogers, giving an account of meeting Stan's parents, or of taking in sets by Last Nights Fun, who never disappoint. Once again Chester shows how to bring a festival to a close with everyone involved rather than just the end of the last concert.

Tuesday clear up the site head for home. Had a great time. See you all next year.

Geoff Smith

CHESTER FOLK FESTIVAL SHOW - "OFF TO SEA ONCE MORE" by Roy Clinging. Sunday 30th May 2.30pm. Function Room at The Olive Tree.

Roy very kindly sent us two complimentary passes to the first performance of this new show. As an island race we traditionally have strong links with the sea and Poet Laureate John Masefield (1878-1967), once lamented that our literature was lacking a great epic poem on the deeds of our sailors, but added "the ballad singers have done their best for us" Roy Palmer, compiler and editor of The Oxford Book of Sea Songs, says "Men were lured to the sea by songs which described the adventures, the riches, the fame, the sexual good fortune which might accrue to seafarers, but it is fair to add that hardship and disaster were also staple topics." "Off to the Sea Once More" is a celebration of these songs and the men and women who sang them. The material is drawn from the traditional ballads, sea songs and shanties that John Masefield and Roy Palmer refer to, as well as poetry, popular song, music hall and more recent compositions in the folk idiom.

The function room is a good size and the event was very well attended. While I was sat there awaiting the start, having arrived early, I was thinking what they need is some background music to welcome us aboard. My thoughts were obviously a premonition as it started up almost immediately complete with seagulls (all that was needed was a few splashes of white paint falling from the ceiling). The show started on time and got off to a good start with "Nights Like This" written by Jim Hancock.

We were told that Nelson had a reputation for being a bit one eyed and banned shanties on board his ships. "Western Ocean" written by Roy Clinging was verywell accompanied by the Boatswain Chris Lee on guitar. Nelson must have had his telescope up to his blind eye as "Whiskey Johnny" "Fire Down Below" and "Stormalong" followed. Two lively tunes came next and then we were in serious danger from "The Cruel Ship's Captain", shared the fate of "Andrew Rose" and trying to avoid Shanghai Brown who apparently shipped his own dad as a drunk sailor as a way of avoiding funeral expenses.

Released from service in the King' Navy we were plunged into the sea in a small boat with a hand thrown harpoon in search of Right Whales (small and relatively docile). Back "safely" on land we were then at the mercy of the painted ladies of the street but joined in in true Music Hall fashion (even without the encouragement of Leonard Sachs) to "Ship Ahoy" (All The Nice Girls Love A Sailor). After one or two more such encounters we were left breathless, penniless and trouserless and soon once

again back at sea in the teeth of a gale. We learnt that fishermen's ganseys as well as providing protection were a means of identification. Sailor's were in the habit of wearing a gold earring in their left ear as a way of providing for their own funeral expenses. We were ultimately rescued by "Grace Darling" and celebrated with a polka "Bobby Shaftoe".

In preparation for shore leave we sang "Leave Her Johnny, Leave Her" while we saw to the pumps for the last time and left the ship shipshape. An enthusiastic audience were ready to put to sea again and loudly demanded one final song. Fittingly it was "When Our Ship Comes Home". The crew:- Skipper Roy Clinging, First Mate Neil Brookes who fantastically fiddled when he had not got his melodeon, Boatswain Chris Lee whose guitar firmly anchored the songs when he was not with his mandolin, The Handsome Cabin Boy Mary Clinging who narrated and sweetly sang "If I were A Blackbird" and "The Granite" and enhanced the chorus singing ably supported by The Ancient Mariners Ken Bazley, John Finnan, Gron Humphreys, Dave Jenkins and Phil Stafford.

The 90 minutes just flew past. For a first performance this was an admiral, sorry admirable, event which commanded our attention from start to finish. We visited all the places a sailor should go and quite a few he/she shouldn't. We were press ganged, badly treated, endured considerable hardships shipwrecked, drowned or rescued but still came back for more at the end. A tribute to all involved. look out for the next sailing and book your passage.

Ken Bladen

CHORLEY FOLK FESTIVAL DAY OF DANCE Saturday 26th June 2004

Passengers at Chorley bus station were treated to an unexpected afternoon's entertainment last Saturday when musicians and morris dancers took over the terminal to stage an impromptu festival there.

Morris sides from across the country had convened in Chorley for the town's annual Day of Dance. But when rain stopped play, bus station bosses stepped in and saved the day by opening the terminal for the show to continue indoors.



"We've danced in some unusual locations in our time, but this one is just the ticket!" said John Morrison from Staleybridge's Milltown Cloggies. "For once, we can perform without worrying about the weather!"

It may have been pouring down outside, but spirits inside were far from dampened. "They should do this more often" said bus passenger Edith Jackson. "It's lovely to see all this colour and liveliness going on in our bus station."

"I was enjoying it so much that I decided to miss my bus and carry on watching".

Organised by Newburgh Morris, the event attracted 17 Morris sides including local team Stone the Crows, and was part of Chorley's 16th annual Folk Festival which took place across the whole weekend.

The Chorley Folk Festival and Day of Dance were supported by South Lancashire Arts Partnership, an organisation that

encourages the expansion and development of local art forms and artists. South Lancashire Arts Partnership is funded by Chorley Borough Council, South Ribble Borough Council and Lancashire's Children's Fund.

Jane Webster

CLECKHEATON FOLK FESTIVAL 2 TO 4 JULY 2004

Arrived mid afternoon at campsite which gave plenty of time to set up nip into town to pick up wristbands etc and have a chat. Get car back to site and parked up for the duration as the festival bus service at Cleckheaton is second to none, in fact we are on the first bus when the service starts to get to the Obidiah Brook for something to eat before the concert. Whitney Gin are a four part harmony group I hadn't seen before and somehow whilst they couldn't be faulted technically their performance did seem to lack a bit of passion. That could not be said of Duncan McFarlane and two thirds of his band. The set include 'Woodshed Boys', which is one of my favourites and the good explanations to each song certainly add to the enjoyment.

I first saw Cloudstreet at Fylde last year and have seen them a couple of times since. They just get better. One of the things about live music is that, even with known artists, you are never quite sure what you are going to get. Even by their standards, Cloudstreet are really on form tonight. I suspect quite a few of the audience - certainly the local luminaries present - had not heard this duo before, so for them to burst unannounced into 'King Willie' certainly got everyone's attention. If you have heard them sing this song you will know what I mean, if not, make sure you do soon (they are off back to Australia at the end of this summer). Another first for me is the London Philharmonic Skiffle Orchestra. Only towards the end of the set did they get into 'proper' skiffle, which I quite enjoyed, but I just wasn't on the right wavelength for the comedy, which is an integral part of their act. However, Helen tittered throughout the set, so it was plainly amusing to some.

Saturday, and the chance to sample the festival's new venue, the Aakash, an Indian restaurant with a big function room that is given a somewhat surreal atmosphere by the numerous mirrored pillars. Unfortunately, Duncan McFarlane is having a bit of an off day. To anyone who was seeing him for the first time at this concert I can assure you he is normally much better than this. In the town hall, the talent that makes up Harvey Davidson is undeniable (they are also half of Mrs Ackroyd Band, amongst others) and they certainly express it here, although the impression I got was that they were really wanting to get into Mrs Ackroyd mode.

Seize the Day is one of the acts well up on my don't miss list. You don't have to agree with all they say to enjoy their unique sound though, judging from the reaction, agreement with the sentiment about the United States was unanimous. We find time to eat by heading back to the Aakash (where we could have got a very reasonably priced buffet had we realised) and then to see Mrs Ackroyd. As expected, Les is having fun with the mirrors (as I did because if a pillar is directly between oneself and the singer miming makes it seem as though you are singing wonderfully). Some old stuff that is still very funny and some new that had me in stitches, particularly 'Tony Blair's Picnic'.

The line up for the evening concert included Seize the Day and Roy Bailey, which suggested not somewhere for the politically uncommitted, and Mrs Ackroyd to lighten the mood before bed. In fact, the first two included love songs (and, in Roy's case, kid's songs) and you can't get much more political than Les Barker's, 'George W'. This was an excellent concert throughout, but special mention to Roy Bailey who just didn't seem in the mood at the start, but somehow managed to feed off the audience

so that by the end of the set he was at his very best.

The Sunday sing in the Town Hall bar would have been really good had it not suffered from the perennial problem of noise at that venue - shame.

As we have to be away, the afternoon concert is the end of the festival for us. What a good finale it is. I would have preferred Bruce M Baillie to do more of the light hearted stuff that is his forte but lots of people seemed to enjoy his partnership with Tony Taffinder. Vin Garbutt to finish and once again he demonstrated that if organisers want to put bums on seats he is the man to do it. He must have been the best solo act on the circuit for years now and the end of this set he was in matrimonial mode with "November Wedding" and "Silver and Gold" which was something, even for an old cynic like me.

Thanks to Geoff Pickles and his team for yet again providing a great festival at a reasonable price. In value for money terms 'Cleck' cannot be beaten.

Geoff Smith

SADDLEWORTH FOLK FESTIVAL WORKSHOP. Folk on the Internet - Songs led by Hazel Bolton. Sunday 18th July 2004.

I missed the workshop on Saturday which was Folk on the Internet - Music but did get a copy of the handout which is excellent and very comprehensive. Again the handout for the Songs workshop was of the same quality and is an invaluable guide to where to look for songs. Hazel explained clearly first of all how to access The Mudcat Cafe and gain access to the index of the Digital Tradition Folk Music Database. A whole section on Ballads followed and it became clear that there is a wealth of material available as songs and music, including all five volumes of the Child Ballads and over 30,000 ballads in the Bodleian Library.

Sheet Music websites were well represented but mainly American collections and up to 75 years ago (due to copyright restrictions) Interesting for researching how songs have been translocated and adapted. For example "Roll Along Silvery Moon" was originally an English song which went to America, and then to Ireland where extra verses were added.

Lyrics and Tunes spanned the world, America, Australia, Germany, Ireland, Scotland, Wales, England and Newcastle. A cross section of the best were highlighted as there are 100's of sites.

Sound Files followed and again America takes the lead with Old Time Music and Ozark Mountain Folk Songs to the fore. The FARNE project at Newcastle University is currently archiving a real mix of folk music and though difficult to navigate is well worth the patience.

In addition to pointing us all in the right direction and saving us the hours of searching it must have taken to find and then explore all these websites Hazel offered some tips when searching. She recommended www.teoma.com as a search engine but stated that other such as google are also useful. Use advanced search and put everything in inverted commas to make the search more specific to what you want. eg "Galway Shawl", "lyrics" or "tune" or "recorded" on another line to narrow the search.

Hazel was asked about websites and said that the best website that she had seen for the promotion of one person and her songs is at www.rosiehardman.com. Have a look for yourselves, many of us will remember Rosie Hardman as a performer.

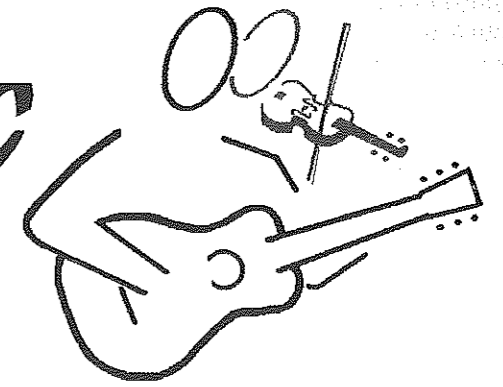
I came away from this workshop with lots of future Internet time

MAGHULL DAY OF MUSIC

13th November 2004

Saturday 1pm to 11.30pm

Maghull Town Hall
Hall Lane, Maghull
Merseyside



www.maghullfolkclub.btinternet.co.uk

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spoken for and I am sure I will soon get my money's worth out of my broadband subscription. The workshop was excellent and I recommend that you look out for an opportunity to attend. Hazel can be contacted on hazel.bolton@ntlworld.com and may at reasonable cost be able to supply you with the two booklets.

Ken Bladen

JOHN'S DIARY CHAT



Hello everyone

Hello once again and a happy 'summer' folk season to you all. Well, I think it's summer. How many of you have your heating systems on at this time - mid July?

Hey Jude!

It is always good to start off with apologies when they are necessary so without further ado I express a big 'sorry' to Judy of the 'Sad Pig Band' in quoting her surname incorrectly in my last column. Judy Hancock (not Wilcock) is her name. Sorry Jude. I have slapped my wrist.

Well the last quarter for myself has, to say the least, been a mixed one with my best experiences of the folk world falling either side of a period of hospitalisation.

On a Saturday evening in mid-May, 'Brass Tacks' and myself had the honour of fronting the wonderful John Wright Band at Dave Jones's Standish Folk Club.

Joe Wright and Joe Topping formed John's band on the night and what a brilliant night it was all round. The church hall was packed to the rafters. John was as ever simply superb and when performing Pierce Pettis's wonderful ballad 'Family' the hairs on my neck were so perpendicular I have to admit I had to dive for my handkerchief to wipe away a tear or two. There was also one moment during John's performance that was most extraordinary. In mid-ballad, with his arms high and outstretched towards the audience. With the crucifix on the wall behind silhouetted above his head by the spotlight, my image of John at that moment was almost godlike. It was an observation and a feeling that I will never forget.

The following weekend we paid our second visit to the ACLAIM (Acoustically Live and Inclusive Music) Bluegrass Festival that this year took place at a rugby club in Wrexham. Although the entertainment provided was OK, I was disappointed by the poor quality of the facilities. Top of the bill, Cheshire's very own 'Baker's Fabulous Boys' were absolutely tremendous though.

Chester and Middlewich Festivals were wiped out for me personally as I spent a distinctly uncomfortable time in hospital from the Friday before the Whit Bank Holiday through into mid-June. The kindness and support shown towards Angela and myself during this time and since has been simply superb. To everyone who has shown so much concern may I here express to you all my very grateful thanks and appreciation. The good news now is that I am recovering and convalescing nicely, with the word 'organise' removed from my lifestyle. I think it is called 'de-stressing'.

Subsequently, Brass Tacks were able to perform at the second 'Ormskirk Comes Alive' festival a couple of weeks ago. We were privileged to be a part of a fantastic Friday night concert,

this time at Ormskirk Rugby Club. The line up of Brass Tacks, Bram Taylor, Blarneystone and Elbow Jane all performed to the highest standard and the atmosphere in the room was wonderful throughout. Next time you see Tony and Lesley (Blarneystone) look out for their Euro 2004 mock rendition of the Fields of Athenry. Side-splittingly funny are the words that come to mind. It was an evening that will remain in my memory bank forever, marked - 'unforgettable'. Pete Morton and Jez Lowe and his Bad Pennies were the headliners on the Saturday and as expected they did not disappoint. Pete's song, 'The Two Brothers' (Israel and Palestine) was for me the song of the weekend. Stunningly poignant. It is an analogy of the Middle East situation as two naughty boys who need their heads banging together. It will doubtless continue to court controversy. Congratulations to Pete Rimmer, Jill and Nigel Fielding and Co. for your perceptiveness in bringing together an excellent three-day festival, which also saw our very own webmaster Mark Dowding, excelling at guitar and song. For those of you who did not attend I recommend you put it on your 'must see' list for next year.

Finally, as regards my journeys throughout the region, I must mention our visit to Stewart Lever's Railway Folk Club at Heatley, near Lymm during the week of the town's festival. The attraction for us was of course Tony Gibbon's Garva who are very regular performers at this club. Getting stuck in traffic on the Thelwall Viaduct meant that eventually we arrived to find them in full swing in a large wedding-style marquee. Having been satisfied by an excellent night of mainly Irish music we left to return to a canal boat moored a few miles down the road. A nice way to end the evening. Earlier in the week a Ceilidh and Martin Simpson had been the attractions. On the night following our visit Roy Bailey was due to perform. Stewart tells me that the whole event went off with a bang despite a couple of major hiccups. During preparation Stewart had forgotten to tell the pub landlord he required the clubroom for a number of extra nights. Sod's law decreed that the pub was not available but Stewart got his lateral thinking hat on and obtained as an alternative the rather sumptuous marquee previously mentioned. In the lead up Stewart had been telling everyone that he might have to sell his car to finance the marquee. He need not have worried as the concerts were extremely well attended and with a generous gesture by the landlord Stewart's costs were well covered. The other hiccup occurred during the Martin Simpson gig when a blues band booked for a birthday bash inside the pub started playing loudly but thanks to Sean Kavanagh, one of the folk club's regulars, the problem was solved. Sean agreed to play blues harmonica with the blues band so long as they did not start until 10-45pm when Martin was due to finish. Problem solved. Stewart recommends that you put this festival in your diaries for next year as everyone is talking about 'the day the marquee came to town'

Joiners and Leavers

Anyway down to business. My diary ramblings are this quarter a lot shorter than normal - 'thank god I hear you cry' - but we start off with news about a club closing and two new venues joining the magazine. Disappointingly, Ken Howard and Pat Ryan's club - Gallagher's - has closed through lack of interest. Apparently Ken and Pat went on holiday and when they returned - 'the club had gone'. No, I don't think it was quite like that but I think you may know what I mean.

More encouragingly a new club has joined from Ulverston - 'The South Lakes Music Promotion' where Carol McDonagh tells me that the principal organiser is Nick McDermott, (07743-555227). The club venue is at the Ulverston Sports and Social Club, Priory Road, Ulverston and they meet on the first Thursday of each month with national and international guests appearing. You

will see that Mike Silver, Vin Garbutt and Kellie While are listed for this quarter, with my favourite Bob Fox appearing in December. Doors open at 7-45pm and proceedings commence at 8-30pm. The club has an interesting website at www.slmf.btinternet.co.uk You will there find requests for reviews of there gigs and you will be able to find out what has been going on at the club since its inception in 2003.

More good news is that as recently as this afternoon - 20th July - whilst buying tickets for the Beth Nielsen Chapman and Ralph McTell concerts I was able to enrol to the federation, the major arts venue on Wirral - the 'Pacific Arts and Exhibition Centre', Birkenhead. I there met the manager Kate Carpenter who unhesitatingly agreed to be a part of our listings. This quarter sees the aforementioned artistes and the likes of Dick Gaughan and Show of Hands listed. A name you may not be aware of is the band The Men They Couldn't Hang. They specialise in Folk, Punk, and Roots music and at one time were described as sparring partners to the Pogues. Since their split in 1990 and regroup in 1996 they have not looked back and are exciting audiences throughout the country. I wish a very warm welcome to the magazine to Nick at SLMP and Kate at The Pacific.

Forthcoming events

You will see that Pauline Westall and the gang at the Open Door Folk Club are due to hold another of their very successful 'Extravaganza' festivals at the usual venue, The Star Inn, Failsforth. This will be event number 7 in the sequence and it will take place on Sunday 24th October starting at 1-00pm. Your reward for having an extra hour in bed (don't forget put your clocks back) will be the opportunity to see Brian Peters, George Papavgeris, Elaine and Sam Bracken and Jez Lowe and his Bad Pennies. There are three singaround sessions scheduled as well in between these performers. George Papavgeris is using this event to launch his new CD entitled 'Ordinary Heroes'. This, all for the nominal cost of a thousand pence per person. Sounds good don't you think?

A bumper day out can be had on Saturday 13th November when Joe Ryan and Co. at Maghull FC stage their 'Maghull Day of Music'. This, 'all under one roof' event, is staged at Maghull Civic Hall and the guest list this year is mega in quality and too long to mention here. I am sure there will be an advertisement in this issue somewhere anyway. Some of the principal performers will include, the Oldham Tinkers, Barry Coope and John Tams, Roy Bailey, Malinky and Flook. Get your tickets early as this event always sells out well in advance. On the previous night the Alan Bell Band and Bob Fox will feature. More details can be obtained from Joe Ryan on 0151-531-9273 or visit www.maghullfolkclub.btinternet.co.uk

Terry Howarth - Folk at the Wheatsheaf - has sent me a very comprehensive and interesting club newsletter, which outlines a strong line up of guests through to the end of the year. In addition the club will be hosting three 'Embleton Live' concerts. These events will take place at Embleton Village Hall on Thursday 2nd September (Vin Garbutt supported by Kim Seymour), Saturday 23rd October (Chris While and Julie Matthews) and Saturday 11th December - that man again - Jez and the Pennies. Further information can be obtained by visiting the website - www.collsarms.freeserve.co.uk or ringing Terry on 01900-604765.

Performers with unusual names are always worth a mention. How about - the 'Saggy Bottom Girls with Amazing Dick'? Brian Preston tells me that you can catch this lot on Tuesday 21st September at his Longridge Club, the British Legion, Townley Road, Longridge, near Preston. Brian has a website at www.brianpreston.co.uk

Mr Kite Benefit concerts continue to thrive and I have just visited Steve Henderson's website www.mrkite.org to see that (by coincidence) the aforementioned Pierce Pettis is due to perform along with Rod Picott and Julie Lee at St Bede's Club, Clayton-le-Woods, Chorley on Friday 10th September. This concert is in aid of St Catherine's Hospice. Other guests Steve has lined up are Vin Garbutt (1st and 2nd October), Slaid Cleaves - a singer/songwriter from Austin, Texas - 22nd October), Boo Hewerdine (12th and 14th November), Show of Hands (at The Lowry on 27th November) and St Agnes Fountain (Chris and Julie, Dave Hughes and Chris Leslie - 18th and 19th December - the perfect Christmas appetizer). A glance at the website will give you more details about venues, ticket availability, and each charitable cause.

"Good news for all you club/venue organisers is that Harvey Andrews' old mate Graham Cooper will be touring the UK from 4th March until 13th or 14th March, 2005. As I am sure most of you are aware for some years now Graham has been resident in Portugal (lucky man) and performing regularly in that country. Graham is already booked to appear here at Porkies FC (British Legion, Poynton) on 4th March and on the 11th at a club not in our region - Cannock FC. Graham is very keen to perform at more clubs during his stay. So if you organisers would like to book Graham then drop him an email on graham.cooper@oninet.pt Graham is a seasoned campaigner on the folk scene with a superb voice and great talent on keyboard and guitar. If you would like to book a 'class-act' during this one-off tour contact Graham right away before he gets fully booked".

I cannot conclude without making mention of my own club at Parkgate on the Wirral. Eddie Morris continues to book a very high standard of act, which draws in a very perceptive and appreciative audience. We have had some bumper nights this year with four extra nights allowing the likes of Frances Black, Lindsifarne, and Colcannon opportunities to taste our very excellent atmosphere. The fourth extra night will see Allan Taylor teaming up with John Wright. John uses a 'Keith Barrettism' (BBC2 Monday nights) when he describes the act as - 'it's just a bit of fun'. Shep Woolley, Vin Garbutt, Mundy/Turner, Bob Fox, and the McCalmans complete our calendar until December.

Finally, I would like to thank Bob Anderton for stepping in and compiling the centre page Diary Date calendar and Advance Date listings for this quarter. The centre pages in their present format are a job and a half on their own and as I speak Bob is striving manfully to complete the task before the copy deadline date. Thanks Bob I really do appreciate all your efforts and the pressure it has taken off me.

Many thanks to you all for reading this column. Perhaps I will bump into some of you at Bridgnorth and Fylde Festivals. Speak to you again in November.

John Owen

(I'm sure all our readers will want to pass on their best wishes to John and are pleased that he is getting over his recent hospital escapade. As the Eagles once said 'Take it easy!' We're glad John felt well enough to produce his very popular 'Diary Chat' which is always highly informative and keenly read.

We are very grateful to Bob Anderton for sterling work chasing up all the diary date entries. In an ideal world all us organisers would be better organised and have an e.mail circulation list for all club news and advance dates to make sure that we keep the media and thus our potential customers fully informed well in advance. Details of websites and e.mail contacts would also help - Ed)

ARTICLES

MUSICIANS AWAKE - BE A PAL OF PEL

Musicians should get involved now with their local authority if they want to make the best of the new entertainment licensing regime. Although it may be late 2005 before new licences take effect, over the next few months local authorities will be preparing Statements of Licensing Policy. This involves local consultation. Musicians can and should be a part of this process. This is particularly important for those who organise and promote their own gigs.

The Musicians' Union has just sent all members a leaflet primarily aimed at encouraging landlords and licensees to put on more live music. This is a great idea, and may produce good results, but neither the leaflet or the in house magazine 'Musician' mentions the freedom of expression legal context. This is an unfortunate omission because this context could be used to influence local authority licensing policy in musicians' favour. This circular explains how that might work (see section 4 below) and includes an already-drafted paragraph that musicians' could ask local authorities to include in their Statement of Licensing Policy.

The MU leaflet also claims: "There will be a single charge for the 'alcohol and entertainment licence' regardless of the nature of the entertainment". That is somewhat misleading. In fact the single charge will only apply to existing pubs/bars etc during the six month Transition Period, and then only if they apply for permission to host entertainment at the same time as converting their alcohol licence to the new premises licence. After the Transition Period an additional fee would be payable by such venues if they wanted to host regulated entertainment.

The new legislation gives the Secretary of State at the DCMS power to change or remove descriptions of entertainment, so lobbying your MP is still relevant. The recent violence associated with bars screening Euro 2004 emphasises the need: if licensing is necessary to prevent overcrowding and noise, why should solo performance be illegal unless licensed, while big screen sport in bars is exempt?

The text below is an edited version of advice commissioned by Jazz Services, 132 Southwark Street, London SE1 OSW, Tel: 020 7928 9089, www.jazzservices.org.uk (Director: Chris Hodgkins). I am very grateful to Chris for his support, and for keeping the campaign flame alight. I am also grateful for the help of Richard Bridge, musician solicitor founder of the Performer Lawyer Group. (For those who don't already know, my work for the Musicians' Union ceased in September 2003.)

NB: This circular does not constitute legal advice. If you are promoting your own gigs - particularly solo or duo performances currently exempt under the 'two in a bar rule' - you may need to seek independent legal advice from an experienced licensing lawyer, as well as the advice of your local authority.

New entertainment licensing laws - musicians - local authority involvement etc

Contents:

- 1 Background
- 2 Timetable for reform
- 3 Two in a bar and the new incidental music exemption
- 4 Recommended action
- 5 Lobbying

1 Background

The Licensing Act 2003 requires local authorities to prepare a Statement of Licensing Policy and to consult widely in its preparation. The Act does not specify musicians as consultees, but it does say that local authorities must consult with people they consider to be 'representative of businesses and residents in its area' (s.5(3)(f)). The Licensing Guidance, recently approved by Parliament, says that in preparing Statements of Licensing Policy local authorities 'may also consider it valuable to consult local performers, performers' unions (such as the Musicians' Union and Equity) and entertainers involved in the cultural life of the community' (para 3.5, p21). It also stresses the importance of live music and recognises that freedom of artistic expression is a fundamental right (para 3.58, p36).

2 Timetable for reform

Please note the date for the availability of new licences - the 'first appointed day' - has yet to be confirmed by the Department for Culture, Media and Sport. Further delay is possible. During the next six months local authorities in England and Wales will prepare their Statement of Licensing Policy. This should include how they will promote live music in the context of the new entertainment licensing regime.

At the end of the six months new licences become available on the 'first appointed day'. This is the beginning of a nine month Transition Period. New licences granted during this time will be dormant.

At the end of the Transition Period (the 'second appointed day') new licences take effect and the old regime finally ceases.

3 Two in a bar and the new 'incidental music' exemption

The new law will cover more gigs than before, including many, and maybe all 'two in a bar' gigs. However, the new law is open to interpretation. Local authorities will have some discretion in the way they regulate live music. They cannot ignore the Act, but they must consider carefully when and how to enforce it. If they seek to interpret and enforce the law restrictively, local authorities should provide good reasons.

There is a new exemption for incidental music (Licensing Act 2003, Sch.1, para 7), but it is unclear how many 'two in a bar' gigs will qualify. Many, and maybe all, landlords/licensees already providing live music under the 'two in a bar' exemption will need to apply to 'vary' their new premises licence in order to continue providing even this minimal entertainment. If they don't do this at the same time as converting their existing alcohol licence during the Transition Period, there will be a fee for variation at a later date.

There is a potential cost-saving provision - but not an exemption - for premises up to 200 capacity hosting live music (Licensing Act 2003, s.177). Venues already holding a public entertainment licence for live music may save money under the new regime.

4 Recommended action

4.1 Start talking to your local authority

Find out who is leading on the licensing policy consultation. If you cannot be directly involved, ensure that your local MU rep is participating (assuming you are a member).

4.2 Read the live music sections of the Licensing Guidance

You should inform yourself about how the new system is meant to work. This is particularly important for musicians who organise and promote their own gigs. The Guidance was produced by the Department for Culture, Media and Sport, in consultation with the Musicians' Union, Arts Council and others. It is a guide to the new legislation for local authorities and other official bodies

involved in licensing, but it is also for performers and the general public. Copies can be downloaded from the Department for Culture website: www.culture.gov.uk. Follow the links to 'alcohol and entertainment', then 'publications'. See Appendix 1 at the end of this document for a list of relevant sections.

4.3 Important principles

Apart from general arguments about the benefit of live music for the community and the need for more venues, live music does enjoy a degree of legal protection from over-regulation through licensing. If this were fully understood and implemented by local authorities, it could help create new venues and would certainly benefit existing gigs. Understanding two basic principles would put musicians in a stronger position when arguing for a music-friendly licensing policy, particularly where two in a bar gigs are concerned: The performance of live music is a fundamental right. It is part of the protection for freedom of expression under the Human Rights Act. It is a 'qualified right' and as such is subject to legitimate restriction by public authorities on the grounds of, among others, public safety, prevention of noise nuisance, prevention of crime and disorder. However, such control must be 'necessary to meet a pressing social need' and must be proportionate to the need. The courts, and hence local authorities, have a statutory duty to interpret all legislation as far as possible compatibly with fundamental rights (s.3, Human Rights Act 1998). Also, public bodies, including local authorities, must not act in breach of human rights unless primary or secondary legislation obliges them to do so (s.6). This basic legal context should inform all licensing decisions where live music is involved. But how might this be included in a Statement of Licensing Policy, and what is the practical benefit?

4.4 Paragraph to recommend for inclusion in every local authority's Statement of Licensing Policy

The Licensing Guidance stresses the value of live music, and recognises that it is a fundamental right. It also explicitly refers to the UK's ratification of an international treaty which requires 'progressive measures' be taken to ensure that everyone can participate in the cultural life of the community and enjoy the arts (Article 15, International Covenant on Economic, Social and Cultural Rights). Furthermore, it warns that licence conditions must not duplicate provision available under separate legislation (see Licensing Guidance, para 7.13, and 7.17-7.19). Taking all this into account suggests that every local authority's Statement of Licensing Policy could include a paragraph like this: "Live music, dance, theatre etc: This authority recognises its duties under Article 15 of the International Covenant on Economic, Social and Cultural Rights to take progressive measures to ensure that everyone can participate in the cultural life of the community and enjoy the arts. Artistic freedom of expression is a fundamental right, and this authority is bound by s.3 of the Human Rights Act 1998 to read and give effect to all legislation, including licensing legislation, so far as possible compatibly with the right to freedom of expression. This authority will take all this into account when considering the licensing of live music, dance and theatre. Where the Licensing Act 2003 is open to interpretation which may be more or less restrictive for these activities, the authority will fully explain the reasons for its interpretation of the Act. In such cases, and particularly where licence conditions are proposed, the authority will set out in detail where, how and why it believes subsisting safety, noise, crime or disorder legislation, is inadequate such that licensing is, or licence conditions are, not only necessary, but a reasonable and proportionate means to address the risks arising from the entertainment. The authority, in accordance with the Licensing Guidance document, will also monitor the impact on regulated entertainment, in particular live music and dancing, of the licensing provisions. Where it is found that such entertainment is being deterred, it will review its policy with a view to reversing that trend."

4.5 What practical benefits could this bring? A benchmark against which all licensing decisions involving live music could be measured.

Local authority commitment to transparent decision-making. Help prevent over-prescriptive entertainment licence conditions. Encourage relaxed interpretation of, for example, the incidental music exemption. This may keep some existing 'two in a bar' gigs out of the licensing regime altogether.

Some redress for musicians if the local authority does not provide adequate justification for a licensing decision which unnecessarily prevents, or disproportionately restricts, performance.

4.6 Discuss implications with landlords/licensees

It is very important to discuss the new licensing regime with licensees. Even now, many do not know what the new Act will mean for 'two in a bar' and/or live gigs in general. If you are performing in a 'two in a bar' gig, find out whether the licensee knows about the possible 'variation' requirement during the Transition Period. Do they know about the incidental music exemption? Do they know about the new requirement to licence 'entertainment facilities', such as musical instruments if these are provided by the venue? Would they be prepared to press the local authority for exemption under the incidental music exemption? Do they know about the concession for premises up to 200 capacity? Are there local bars/pubs etc that might consider putting on live music if persuaded that licensing would not cost very much?

4.7 Provide feedback to Jazz Services, MU and/or Live Music Forum

It is vital to provide feedback, to musicians' organisations and to the Department for Culture: Jazz Services (020 7928 9089, email: education@jazzservices.org.uk), the Musicians Union (020 7582 5566, info@musiciansunion.org.uk), and the Live Music Forum at the Department for Culture, Media and Sport. For the latter see the DCMS website (reference above), or phone DCMS on 020 7211 6000 and ask for the Live Music Forum.

5 Lobbying

During the final stages of debate, the government made a commitment to revisit the Act if there are problems for live music: "... I can give today a firm undertaking that the Government will review the existing descriptions of entertainment in the Bill six to 12 months after the end of the transition period. If it proves that the Bill has had an unintended, disproportionate, negative effect on the provision of live music, we will use the powers already in the Bill to modify the position through secondary legislation. I say now that the Government are convinced that the Bill will already provide a real shot in the arm for entertainment and allow it to thrive." Lord McIntosh, House of Lords, 03 July 2003 It would have been better if he had said '... if it proves that the Bill has not significantly increased the number of venues for live music, we will use the powers...' etc. Since only 5% of licensed premises in England and Wales currently hold public entertainment licences allowing more than two musicians to perform it is hard to see how the present situation could get much worse. The power Lord McIntosh referred to is in Schedule 1, para 4 of the Act. This allows the Secretary of State at DCMS by order to change, add or remove descriptions of entertainment. She could in theory add the televising of sporting events in public places to the list of regulated entertainments. Euro 2004 has demonstrated that televised sporting events in bars are a serious law and order problem (rioting against police in Croydon and elsewhere, for example, following England's defeat by France on June 13). All this presents lobbying opportunities.

Here are a few suggestions: Write to your MP and ask whether he/she considers it fair that while televised sport in bars is

exempt, the provision of a piano for regular public use should be illegal unless licensed for safety and noise purposes. Ask whether, in view of the recent violence associated with televised football in bars, he/she will press the Secretary of State at DCMS to use her powers under Sch. 1, para 4 of the Licensing Act 2003 to make such entertainment licensable when broadcast in pubs/bars etc? You could add that Tessa Jowell launched the original Licensing Bill as a 'central plank in the government's drive to tackle anti-social behaviour'.

Ask your MP to ask the Home Secretary whether he will be making representations to the DCMS Secretary of State to use her powers to amend the Licensing Act so that televised sport in bars becomes a regulated entertainment.

If there are local examples of football violence associated with big screen broadcasts in bars you should include these. If there is a local angle, then the local press may be interested.

Appendix 1: Licensing Guidance - relevant sections
Chapter - Heading: 'sub-heading', paragraph reference
Foreword

1 - Background (whole chapter - 2 pages).

2 - Introduction and Purpose: 'Partnership working' paras 2.7 and 2.8; also 2.21 (new anti-noise powers).

3 - Statements of licensing policy: 'General' paras 3.2-3.6, 'Limitations on special policies' para 3.23; 'Cultural strategies', 3.47-3.49; 'Duplication', 3.53-3.55; 'Live music, dancing and theatre', paras 3.58-3.60.

5 - Premises Licences: 5.2-5.19, plus 5.127; 'Application for premises licences', 5.40-5.46; 'Steps to promote licensing objectives', 5.48-5.50; 'Advertising applications', 5.52; 'Casinos and bingo clubs', 5.54; 'Vessels', 5.58; 'International airports and International ports', 5.60-5.61; 'Vehicles', 5.62-5.63; 'Trains and aircraft', 5.64; 'Considering applications for new and major variations of premises licences', the whole section; 'Relevant, vexatious and frivolous representations', whole section; 'Large scale temporary events requiring premises licences', 5.127 to end.

7- Conditions attached to Premises Licences and Club Premises Certificates: all of the first five pages, with particular attention to Duplication and Proportionality sub-sections; 'Public safety', whole section; 'Public nuisance', whole section; 'Copyright and royalties', 7.73.

8 - Permitted Temporary Activities (Temporary Event Notices): 'General', whole section.

11 - Police Powers to close premises: 'Public nuisance caused by noise coming from the premises', 11.28; 'Noise nuisance and liaison with the local authority', 11.43-11.47.

13 - Transitional Matters: 'Variation of new premises licences', 13.25-13.29.

14 - Other Offences: 'Unauthorised licensable activities', 14.4-14.9; 'Defence of due diligence', 14.14
Annexes A, D, E, F, G,

(Ed:- Rather complicated but the message is clear. Get involved with the process or get left out in the cold without a suitable venue or a clear understanding of how your local authority will enact the act)

GIG GIGGLES

During the past fifteen years or so I have been involved in performing at many Lancashire/Irish Folk Nights in clubs, pubs, village halls, theatres and other venues, first of all as a member of the band 'Recycled' and more recently as Front Man in the trio 'Trouble at Mill'. I have always striven to make the performance entertaining by including the odd joke or funny story but often real-life experiences gained whilst working with a folk band, are much funnier. I have listed some of my experiences below, I'll be very disappointed if readers of Folk North (Both performers & listeners) can't better or at least match them. Who knows maybe we can gather enough to compile a book. Some of these may not be quite politically correct by today's standards but that's how it actually happened - that's real life for you.

Gone but not forgotten.

During a performance at Leigh Cricket Clubs' one hundred and fiftieth anniversary celebrations, I was distracted when one of the organisers stepped on to the stage in the middle of one of our songs. He was waving a piece of paper at me and it was obvious from his general demeanour and the panicked expression on his face, that his problem demanded my immediate attention. I read the note and announced the somewhat worrying contents over the microphone. "This little girl has lost her young cousin, if you can see a small 5 year-old boy wearing a Leigh rugby top, who answers to the name Bradley, could you please send him to the stage to be re-united with his cousin!" The silence and gravity of the situation was soon shattered when a small boy, sat with his family at the front table, shouted; "I've lost my Grandad! He's dead!" I should add that the little girl was soon re-united with her cousin.

The Hustler

We were booked to entertain at a family party that would take place in a church hall on a Sunday afternoon. The audience consisted of both adults & children and from the conversations therein I gathered that most of them were churchgoers. The organiser was somewhat upset (and rightly so) by the fact that the children's entertainer, who was supposed to do the first part of the show, had let her down at the last minute. She asked if we could involve the children in what we did. I thought about it and decided that it might be a good idea to ask the youngsters if they would like to take turns in coming up on stage to play a percussion instrument (we always carry a bag full of tambourines, cabassas, maracas & castanets ETC, with us). It worked well - the children came up in twos and threes and stayed on for one song. They queued up to come on again and one young girl, obviously besotted with the thought of using the microphone, asked if she could tell a joke. I let her tell her joke and children and adults all clapped. It opened the floodgates, they all wanted to tell a joke - we had the full series of "Why did the chicken cross the road" and Knock-knock - Who's there?" with yours truly acting as 'straight guy'. It was going well until a newcomer to the stage, young lad of about five, who was sat with his parents on a table away from the rest of the group (obviously not from the church going fraternity) asked if he could tell a joke. I obliged and handed him a microphone. "How do you make a snooker table laugh?" he asked. "I don't know! How do you make a snooker table laugh?" I replied - expecting some innocent childish response. He floored me "You put your hand in its' pocket and tickle its balls!" Here endeth the children's entertainment.

Refreshes the parts that the Landlord can't always see.

Playing at what could only be described as a 'Rough Pub' in a suburb of Liverpool we were intrigued by the way that the majority of the customers sat or stood, down one leg of what was an 'L'

Maghull Folk club Concert



featuring

BOB FOX & ALAN BELL BAND

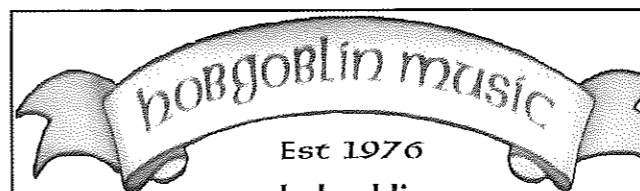
Friday 12th November 2004 - 8pm
Maghull Town Hall
Hall Lane, Maghull
Merseyside

Tickets: £4.00

Joe Ryan. 0151 531 9273
Jane Day. 0151 526 6661
Mikki Boardman. 0151 526 1082

Also See Maghull Day of Music Ad

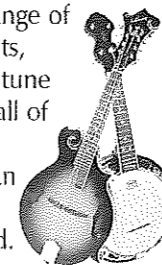
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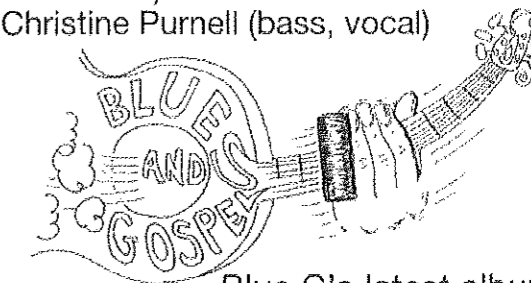
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BLUE C

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Christine Purnell (bass, vocal)

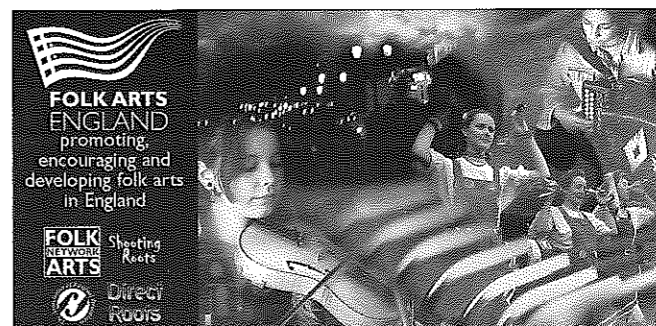


Blue C's latest album:

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FOR BOOKINGS

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



Folk Arts Network Conference
15-16 October 2004
Lord Leycester Hotel, Warwick

Following the success of last year's first FAN conference, this event brings together organisations and individuals working in the field of folk development from all over the country. There will be presentations and debates on many issues with lots of networking opportunities. Contact us now and get on the mailing list to find out more!

Association of Festival Organisers Conference
12-14 November 2004
The Moat House Hotel, Telford, Shropshire

The annual gathering that brings the expertise, experience and skill of over 150 Festival Organisers together. If you run or would like to run a folk/roots festival or event and would like to meet others doing the same, or ask questions and find out how to do it... contact us now and get on the mailing list!

www.folkartsnetwork.org.uk ~ www.afouk.org
info@folkarts-england.org.uk ~ Tel: 01629 827014 ~ Fax: 01629 821874
PO Box 296, Matlock, Derbyshire, DE4 3XU



shaped room. This left the other leg, the one with the bar at one end, relatively empty. The small stage was at the apex of the 'L' allowing us 'The artistes' to see and be seen by all parts of the room. Half way through our second spot, in came 'The sea-food man' (a common sight in northern pubs at weekends) basket over each arm and white jacket advertising his wares. However he was a prawn in sharks clothing, his game became apparent when he went down the part of the room that could not be seen by the people behind the bar. Not a cockle or shrimp in sight. His baskets were filled with cans of Carlsberg Special with which he topped-up the customer's pint pots whilst discreetly taking payment. He then placed the empty cans back in the tea towel covered baskets. On the way out he smiled and put his finger up to his lips as he passed.

Wildfowl identification problem

Whilst setting-up the sound system in a pub I couldn't help but notice the design on the wrought iron grills, that were covering all the windows, was slightly off topic considering the name of the pub. I asked the landlord; "How come you've got swans on the windows, when the pub's called The Duck?" Either he missed the point or the question must have gone way above his head. "It's to keep out the f****g burglars." He replied.

Priorities right.

Whilst performing Pete St Johns "The Fields of Athenry" at a restaurant in a north Lancashire village, we were pleasantly disturbed when a Scotsman, from the audience, stood up in front of us and whipped off his jumper. He revealed a tee shirt with the sheet music to the famous Irish song printed on the back. (Probably bought from the souvenir shop at Celtic football club - they have adopted the song as their theme tune.) He presented his back, to our singer, stooping in front of her, like a 'human music stand,' and everyone in the audience laughed in appreciation of the joke. At the end of our performance he joined us and thanked us for the entertainment. "I really enjoyed that!" he said and then went on; "Me and the wife have had a bad week, our youngest son has just passed away from a drugs overdose so we've come down here to spend a few days with our eldest son. That's him." He pointed to the chef who was taking a well-earned break at the end of a busy evening. Then pointing to the chap sitting next to the chef the Scotsman continued - "And that's his boyfriend! He's gay! But that doesn't worry me, what really p****s me off is that the little b*****d supports Rangers."

Grandma we love you.

We have played at many establishments that cater for senior citizens, mainly 'sheltered accommodations' were tenants have their own flats or bungalows with an 'on-site' warden, in residence, to look after all their needs. These places usually have common room where social events take place and believe me our senior citizens really know how to party - the 'Alcho-pops' flow freely. However we were engaged to perform at an establishment in Fulwood (The 'posh' part of Preston) and unlike most of the other similar places that we had played this one catered exclusively for discerning old ladies - no men. There were no alcoholic drinks on view and the warden had informed us that she would be serving tea and biscuits during the interval. As always I announced that if anyone had a song request they could see me during the interval and we would try to oblige by performing the song during the second half. During the break an elegant looking old lady, stooped due to a bent back and saucer rattling in cup (probably due to the early stages of Parkinson's Disease) approached us. I smiled "What can we do for you?" I asked. I nearly fell through the floor when she asked; "Do you know Who the f**k is Alice?"

Not a leg to stand on

As a band we always look forward to playing our twice a year engagement at a particular sheltered accommodation in South Ribble. The usual highlight, at this venue, is when one of the tenants - Alf - accompanies us, on a couple of songs, playing the Hammond Organ that had been installed in the residents lounge. Alf is a great musician and a bit of a comedian to boot, one of those unforgettable characters that you often come across as you go through life. I had acknowledged him as he sat in the audience during our first spot and asked if he would like to 'play along with us' on the medley that would take us up to the break. I hadn't realised that he was on crutches until he used them to stand up. He worked his way to the end of the row of seats and said that he would have to give it a miss, this time, because he couldn't operate half of the bass pedals. Imagine my horror when I saw that he'd had his right leg amputated just below the knee. He had accurately predicted what I would say and do, and tipped off the other members of the audience as to what he was going to do. The rest of the residents were in on the joke and it certainly got the biggest laugh of the evening. During the ensuing break, Alf showed me a card that his fellow residents had signed and sent to him whilst he was in hospital recovering from his operation. It said; "To Alf - Hope that you are soon back on your feet!"

Not always good for you.

An entertainment agent engaged us to play at a small caravan park in Pilling. He omitted to tell us that it was a Guinness Promotion Evening. We were supposed to do our first spot at 8:30 but it was obvious that things would be delayed. Scantly clad young ladies, who had their hair dyed white and were wearing tight fitting black fabric tubes that covered them from boobs to bum (and not much else) were parading around the room giving out free sample pints of the 'Black stuff'. (Obviously some forward thinking fashion designer thought that public would relate this image to that of a pint of Guinness - smooth black body with creamy white top - I've never seen lumps like that in Guinness). Imagine our joy when one of these gorgeous Guinness girls placed four pints on our table. The joy was soon dispelled, we'd had only a mouthful each when she came back and said "Sorry I'm going to have to take them back, you're not allowed them, you're staff!" I tried to explain that we were the band and not 'staff'. It was to no avail, she confiscated the four pints and carried them away on a tray wiggling her black clad rear as she went. I was disgruntled about this plus the fact that we didn't actually get on stage until 11:15, so much so that it prompted me to say something. I bid the crowd "Good evening" and welcomed them to the show. I then asked if everyone had had their free pint of Guinness, about half of the crowd which consisted of about two hundred people, shouted "NO". "Neither did we". I said over the microphone, to which our bass player added "But like the Murphy's we're not bitter". I can still see the guy from Guinness's red face and steaming ears as he challenged our right to free speech by telling us that we could not "Say things like that that at his function".

Not a leg to stand on (2)

The local drama group was putting on a 'Variety Show' to help raise a few quid for their funds. They asked if we would 'do a spot'. Being supporters of live entertainment we were only too pleased to help out. The lady who was organising the event asked if I had a pen-picture of the band that her husband could use in the programme that he was compiling. I asked for her address so that I could drop off some publicity material. When I arrived at the bungalow, the nameplate, on the wall intrigued me, it said 'DUNRUNNIN.' When she answered the door I smiled at her, glanced at the plaque and said "It sounds like you are a

couple of outlaws who have turned themselves in!" When the door opened fully it was obvious why the name had been chosen, her husband was in a wheelchair. I felt very embarrassed but soon realised that I should have known that by choosing that name, her husband obviously had a great sense of humour.

I'm a Neanderthal man

Arriving in plenty of time for a booking at a pub over in the Southport area we were surprised to see a group of males obviously a 'bit worse for wear' it was only 6:30 in the evening. They were extremely noisy and looked like they could get violent if approached. The ringleader was a huge chap built like the proverbial brick outhouse and his arms and neck were covered with do-it-yourself tattoos. We thought that the best course of action was to ignore them. I tried the microphone for the sound level "One, Two, One Two" The gorilla got up out of his seat and walked across to me and spoke. "You playing here tonight?" he asked, slurring his words. "Yes!" I said; "We start about 8:30." He continued "My first night out for seven years, I got out of Walton this morning." "Be a pleasant change for you then." I said. "Do you play any Eagles?" He asked "Not really; we're a Lancashire Folk Band" I replied. "Well I like the Eagles so f****g learn some quick." He said. Luckily he and his pals left before we started

Weird but not that funny.

The local blind home asked if we could provide some entertainment for their residents, we were obviously only too pleased to do so. We went down extremely well and wallowed in the rapturous applause at the end of the show. Talk about 'Pride coming before a fall' A wizened old lady with a knurled white stick got up from her seat and approached us. Conscious of the fact that she was blind I reached out and took hold of her hand. She spoke; "I might be blind," she said, "but I see things and something really terrible is going to happen to you." I was somewhat shocked but tried to laugh it off and ignore the statement. The following day we were burgled.

Graham Dixon

LANCASHIRE - THE COUNTY PALATINE

How many times have you seen the following ... "which used to be in Lancashire, now Greater Manchester ..."? The answer probably is - all the time. The words "Greater Manchester", "Merseyside" and Cumbria" are used all over the media; the tv and radio news, the newspapers, books, maps, and so on. What actually happened? Did the county boundaries change in the 1970s? Are people who insist they are in the county of Lancashire (as opposed to one of these other creations) misguided or just cranks?

The answer is that the traditional counties were never altered at all. What happened was that in the 1970s, it was decided the county councils should have different areas to administer, as opposed to keeping rigidly to the true county boundaries. Thus, the Liverpool area of Lancashire was given an area called "Merseyside" to administer, and the area around Manchester was designated "Greater Manchester". These areas were not to be administered by Lancashire county council any more, but by their own councils. In the same way it was deemed more practical to administer the northern part of Lancashire from Kendal. Thus, an area called "Cumbria" was invented. But, and this is the big "but" - that's all they were - areas; "administrative" areas to give them their correct title.

So far, so good. The government issued details of these new areas in 1974 and stated at the same time that "this in no way alters the boundaries of the traditional counties". Good - these

county boundaries are 700 years old, and it would be a great disservice to change them on a whim. Enter the media, ever hungry for news. "How does it feel not to be in Lancashire any more?" was a typical headline from a newspaper article of the time. No amount of explanation would satisfy the story seekers. Maps began to be issued with such areas as Cumbria and Greater Manchester shown. What was the name of the administrative area on the other side of their border? They called it "Lancashire". Herein lies the start of the confusion. A town such as Bolton, being designated on the outskirts of the Greater Manchester area, suddenly saw road signs appearing on their extremities saying "Welcome to Lancashire". It may have meant "You are now passing from the admin area of Greater Manchester into the admin area called Lancashire". Unfortunately, it wasn't perceived as this. Suddenly people were up in arms, saying "How dare you take us out of Lancashire?" Had they named this area "Central Lancashire" then some of this confusion would have been avoided.

They're at it again at the moment. There are two proposals; the first is that Lancashire county council should be abolished and replaced by a unitary authority to be named - wait for it - Lancashire! Confusion reigns on; enter hundreds of new road signs saying "Welcome to Lancashire Unitary authority". It would make much more sense to call this area "Central Lancashire & West Craven" because it contains part of the West Craven district of the traditional West Riding of Yorkshire. The second proposal is to carve the area (and part of the Cumbrian area) into several unitary authorities. At least this proposal is less confusing, not having an area called simply "Lancashire" anymore. In fact, it proposes to abolish the name "Cumbria" and call the Barrow / South lakes area "Morecambe Bay".

Moving and renaming these areas for administrative convenience is fine - as long as the world understands the traditional counties are still there. Barrow is in the county of Lancashire, as is Coniston, Hawkshead, Liverpool, and Manchester. If you'd like to help to avoid more chaos, do write to: Deputy Prime Minister, Zone 5/B, Eland House, Bressenden Place, London SW1E 5DU.

To get further info go to the website of the Friends of Real Lancashire: < www.forl.co.uk > and remember - the only way your town can be removed from the true county is if it were to be physically picked up and removed to another.

Bernard Wrigley

HIS WEBMASTER'S VOICE
www.folknorthwest.co.uk

Hope you all had a good summer and went to as many festivals as you could over the period.

Must make a mention of Hazel's Internet workshop that she's been doing at Saddleworth for the past couple of years. Lots of information how to get songs and other folk related information off t'internet without too much hassle and it's surprising how much stuff is out there. Excellent sets of notes to go home with as well so there's no need to sit there writing everything down. Just sit and listen and ask questions. Keep it up Nutty!

Thanks to the people who have passed on their details for the new Hiring Fair pages on the Folk North West website. If you are a singer or group actively looking for bookings at North West clubs, send your information to me and I'll put it on the Hiring Fair pages for you. I can't guarantee any gigs for you of course but it gives you a bit of free advertising. Any artistes with a website can also email me their website address and I'll add that to the

ever-expanding links page for you:

It was good to see Peter Bond do a set at the Ormskirk Comes Alive festival in July. Some of you may remember Peter from the seventies and eighties as a superb singer songwriter. Many of you will know his song "Joe Peel" that was covered by June Tabor amongst others but he has a wealth of material that was humorous, poignant and topical - even to this day. He stopped gigging in the mid eighties due to the fact that he had a proper job teaching guitar and music in school and became the subject of a couple of threads on the mudcat café website as to his current whereabouts (www.mudcat.org). I'm pleased to say that whilst he's not giving up the day job, he's started going to the occasional singaround and was persuaded by Pete Rimmer to do a spot at Ormskirk after a floor spot he did at the Bothy folk club in what was a very good concert in aid of the Children of Chernobyl. I'm certainly looking forward to seeing and hearing more of Peter and his songs. Great to see him making a bit of a comeback.

How did you get the fire going without a decent draught? What's the connection between "Coronation Street" and "Bowton's Yard"? Why is 466 Oldham Road, Failsworth a significant address? Thanks to everyone who came to see Chris Harvey and myself doing the tribute to Harry Boardman spots at various festivals over the summer - still time to catch the one at Fylde and find the answer to the above questions if you've got this issue early.

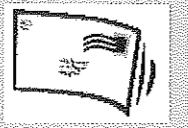
Sid Calderbank's "Lancashire Garland" spot at Chorley festival was also well received. Entitled "An Afternoon with Edwin Waugh", it recreated a recital that Edwin Waugh gave in 1875. A recording that I made of this concert will be going to the Edwin Waugh society for their archives. This was the third Lancashire Garland concert that Sid and I have done at Chorley and we've already got ideas about what to do next year. Sid has since told me that there are one or two other people interested in this style of dialect performance so it's great to see that there is a gaining popularity in the events of days gone by and how we used to speak.

Until next time - Happy Surfing.

Mark Dowding

Email: webmaster@folknorthwest.co.uk

LETTERS



Dear Ken
Hi guys and gals!

This is a round robin letter - but worth reading nonetheless.

The Puzzle Hall Inn in Sowerby Bridge West Yorkshire has asked me to arrange folk nights in the pub on the first Friday of each month. The deal is that the artiste gets £100 + The Hat. (The hat is passed around the pub at about 10pm each evening and the contents - normally between £20 and £50 - also goes to the artiste).

Kimber's Men are kicking off the season on September 3rd as a part of the Rush Bearing Festival. I'm looking for performers from October 1st onwards: first Friday's only. Applicants should please note that this is not a folk club. It is a folk night in a pub where the audience is used to a high standard of entertainment (they soon let you know if they don't like you) who appreciate professional performances. So this does not mean if you are a

good traditional performer that they will not like what you do.

Of course a hundred pounds (up to £150) might well be less than you normally expect. But if you are passing through with nothing to do well £150 might just be useful.

If you think you are up to it, please drop me a line.

Joe Stead. e.mail:- banjostead@tiscali.co.uk

Dear Editor,

It occurred to me recently that many of your readers will have an old mobile phone or printer cartridge tucked away in a drawer at home or at work. What they may not realise is that their unwanted items can benefit the Roy Castle Lung Cancer Foundation.

Old mobiles and empty printer cartridges can be recycled and the proceeds will be used to help fund vital research into the early detection, diagnosis and treatment of lung cancer as well as providing support for sufferers and their families. With 38,000 new cases of lung cancer being diagnosed each year and 80% of those diagnosed not surviving longer than 12 months, lung cancer is the biggest cancer killer in the UK.

But that's not all. Recycling is environmentally friendly too (mobile phones and printer cartridges take hundreds of years to biodegrade). So you can help the Earth and support a very worthwhile cause too!

Please help us continue our vital work with lung cancer sufferers and their families by donating old printer cartridges and mobile phones from home and work. For details just call 08712 50 50 50, visit our website www.recyclingappeal.com/roycastle or simply drop your unwanted items in the post to: Roy Castle Recycling Appeal (EL), 31-37 Etna Road, FALKIRK FK2 9EG
Kind regards,

Yours sincerely,

Janine Drew

Fundraising Manager, Roy Castle Lung Cancer Foundation
200 London Road, LIVERPOOL, L3 9TA

OBITUARY

TONY MOLYNEAUX

Tony used to live across the road from my friends in Hooton Road in Aintree. We often used to meet him at Stormalong John dates, and sometimes in the most unexpected places too. However, it was never a surprise to find him at a beer festival or a June Tabor concert. He loved steam trains - he said that he could see the East Lancashire railway from his house, and hear it too I should think. But he used to travel much further than that. He also loved to talk about Everton and his meeting with Howard Kendall.

By chance, I once travelled back from Glasgow with him on the train. Another day, I met him leaving Preston station. He was disappointed with Mary Black's latest album and was going to have words with Shay Black, then also in Stormalong John, to find some better songs for her!

The world is a poorer and less interesting place without him.

Henry Peacock

PRESS RELEASES

MAGNA CARTA

If you are looking for an acoustic band that is different, goes down a storm wherever it appears and has a fine track record, then MAGNA CARTA - yes, that acoustic band of the 70's and 80's with the unique logo - is the answer.

After a short absence from the UK scene playing sell-out tours in Europe, particularly Holland and Germany, the band is back on the road here, receiving a rapturous reception wherever it performs - in theatres and clubs alike - and turning heads once more.

2004 is MAGNA CARTA'S 35th year in the music business, making the band one of most long lived acoustic acts ever. MAGNA CARTA has performed in 57 different countries across the world, has 28 albums, a DVD and two books to its name, and sold 8 million albums worldwide - no mean achievement by any standards. The latest CD "Seasons in the Tide" is already creating a lot of interest, as are the new songs that feature in the band's set and which will appear on the new album due out soon.

MAGNA CARTA today is Chris Simpson, founder member and writer of nearly all the songs, and Linda Simpson, his wife, who joined the band in 1983 - in short, just two guitars and vocals, virtually as it was when the band played its first professional gig at the Coalhole Folk Club in Cambridge, way back in 1969.

On stage MAGNA CARTA can spellbind an audience with a repertoire covering blues, folk, country, traditional and pop - remember the beautiful hit songs "Highway to Spain", "Airport Song" and the smash albums "Lord of the Ages" and "Seasons", just to mention a few. It is a repertoire that allows the band's inimitable guitar sound and style, coupled with Linda's superb voice and woodwind playing, to come together in that special blend that is so unique and so MAGNA CARTA. Add to this Chris' incredible storytelling, down-to-earth Yorkshire humour and ability to relate to his audience, and an unforgettable performance awaits. Your audience will not be disappointed!

Further information on the band can be obtained from: www.magnac.com and www.iaehv.nl/users/gerp

THE FIRST WEEK IN AUGUST - FIFTY YEARS OF THE SIDMOUTH FESTIVAL

"The First Week in August - Fifty Years of the Sidmouth Festival" by Derek Schofield has now been published comprising 224 pages, over 450 photographs, more than 120 of them in colour, and a map of venues and sites through the years. It is a year-by-year account of just how this event has become one of the most significant folk and roots music Festivals in the country, spreading the fame of Sidmouth across the world.

The Festival - 50 years in the making. The Book - 20 years of research and archiving, 3 years of detailed writing and collating by the author. The Festival has become one of the biggest of its kind in Europe and probably the longest established arts Festival in England.

Just one hundred folk dancers gathered in the beautiful East Devon town of Sidmouth in the first week in August in 1955. Their intention was to perform for the general public, and enjoy

the friendship and fun of a week's holiday with dancing. Fifty years later, the motives are just the same. Only now, the Festival participants are numbered in their thousands, and the programme has been extended to include not only the folk dances of England, but also song, music, storytelling, dance and theatre from across the globe.

Sidmouth International Festival has always reflected, and often led, the folk music and dance movement. It was the first major folk festival in the country, and it continues to set the standard. The many new initiatives over the last fifty years have included separate song events, international dance and music groups, a Children's Festival, a workshop programme, world roots music, theatre productions and a youth programme called Shooting Roots. The venues include the Parish Church and pubs, marquees in the middle of the town and the magnificent open-air amphitheatre of the Knowle Arena.

For fourteen-year-old Willow Smallbone, "Sidmouth Festival is truly a part of my heart", whilst Pamela Gold feels that, "The title of the event fails to conjure up the colour, excitement, spectacle, verve and vitality that abound: it has a completely universal appeal."

The book is available in many bookshops and by Mail Order from the Festival Office; tel: 01629 827010 for £25 (inc P&P in the UK). For more details contact Festival Office, PO Box 296, Matlock, Derbyshire, DE4 www.sidmouthfestival.com

SPELLINGS COMPUTER SERVICES THE MUSIC HOST

Choosing a hosting company for your website is not the easiest task in the world, do you simply use one of the big four and pray that everything works ... and if it doesn't, risk hours of hanging on the phone, hoping that the support person who answers understands your problem. Or sifting through the hundreds of smaller companies and being unsure whether the one you speak to can really supply the service you need.

Spellings Computer Services is one of those smaller companies, now in its tenth year of business, which seems to have acquired a disproportionately large number of music-related websites. "I'm not quite sure why it is, we just seemed to develop a reputation," said Managing Director Neil Spellings. "Perhaps it's because we always take the time to help and make sure we really understand our clients' difficulties. As a small company our business depends on an excellent quality of service, and that's what we provide." It must be working because Neil's company boasts clients as diverse as the Allegri String Quartet, Chorus Amici and the Chalice Morris Dancers.

Neil continued. "Any hosting company can compete on individual services nowadays, but what counts is how easily and quickly a client's problems can be resolved. Having a website doesn't have to be traumatic or expensive experience." If Neil Spellings' client list is anything to go by he certainly provides the right service at the right price, so if you're looking for a hosting company it's worth speaking to Neil on 0870 765 0870 or e-mail: enquiries@spellings.net

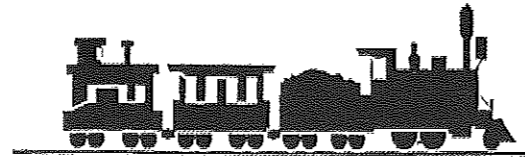
CAN YOU HELP STONEYPORT HELP YOU?

Stoneyport music agency would like to create email circulation lists of radio, TV and press music people specifically relevant to each venue or promoter with whom they deal. This would allow them, they hope, to support what you do on your own behalf when promoting shows.

In the past this has been part of being an agent with which they've

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Lymm, Cheshire



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23 SEP ALLAN TAYLOR (£7)

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21 OCT BERNARD CROMARTY (£3)

04 NOV KATHRYN ROBERTS & SEAN LAKEMAN (£5)

18 NOV TBA

02 DEC STANLEY ACCRINGTON (£4)

16 DEC XMAS WITH GARVA (£6.50)

23 DEC SINGERS NIGHT XMAS PARTY (£1)

All other Thursdays - Singers Nights (£1).

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

SUNDAY		NORTH WEST FEDERATION OF FOLK CLUBS	
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington	Box Office 01254-380293
Bothy	8:00 PM	Shelbourne Hotel, 1 Lord Street West, Southport	Clive Pownceby 0151-924-5078
Folk at the Manor	8:30 PM	The Old Manor Club, Withens Lane, Wallasey	Roger Parker 0151-678-1962
Mr Kite Benefits	8:00 PM	Worden Arts Centre, Worden Park, Leyland (and other venues)	Steve Henderson 01772-621411
Open Door	8:45 PM	The Star Inn, Church Street, Failssworth	Pauline Westall 0161-681-3618
Walshaw	8:30 PM	Walshaw Sports Club, Sycamore Road, Tottington, Bury	Frank Brough 01204-413909
Walton	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French 0151-474-0979
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coan 01772-452782
MONDAY			
Bacup	8:00 PM	Bacup Conservative Club, Irwell Terrace, Bacup, OL13 9AW	Paul Edwards 01706-872810
Conwy	8:30 PM	The Malt Loaf, Rosehill Street, Conwy	Denis Bennett 01492-877324
Folk at the Prospect	8:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Roger Hanslip 01928-731567
Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Peter Hood 0161-432-4142
Room at the Top (change)	8:45 PM	The Red Lion, Ashbrow, Newburgh, nr Parbold (changed venue)	Trevor Banfield 0151-430-0166
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton	Ged Todd 01942-811527
TUESDAY			
Crown	8:30 PM	The Crown, Heaton Lane, Stockport	Mary Hartley 0161-291-8243
Everyman	8:30 PM	The Everyman Bistro, Hope Street, Liverpool	Christine Jones 0151-709-3336
Howcroft Inn	8:30 PM	The Howcroft Inn, 36 Pool Street, (off Vernon St), Bolton, BL12JU	Ron Callow 01606-863283
Longridge	8:30 PM	British Legion, Townley Road, Longridge, Nr. Preston PR3 3EA	Brian Preston 01772-457071
Maghull	8:30 PM	Maghull Community Ass'n, Green Lane, L'pool Rd North, Maghull	Joe Ryan 0151-531-9273
Ring 'O' Bells	8:30 PM	Ring 'O' Bells, Farnworth Street, Pit Lane, Widnes, Cheshire	Jean Finney 0151-424-3672
Urmston Acoustics	8:30 PM	The Fox & Hounds, Woodsend Road, Flixton	Martin Kavanagh 0161-748-5497
Wigan (Fox & Goose)	9:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn 01942-321223
WEDNESDAY			
Alison Arms	9:00 PM	The Alison Arms, Preston Road, Coppull Moor, near Chorley	Derek Docherty 01257-791262
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
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	Scarbrick Arms, Black-A-Moor Lane, Southport Rd, Down Holland	Dot Skinner 0151-474-9661
THURSDAY			
Biddulph	8:30 PM	Biddulph Labour Club, Wharf Road, Biddulph	Eric Cox 01782-514896
Earby	9:00 PM	White Lion, Riley Street, Earby	Heather Sheldrick 01282-852898
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Dave Ryan 01594-311743
Folk at the Wheatsheaf	8:15 PM	Wheatsheaf Inn, Embleton, nr Cockermouth, Cumbria, CA13 9XP	Terry Haworth 01594-311743
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Hoghton	Graham Dix 01281-311929
Parkgate	8:15 PM	Boathouse Pub/Restaurant, 1 The Parade, Parkgate, Wirral	Eddie Morris 0151-474-1840
Railway (Lymm)	8:30 PM	Railway Hotel, Mill Lane, Heatley, Lymm, Cheshire	Stuart Leve 01594-311743
South Lakes Music Promotion	8:30 PM	Ulverston Sports & Social Club, Priory Road, Ulverston, Cumbria	Nick McDevitt 01594-311743
Upstairs at the Railway	8:45 PM	The Railway, Lumb Lane, Droylsden, Manchester M43 7LA	Christine Spence 0161-370-6587
Wigan (7 Stars)	9:00 PM	Seven Stars Hotel, Seven Stars Bridge, Walgate, Wigan	Joan Blackburn 0151-474-0979
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham	Ian Chesterton 01924-357307
FRIDAY			
Bluecoat Arts Centre	8:00 PM	Bluecoat Chambers, School Lane, Liverpool, L1 3BX	Box Office 0151-474-0979
Bollington	8:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wainwright 01625-430149
Carlisle Folk & Blues	8:00 PM	The Coach House, Heads Nook, Carlisle	Myrna Rae 01697-72013
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
Pacific Arts/Exhibition Centre	8:00 PM	Pacific Arts & Exhibition Centre, Pacific Road, Birkenhead, Wirral	Box Office 0151-647-0752
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	Jeff Blythin 01745-588072
SAFRA Night	8:30 PM	The Wagon Inn, High Street, Uppermill, Oldham	Alli 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			
Barnoldswick	7:30 PM	Fosters Arms, Gisburn Road, Barnoldswick	Heather Sheldrick 01282-852898
Buffet Bar	9:00 PM	Platform 1, Stalybridge Rail Station, Stalybridge	Jim Schofield 01457-833897
Citadel Arts Centre	8:00 PM	Waterloo Street, St Helens, WA10 1PX	Aby Jeffers 01744-762305
Lighthouse	7:00 PM	Lighthouse Restaurant, Lakeland Glass Centre, Ulverston, Cumbria	Jenny Thistlethwaite 01229-581121
Philharmonic Hall	7:30 PM	Liverpool Philharmonic Hall, Hope Street, Liverpool	Box Office 0151-210-2895
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	8:15 PM	St Ann's Parish Hall, Church Lane, Shevington, nr Standish, Wigan	David Jones 01254-54877

AUGUST into OCTOBER

(NB: Always check with event organisers before travelling)

SUNDAY	29th August	5th September	12th September	19th September	26th September
Bothy	closed	closed	Dave Burland	Singers Night	tbc
Folk at the Manor	Singers Night	Singers Night	Singers Night	Huw Chidgey & Catherine Handley	Singers Night
Open Door		Singaround	Jed Grimes		Geoff Higginbottom
*Rattan and Rush			Kieran Halpin		Singers Night
Walshaw	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Robin Laing	Singers Night
Wooden Horse	Singers Night	Singers Night	Singers Night		Singers Night
MONDAY	30th August	6th September	13th September	20th September	27th September
Bacup	Singaround	Singaround	Brian Eastwood & George Borowski	Singaround	Martin Willingham
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Steve Kaufman, USA	Singers Night	Flossie	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	George Papavgeris	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	tba	Singers Night	Ron Truman-Border	Singers Night
TUESDAY	31st August	7th September	14th September	21st September	28th September
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	closed	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	closed	Singers Night	Pete Ryder		Bandersnatch
Longridge		Singers Night		Saggy Bottom Girls with Amazing Dick	
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Ring O' Bells	Singers Night	Stanley Accrington	Singers Night	Sounds Acoustic	Singers night
Urmston Acoustics		Singers Night			
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

WEDNESDAY	1st September	8th September	15th September	22nd September	29th September
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Clarence	Singers Night	Singers Night	Steve Tilston	Ken Hamm	Singers Night
Cross Keys	Pete Coe	tba	Quicksilver	Anthony John Clarke	Risky Business
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	Singers Night	Singers Night
THURSDAY	2nd September	9th September	16th September	23rd September	30th September
Biddulph			Phil Beer & Deb Sandland		Allan Taylor
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
Fleetwood	Pint & Dale	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf	** Vin Garbutt		Karine Polwart		Singers Night
Gregson Lane	Singers Night		Keith Mitchell		Singers Night
Parkgate		* Allan Taylor & John Wright			Vin Garbutt
Railway (Lymm)	Singers Night	Jez Lowe	Singers Night	Allan Taylor	Singers Night
South Lakes Music Prom.		Mike Silver			
Upstairs at the Railway	Singers Night		Lynne & Barrie Hardman		
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham			Joe Topping		
FRIDAY	3rd September	10th September	17th September	24th September	1st October
Bollington	Mike Silver	Jez Lowe	Pint & Dale	Kieran Halpin	Steve Tilston
Carlisle Folk & Blues	Andy Irvine		Singers Night		Singaround
Hale & Hearty	Singaround		Singaround	Captain Cooper's	
Leigh				Motley Crew	
**Mr Kite Benefits @ St. Bedes, Clayton le Woods		Pierce Pettis, Rod Picott & Julie Lee			

<u>FRIDAY (cont'd)</u>	<u>3rd September</u>	<u>10th September</u>	<u>17th September</u>	<u>24th September</u>	<u>1st October</u>
** & Ramsbottom Civic					Vin Garbutt with Becky Taylor
Northwich	** Singers Night	Singers Night	Solan	Singers Night	The Boat Band
Porkies	Gentleman Soldier	Singers & Musicians	Singers & Musicians	Singers & Musicians	Allan Taylor
Preston	Singers & Musicians		Ron Truman-Border		Singers & Musicians
Rhyl					Dangerous Curves
Upstairs at the Railway					
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
** Westhoughton				John Wright & Allan Taylor	Real Time
SATURDAY	4th September	11th September	18th September	25th September	2nd October
Barnoldswick	Singaround			"Barlick Unplugged"	Singaround
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Mr Kite Benefits @ the Worden Arts Centre					Vin Garbutt with Becky Taylor
Philharmonic Hall			The Chieftans		
Playhouse 2	Western Approaches		Tom Topping Band		
Rattan & Rush		Kieran Halpin			

OCTOBER into NOVEMBER

<u>SUNDAY</u>	<u>3rd October</u>	<u>10th October</u>	<u>17th October</u>	<u>24th October</u>	<u>31st October</u>
Bothy	Singers Night	Louis Killen	Singers Night	Vikki & Trefor Williams	Singers Night
Carlisle Folk & Blues					
Folk at the Manor	Singers Night	Singers Night	Dear Gregory	Singers Night	Singers Night
Open Door	Singaround	Dave Gibb	Singaround	Extravaganza 7 (see 'John's Chat')	
Walshaw		Singers Night		Singers Night	
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	John Prentice	Singers Night	Singers Night

<u>MONDAY</u>	<u>4th October</u>	<u>11th October</u>	<u>18th October</u>	<u>25th October</u>	<u>1st November</u>
Bacup	Singaround	Redmayne	Singaround	Lynne & Barrie Hardman	Singaround
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Mike Nicholson	singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	The Witches of Elswick
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Pete Ryder	Singers Night	Des Friel	Singers Night	tba
TUESDAY	5th October	12th October	19th October	26th October	2nd November
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn		Lynne & Barrie Hardman		Jon Harvison	
Longridge	Singers Night		Band from the Wood		Singers Night
Maghull	Singers Night	Tom Napper & Tom Bliss	Singers Night	Singers Night	Singers Night
* Pacific, Birkenhead		Beth Nielsen Chapman			
Philharmonic Hall					
Ring O'Bells	Singers Night	Singers Night	John & Ailsa Booth	The Waterboys	Rufus Wainwright
Urmsston Acoustics	Singers Night	Singers Night		Singers Night	Tony Gibbons
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	6th October	13th October	20th October	27th October	3rd November
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
** Biddulph (Town Hall)		Michael Weston King			
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Clarence	Allan Taylor	Helen Watson	Brass Tacks	Risky Business	Cathryn Craig & Brian Willoughby
Cross Keys	Mundy & Turner	Colum Sands	tbc	tbc	tbc
Falcon	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided	Singers Night
Red Bull		Music Session - English			
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	7th October	14th October	21st October	28th October	4th November
Biddulph	Bob Fox		Cath Mundy & Jay Turner		Chris While & Julie Matthews
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
Fleetwood	Singers Night	Singers Night	Jon Harvison	Singers Night	Singers Night
Folk at the Wheatsheaf	Harriet Bartlett		Singers & Musicians		Andy May & Simon Haworth
Gregson Lane		Ben Walker		Singers Night	
Parkgate				Bob Fox	
Railway (Lymm)	Ron Truman-Border	Singers Night	Bernard Cromarty	Singers Night	Kathryn Roberts & Sean Lakeman
South Lakes Music Prom.	Vin Garbutt				Kellie While
Upstairs at the Railway	Singers Night		Singers Night		TBA
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	Bram Taylor		Singers Night		Cathryn Craig & Brian Willoughby
FRIDAY	8th October	15th October	22nd October	29th October	5th November
Carlisle Folk & Blues		Emily Smith Band		Craig & Willoughby	
Hale & Hearty		Singaround			Singaround
Leigh				Pete Coe	
Mr Kite Benefits @ The Met, Bury					
Northwich	Singers Night	Dangerous Curves	Slaid Cleaves	Gordon Tyrrell & Maggie Boyle	Singers Night
Pacific, Birkenhead	Martin Simpson		**Singers Night		Eric Bibb & Friends
Philharmonic Hall			Christie Moore & Declan Sinnott		Chris While & Julie Matthews
Porkies					Singers & Musicians
Preston	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	
Rhyl				Tom McConville	
Westhoughton	**Back of the Moon	Bernard Carney	Eileen McGann with David K (Canada)	Chris While & Julie Matthews	Mrs Ackroyd Band
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

SATURDAY	9th October	16th October	23rd October	30th October	6th November
Barnoldswick					Singaround
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Playhouse 2			Connie Lush & Blues Shouter	Shamrock, Thistle and Rose	
Rattan & Rush		Helen Watson			
Standish					

NOVEMBER into DECEMBER

NB: Always check with event organisers before travelling)

SUNDAY	7th November	14th November	21st November	28th November	5th December
Bothy	Quicksilver	Singers Night	Derek Gifford	Singers Night	Hughie Jones
Folk at the Manor	Singers Night	Singers Night	Jez Lowe	Singers Night	Singers Night
Open Door	Singaround	Singaround		Pete Morton	Singaround
Mr Kite Benefits @ the Worden Arts Centre		Boo Hewerdine & Rosalie Deighton			
Walshaw		Singers Night		Singers Night	
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Martyn Wyndham-Read	Singers Night	Singers Night	Dangerous Curves
MONDAY	8th November	15th November	22nd November	29th November	6th December
Bacup	Jill Fielding Band	Singaround	Singaround	Singaround	Pelican Babies
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Anthony John Clarke	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	tba	Singers Night	Singers Night	tba

TUESDAY	9th November	16th November	23rd November	30th November	7th December
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	Persuasion		tba		Pat Ryan & Ken Howard
Longridge		Garva			Singers Night
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Pacific, Birkenhead			Dick Gaughan		
Ring O' Bells	Singaround	Quartz	Singaround	Singaround	Singers Night
Urmston Acoustics					Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	10th November	17th November	24th November	1st December	8th December
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Clarence	Clive Gregson	Susan Hedges	The Witches of Elswick	John Brindley	Dangerous Curves
Cross Keys	tbc	Tom McConville			
Falcon	Singers Night	Singers Night	Singers Night	Open Mic - PA provided	Singers Night
Pacific, Birkenhead		Nick Harper			
Red Bull	Music Session - English				
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
THURSDAY	11th November	18th November	25th November	2nd December	9th December
Biddulph		Jez Lowe		Mike Sliver	
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
Fleetwood	Singers Night	Geoff Higginbottom	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheat		Derek Gifford		Singers & Musicians	
Gregson Lane	Andrew Green		Singers Night		Pete Hardman
Parkgate			The McCalmans		
Pacific, Birkenhead		Bert Jansch	The Men They Could Not Harig		

THURSDAY (cont'd)	11th November	18th November	25th November	2nd December	9th December
Railway (Lymm)	Singers Night	tbc	Singers Night	Stanley Accrington	
South Lakes Music Prom.				Bob Fox	
Upstairs at the Railway		Singers Night		Singers Night	
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham				tbc	
FRIDAY	12th November	19th November	26th November	3rd December	10th December
Carlisle Folk & Blues	Helen Watson & Kellie White		Tom McConville		Les Barker
Hale & Hearty		Singaround			
Leigh			Anthony John Clarke	Singaround	
* Maghull		Quartz			
Northwich	Mahogany Gypsies	Singers Night	Three Sheets to the Wind	Singers Night	Singers Night
Pacific, Birkenhead	Ralph McTell		Show of Hands		
Porkies				Tanahill Weavers	
Preston	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Rhyl	Cathryn Craig & Brian Willoughby				
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	Clive Gregson	Kathryn Roberts & Sean Lakeman	The McCalmans	closed	closed
SATURDAY	13th November	20th November	27th November	4th December	11th December
Barnoldswick					
Buffet Bar	Singers Night	Singers Night	Singers Night	Singaround	Singers Night
Mr Kite Benefits@ The Lowry, Salford Quays			Show of Hands		
Platform	Ian Matthews	Broderick			
Playhouse 2					
Rattan and Rush	Adrian Byron Burns		Kathryn Roberts & Sean Lakeman		

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

NB: THIS CALENDAR IN THE NEXT EDITION OF THIS MAGAZINE WILL COVER THE DATES - 28TH NOVEMBER 2004 TO 26TH JANUARY 2005.
TO BE INCLUDED IN THIS CALENDAR PLEASE REPLY TO JOHN OWEN BY - SUNDAY 10th OCTOBER, 2004.

ADVANCE DATES FROM DECEMBER 2004

BACUP

Dec 20 Christmas Party/CD launch

BIDDULPH

Dec 16 Arizona Smoke Review
Dec 18 Cajun Dance with Elvis Fontenot & the Sugar Bees
Jan 27 Vin Garbutt
Feb 10 Harvey Andrews
April 7 Artisan

BOTHY

Dec 12 Threlfall/Ellison & Edwards
Dec 19 Xmas Party Night
Dec 26 closed
Jan 2 closed
Jan 9 tbc
Jan 16 Singers Night
Jan 23 Jed Grimes
Jan 30 Singers Night
Feb 6 Singers Night
Feb 13 Dana & Sue Robinson
Feb 20 Singers Night
Feb 27 Roy Bailey
Mar 6 Singers Night
Mar 13 Artisan
20th Anniversary Tour
Mar 20 Singers Night
Mar 27 Easter - tbc

CLARENCE

Dec 15 His Worship & The Pig

EVERYMAN

Dec 14 Singers Night
Dec 21 closed
Dec 28 closed

FLEETWOOD

Dec 16 Anthony John Clarke
Jan 6 Martin Young
Jan 27 Keith Kendrick

FOLK AT THE PROSPECT

Dec 13 His Worship & the Pig

FOLK UPSTAIRS AT THE RAILWAY

Dec 16 Christmas Party – Stanley Accrington

GREGSON LANE

Dec 23 Xmas Special
Jan 6 Singers Night
Jan 20 Anthony John Clarke
Feb 3 Singers Night
Feb 17 His Worship & The Pig

Mar 3 Singers Night
Mar 17 Singers Night
Mar 31 Red 10
April 14 Singers Night
April 28 Robb Johnson
May 12 Singers Night
May 26 Brian Preston
Jun 9 Singers Night
Jun 23 Lynn & Barrie Hardman

HOWCROFT INN

Dec 14 Christmas "Do"

LONGRIDGE

Dec 21 Xmas Party Singers Night

MR KITE BENEFITS

at the Worden Arts Centre
Dec 18 & 19
St. Agnes Fountain
(Julie Matthews, Chris While,
Chris Leslie & Dave Hughes)

NORTHWICH

Dec 17 Les Barker at Davenham Players Theatre

OPEN DOOR

Dec 12 Cath Mundy & Jay Turner

PARKGATE

Feb 24 James Keelaghan
Mar 31 Artisan
Apr 28 Dave Mallett
June 30 Tanglefoot

PLAYHOUSE 2

Dec 18 John Wright Band

PORKIES

Dec 17 Sad Pig Xmas Party

SOUTH LAKES

MUSIC PROMOTION

Feb 3 Helen Watson
Mar 3 The Midden
April 7 SLMP Birthday Gig (free)
April 16 Blue Tapestry

WESTHOUGHTON

Dec closed
Jan 7 Tom Topping Band
Jan 14 Jez Lowe
Jan 21 "Backtrackin" with Billy Mitchell
Jan 28 Chris & Kellie While
Feb 4 James Keelaghan

WOODEN HORSE

Dec 12 Singers Night
Dec 19 Xmas Party
Dec 26 closed

CLUB RESIDENTS (as on 20th July 2004)

BACUP – Brian Eastwood, Boo Long, Joe Caswell, Mark Almond, Barry Mairs, Steve Brooks, John Dean, Will Scribble, Tom Winstanley, Keith Winfield, Bernadette O'Connor, Lynn and Barry

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

FLEETWOOD - Spitting on a Roast

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

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

FOLK AT THE WHEATSHEAF - The Occasional Three

GREGSON LANE - Trouble at Mill, Celtic Fringe, Smithereen, Caroline Lovett

HALE & HEARTY - Frank & Sheila Lewis, Steve Black, Bob Hellon, Dave Summers, Gillian Turner, Ken Lawson, Roy Wilcock & Bridget Guest, John Hodgson, David Littlewood, Roy Adams

HOWCROFT INN - Micron (Mick Unsworth & Ron Callow)

LONGRIDGE - Ron Flanagan Band, Brian Preston

MAGHULL - Joe Ryan, Tony Gibbons, Loctuptogether, Bob Tyrer, Clover, Paul Robinson, Joan Gallimore, Back in Business, Jane Day, Jill Fielding

NORTHWICH - Jamie Anderson, Brenda Yates, John & Ailsa Booth, Iain Bowley & Tom Francis, Bill Pook

PARKGATE - Eddie Morris, Brass Tacks

PORKIES - Sad Pig (Dave Hughes & Judy Hancock)

PRESTON - Rob Malaney, Hugh O'Donnell, Tom Walsh, Dave Peters, Len Deevey, Nick Caffrey

RAILWAY (Lymm) - Trevor Morton, 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, Ann Marsh, Stan Hesketh

SAFRA - Geoff Miller, Ali O'Brien, Dave Fieldhouse

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

WREXHAM – Offa

(Please send alterations or additions to John Owen by email on johnowenbtacks@aol.com)

PRESS RELEASES
continued

not fully grappled mainly because they've never had time to do it properly, plus it seems to them that you folks know best how to sell the shows to your local audience through your local contacts.

But now, thanks to the ease with which emails can be sent using broadband (when it's working OK - which it does usually!) added to the simplicity of creation and maintenance of address lists, they hope this will prove a useful additional targeted service to you (they don't intend to supplant what you do, only supplement it).

Could you therefore please email Stoneyport, the names of the organisations and the contact names and email addresses of the journalists to whom you feed information? Email: jb@stoneyport.demon.co.uk; See website for further information about the agency and the artists it promotes: www.stoneyport.demon.co.uk/index.html

FOOTSTOMPIN' NEWS

Seinn o ho ro Seinn: Fiona Mackenzie & Arthur Cormack - A wonderful double CD with a 40-page booklet containing all the lyrics and their English translation. A fantastic song and language teaching resource for young singers or indeed anyone interested in taking their understanding of Gaelic music and language a stage further. http://www.footstompin.com/music/scottish_song/seinn_o_ho_ro_seinn

Spencie's Tunes (CD): Steven Spence - Steven is a fantastic fiddler from Unst in the Shetland Isles. For ten years he was a member of renowned folk band "Horn Bru". An inspired writer, many of his tunes have passed in to the session scene and from there into the repertoire of musicians across the world. http://www.footstompin.com/music/fiddle_music/spencies_tunes_cd

Spencie's Tunes (Book): Steven Spence - A brilliant book containing the same 37 tunes as are on the CD Spencie's Tunes. With guitar chords and finger positions. http://www.footstompin.com/music/books/spencies_tunes_book

Harp House: Edinburgh International Harp Festival - The Edinburgh International Harp Festival has for the first time recorded the wealth of talent and diversity that makes the EIHF so unique. The Festival is overflowing with extraordinary players, from wire strung ancient harps to electric; from western jazz to avant-garde to 12th century manuscripts to jigs and reels. And now, a selection of performers from the festival have generously donated their time and creativity to create an exclusive collection of music - a compilation made especially for the Edinburgh International Harp Festival. http://www.footstompin.com/music/harp/harp_house

Best in Show: Compilation - A fine compilation of award-winning traditional music from the Scottish Highlands and Islands. Including the beautiful voice of Mod Gold Medallist Arthur Cormack, the dazzling fiddle playing of Capercaillie's Charlie MacKerron and Wolfstone's Duncan Chisholm. There's also Iain MacDonald of Ossian and Battlefield Band fame, Iain MacFarlane of Blazin Fiddles, not forgetting Ciar, Mary Ann Kennedy, Anne Martin & Ingrid Henderson, Dochas, Biallam and the dance music of Skipinnish, Hoogie, Daimh, Meantime and The Black Rose Ceilidh Band. http://www.footstompin.com/music/compilation/best_in_show

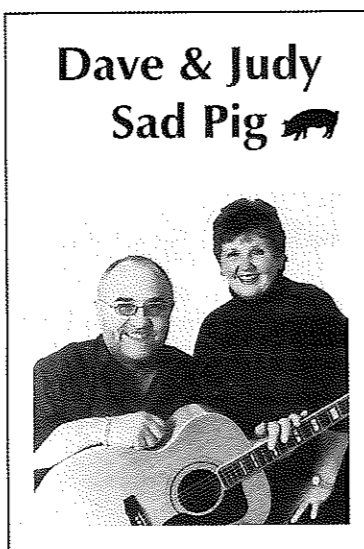
CD Reviews

On Safari: Keep It Up - Live sightings of the Edinburgh-based four-piece Keep It Up have been rare since their formation five or six years ago. It's small wonder, given how busy the diaries of Simon Thumire (concertina), Eilidh Shaw (fiddle/vocals), Kevin Mackenzie (guitar) and Malcolm Stitt (bouzouki) are with other projects, but it's also a damn shame, as they're one of the most gifted, imaginative and exciting traditional outfits on the scene today. For now, though, frustrated fans will just have to make do with their second album - and it does provide ample compensation, while making you hanker even more to hear them in concert. Their ability to generate and capture that in-the-moment, session-style energy on record give On Safari immediate and heady impact - but the thrill is underpinned by the teeming density of variation, ornamentation, and harmonic jousting going on within the tunes.

Sue Wilson, Sunday Herald 4/7/04
http://www.footstompin.com/music/celtic_bands/on_safari

Estd 1976: Allan Henderson - ...Okay so he's only 28. Big deal: just because he's mastered three instruments (fiddle, pipes and piano) and written loads of brilliant tunes (fifteen on this album). It's taken him two years to finish his debut CD, so he does have his faults but that means he started it when he was only 26! Allan Henderson has been no slouch in his short life. He and his sister Ingrid produced a couple of albums in their teens, and Allan has been involved in several major musical projects since, including supergroup Blazin Fiddles.... Estd 1976 is a very pleasant CD, and a treasure trove of great tunes. http://www.footstompin.com/music/fiddle_music/estd_1976 You can read the whole review by Alex Monaghan in the current edition of The Living Tradition Magazine <http://www.folkmusic.net>

**SPOTLIGHT ON
SAD PIG BAND**



**Dave & Judy
Sad Pig**

The "SAD PIG" band is Dave Hughes and Judy Hancock. They are national and international performers of high repute. Based near Macclesfield, Cheshire, they have been entertaining all types of audiences for over 21 years. Their performances cover a wide variety of styles from contemporary to traditional folk songs together with middle of the road music whenever necessary. They can fill you with delight with a song or an anecdote, and then smack you between the eyes with a thought-provoking rendition. Aka "Vin Garbutt" or "Mike Silver".

Dave began his folk singing career with the "Hughes Brothers" then soon became in great demand as a solo artist. He is a founder member of the original four-piece Sad Pig ensemble. Judy began her singing career as lead singer with "Peak Folk" the highly respected Derbyshire folk group. After seventeen years with this band Judy joined "Sad Pig"

Dave is an excellent guitarist and is the backing for their dulcet

Opendoor Folk Club

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Extravaganza 7 – Sunday October 24th



Jez Lowe & the Bad Pennies

Brian Peters

Elaine & Sam Bracken

George Papavgeris

George will be launching his 5th album
Ordinary Heroes

**Tickets: whole day £10 – individual tickets available
contact Pauline 0161 681 3618 or pauline@opendoorfolkclub.co.uk**

tones. Judy is the lead singer in the act complemented by Dave's wonderful harmonies. But Dave too can take the lead in many songs with Judy slotting in adroitly to the harmony role.

They are an infectious duo and a perfect performing match with Judy's bubbly sense of humour sitting nicely with Dave's impish sense of fun. They do not take each other too seriously so putting audiences at their ease from the outset of their performances. Never politically motivated in song and always looking to involve the watching throng with well known chorus numbers they are one of the best acts in the folk world able to work an audience and get them on their side.

Together with their respective spouses, Judy and Dave also run the successful Porkies Folk Club which has high quality guest artists appearing on the first Friday of each month at Poynton British Legion. This fine venue is also the location for the Poynton Folk Festival which Judy and Dave host each Easter weekend. The band has three CD recordings, which are - 'Pigs in a Spin', 'Where the Heart Is' and 'Fine Friends'. All three are excellent listening material that truly reflects their skills and abilities when performing live. They can be obtained from Judy or Dave at the folk club or by ringing - 01625-874039.

There is absolutely nothing sad about 'Sad Pig' and it is well recommended that club organisers and venue managers consider them for their future listings. Bookings can be arranged for any type of folk club, folk festival or private social function by contacting 'Folksingerjohn Promotions' at 0151-678-9902 or by email via folksingerjohn@aol.com

John Owen

CD REVIEWS



MAIRI ARMSTRONG - Songs From Elsewhere (Own Label MA1)



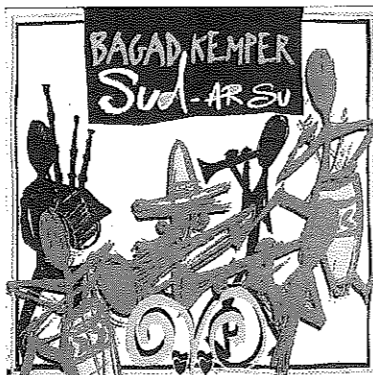
Folk music has experienced many contrary bedfellows so it should come as no surprise that another format should be introduced. For the uninitiated Mairi Armstrong trained as a singer at both the Royal Scottish Academy and the Guildhall School of Music carving a career that encompassed

a variety of roles from pantomime and musicals to recitals and cabaret. The reason that this album is different requires your knowledge of the White Heather Club style of presentation backed (in this instance) by a more contemporary 'folk' approach. Mind you, that backing does come courtesy of Maartin Allcock and Troy Donockley so maybe it isn't quite such a surprise? The choice of material (much like the recent Eddi Reader album) is predominantly Scottish traditional and Robert Burns so we have 'Jock O'Hazeldean', 'Ae Fond Kiss' and 'Mairi's Wedding' but performed with (how can I put it) a more matronly approach. Unfortunately for me the rounded vowels jar against the accompaniment and much as I try to get my head around it it always feels slightly uncomfortable. Maybe it's due to the fact

that some years ago I heard Storm (featuring James McNally of the Afro Celts) utilising a similar operatic voice on the track Bird Of Prey - but as a texture. Then it worked but only as part of the overall mix on what was essentially a heavy metal track. To me, it's a question of marrying the right instrument (a lot of the time I personally could hear just harp or piano) to the voice and that by adding a dash of mandolin or guitar doesn't always work. That's not to say that there's anything wrong in either the vocal performance or the musical presentation it's just that they don't gel well as a cohesive package. I can only apologise for my luke-warm response to this album as I was really looking forward to something refreshing. For more information go to www.mairiarmstrong.com

Pete Fyfe

BAGAD KEMPER - Sud-Ar Su (Keltia Musique KMCD151)

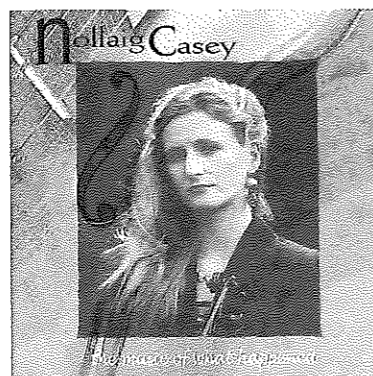


Well, knock me down with a feather. I've just been sent this album by those nice people at Keltia Musique and to say that it's a trifle off centre for a 'folk' album is a bit of an understatement. Fair play to Bagad Kemper and their cast of thousands for striking out and giving these jaded ears a bit of a break. It sounds like everybody had a hoot

recording it and musically speaking we're moving into James Last territory with the opening track 'Mas que nada'. Now, I can't remember where I've heard it before but it sounds suspiciously like one of those adverts off of the TV promoting football or some such sporting event. It's just that your not used to hearing it performed by a battery of bombardes. Just right for the Summer season. By the second track 'Ar Plac'h Manked' we're into the Kenny G phase with some great sax and trumpet supported by some sleazy (dare I say sexy) accordion. Highland bagpipes and a full drum orchestra are also utilised and the whole cacophony of sound gives the overall effect of a festival party in full swing. Improvised jazz and traditional melodies were never so coherently harnessed bringing back memories of the first time I heard Moving Hearts. Trust me if you're prepared to let your preconceptions of 'folk' wander just a bit this is a wonderful place to start. For further info contact www.keltiamusique.com

Pete Fyfe

NOLLAIG CASEY - The Music Of What Happened (Old Bridge Music OBMCD15)



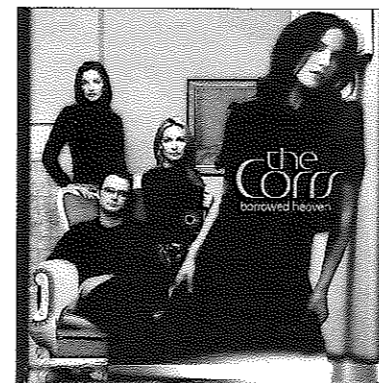
I've been looking forward to another album from Nollaig since Causeway was released in 1995. The long wait is justified (as you'd expect) and then some. The opening track the Galician tune 'Jota da Maia' is a cracker with so much swing that I defy anyone not to be moved to engage in some dancing or, at the very least foot-tapping. Unlike say

Planxty who would have given it a full-blown ensemble treatment Nollaig is joined by Arty McGlynn on guitars and some nice splashes of colour from percussionist Liam Bradley. And that's

the beauty of this album. If anything, it's understated and kept so tremendously controlled that it comes seriously close to perfection on many of the tracks from this listener's point of view. Again on 'The Clergy's Lamentation' the choice of adding violas brings the melody into another realm and if anything the arrangement sounds uncannily like something that Secret Garden might produce. There's a lightness of touch that other fiddler's (violinists) don't have probably due to Nollaig's classical upbringing and in much the same way that Peter Knight displays in Steeleye Span there is a sense that you have the performer totally at one with their instrument. Nollaig is also a fine singer and although I can't get my head around the Gaelic lyrics (ok, so call me a philistine) the inclusion of the songs contrasts well with the more dynamic tunes. By the way, if you're looking for something a little different check out the almost cinematic quality of 'The Last Lord Of Beara'. The plaintive performance almost conjures up pictures of someone sitting outside a French café whilst contemplating life. Anyhow, that's my interpretation of it. If this album were a work of art it would stand alongside a Picasso or even Edward Hopper for the darker edges. Further info from www.oldbridgemusic.com

Pete Fyfe

THE CORRS - Borrowed Heaven (Atlantic Records 7567 93243-2)



Ok, so the Corrs have got their detractors but you won't hear any of it from me. As a working musician myself I can only applaud their approach to the music business and let's face it, that's exactly what it is. They've managed to carve a niche for themselves by integrating Celtic influences (fiddle and whistles) with rock sensibilities in much the

same way that Fish and The Hooters did years before them. The word slick is often bandied about but then what else would you expect from a market that demands its music neatly packaged in three minutes fronted by three angels and their brother? In addition the quartet have utilised the services of some good guest musicians including those of guitarist Anto Drennan (ex-Davy Spillane band) and the programming of John O'Brien. If we're talking about the music (and I sincerely hope we are) then I'm sure that Jim has more than a little to answer for in regards to utilising every trick in the book from the Buggles sounding hit single 'Summer Sunshine' to the Beatles style orchestration on 'Long Nights'. Beg, borrow or steal you can safely assume that the Corrs music is geared to generations that although forever changing in their tastes can always make room for stock in trade middle of the road as polished as this. Andrea, Sharon and Caroline have no point to prove as they can all get by very nicely and although the album is workmanlike there's nothing that particularly stands out in their lyrics. No, this is an album that will quantify a purchase on the strength that it will not insult anybody's intelligence but can be played just as easily at a disco or as background to a dinner party. Never mind the quality - feel the hits!

Pete Fyfe

RODNEY CROWELL Fate's Right Hand (DMZ/Epic Records EPC 51360-2)

Spotting a song writing talent in Rodney Crowell led Emmylou Harris to take him on as a guitarist and general musical



collaborator. He followed this stint as her guitarist with a run of ten solo albums and, then, he took six years or so out to look after his young family. For that alone, I take my hat off to the guy.

'Fate's Right Hand' is the second release following his return from family duties. It delves into areas known to many in terms of

how to deal with an uncertain future and is honest enough to chart some of the vagaries of his past. A title like 'Time To Go Inward' gives you an idea of the introspective nature of some of the material. However, it's not morbid but upbeat in approach and musical style. Some of the material like the title track provides a rock beat, albeit with a rootsy flavour, alongside ballads such as 'It's A Different World Now'.

Crowell's reputation allows him the luxury of calling on great musicians like Jerry Douglas, Bela Fleck, Kim Richey and Gillian Welch to make their contributions to the record. From this you'll gather that we're not talking folk music as we know it over here but we are looking at one of America's finest songwriters for certain. Lyrics like 'with each new day that passes, I'm in need of thicker glasses' may not be poetry of the highest degree but I can relate to it! It's one of those records that just gets better with every play.

Steve Henderson

DALLA - More Salt (Dalla Records DACD 03)



There's something very hypnotic about the Gypsy sounding opening track 'Three Knights' particularly Neil Davey's droning fiddle joined by Hilary Coleman's wailing clarinet. In fact (if memory serves me right) it sounds very Breton as well as I cast my mind back to trips dancing what I believe were called "Plinns" in

Brittany. Ah well, enough of memories, let's get down to the disc now playing and quite a cacophony of sound it proves to be. In addition to the band itself including Neil and Hilary there are Simon Lockley (guitar), Bec Applebee (percussion) and Pete Kubrick-Townsend (double bass). In much the way that old "village bands" were formed for the function of providing music for dances Dalla are open-ended when it comes to numbers so we have the inclusion of a horn section plus bagpipes when required. Although the overall sound can get slightly cluttered at times there is a general good-time quality that leaves itself ingrained with the listener and everybody is obviously having a blast at adding his or her own contribution. As one of the leading members within the group Neil proves to be a major asset as his dextrous multi-instrumental skills provide an arsenal of weapons for that extra splash of colour. We are treated to a downright funky treatment of the glorious 'Helston Furry Dance' whilst the sinister set-up to 'Woolly Monkey' provided by the bass clarinet is a joy - get on down and boogie! If you hadn't guessed it already this is a very danceable cd and I'm sure the band are every bit as good live. One thing I wish they had produced though were the lyrics as the vocals are sung so fast you have to wonder how they ever got the breath to sing them. Dalla are obviously proud of their Cornish heritage and with this

Ingleton Folk Weekend

1st – 3rd October 2004

Friday 1st October

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

Open Air Family Ceilidh

Free for everyone – just come and go as you please

8.30pm **Show of Hands** *BBC Folk Awards 2004 * Best Live Act* **Tickets £12**

Saturday 2nd October

12.30pm–4.00pm *in and around the village square*

Fire Eating – Face Painting – Morris Dancing – Juggling – Acrobatics – Live Music

4.30pm – 6.30pm *live at the YHA*

Band & Barbecue with AHAB **Free Entry**

8.00pm **Ralph McTell** *in concert at the Community Centre* **Tickets £14**

8.00pm **Janet Russell & Settle Voices** *Ex-Servicemens Club* **Free Entry**

Sunday 3rd October

10.30am *in the village square with Ingleton Churches Together*

Folk Weekend Songs of Praise

From 1.00pm **Folk Music in the Pubs with**
Keepers Fold – The Hall Brothers – The Dalesmen – Hard Times – Suntrap – Wildwood
Plus – Comic Song Competition sponsored by Masons Dog Oil

Free Bus Service to the Station Inn – Sunday evening only

Free Entry to all venues – full details on our website & in our Programme of Events

Plus Free Sessions & Workshops all weekend

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

Check out our website for the latest information **www.ingletonfolk.co.uk**

Supported by Arts Council England and Craven District Council

release they should be hailed as pioneers in bringing their local music - traditional and self-penned - to a far wider audience. CDs can be obtained from www.dalaman.co.uk

Pete Fyfe

DULAMAN - Four Years In November (Own label)



It is always exciting to see new groups make a breakthrough. Dulaman are a quartet comprising, Anna Kelly on fiddle, David Pickering, mandolin, Eleanor Cross, double bass and James Dewdney on guitar, with all four contributing to the vocals.

One thing people seem to do automatically is to pigeonhole a performer's music, but with Dulaman that seems to be an impossibility, for they effortlessly combine, bluegrass, Cajun, folk and 'down home' country, all helping to weave a unique sound. It's this mix on the opening fiddle led instrumental that gives the listener a good idea of what Dulaman is all about.

Following that opening track, 'Beyond The Beginning', comes, 'Cluck Old Hen', it certainly makes you sit up and take notice and was one of their first arrangements when they first became a band. Failed relationships often cause confusion and anger, Anna leads on, 'Edge Hill', listening I got a clear image of America's top country singers firmly in my mind. David gives a superb rendition of, 'Across The Sea', an up to date version of the classic traditional song, girl waits for boy and eventually he returns, the mandolin gives this track a real edge.

In the instrumental, 'Forked Deer', Blue Mountain fiddle and guitar vie to impress, a fine offering. 'Time' helps us glimpse our own mortality, written by Eleanor and sung by James, it shows off the double bass to great effect. Bluegrass banjo, played by Jonny Hulme, is the star of, 'Red Curtains', sung by Eleanor and written in a fit of pique at a festival.

Dulaman tip their hat to contemporary folk music with, 'Cooling Shadows', David wreaks real vengeance by the end of the song. Love with no commitment seems to be all too common these days, 'Tomorrow', is an aptly titled song that James sings so well. The final track, 'Into the Sun', is a good up-tempo number to wind things up. Fear, self-esteem, optimism, hope and above all love are all included. There are some amazing harmonies that round things off perfectly.

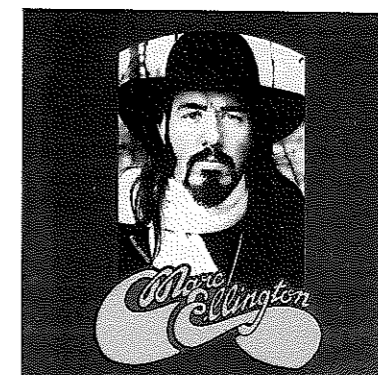
This is a remarkably mature CD from a band that is obviously going places. They are quite clear on the musical path they want to be on as they embrace many influences, and then adapt them to their specific needs. Dulaman may not be a name you have come across before, but I think it is certainly one that over the coming years will rise to prominence.

(To order this CD visit: <http://members.tripod.com/juliecross57/Dulaman/> or contact: julie.cross@tiscali.co.uk)

David Jones

MARC ELLINGTON - Rains/Reins Of Changes (Talking Elephant Records TECD066)

Marc Ellington was a name that I remember because of a sampler track on a compilation album called Clogs many years ago featuring his take on the traditional track 'Yarrow'. Being a singer-songwriter, Marc was strikingly similar in comparison to another artist at around the same time Jonathan Kelly who included in



his set 'The Ballad Of Cursed Anna'. The reason I bring this up is that both artists were accepted by the folk scene for these token tracks which both became standards but didn't represent the general all round 'feel' for the rest of their material. Whilst 'Yarrow' stands on its own (and without meaning to sound

uncharitable) the majority of the music comes across as a pleasant mix of middle-of-the-road and Country that might have proved popular in the early 70's but possibly not for the more 'arty' palate of today's folk sensibilities. Mind you, the guest list of musicians contributing to the overall production (Thompson, Pegg and Mattacks etc) is mightily impressive and will be a must have for folk-rock archivists everywhere. For more info go to www.talkingelephant.com

Pete Fyfe

FAIRPORT CONVENTION - Jewel In The Crown (Talking Elephant Records TECD067)

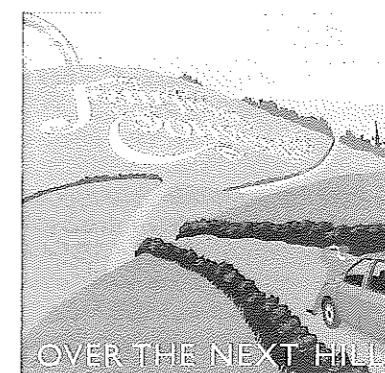


If you haven't already got this album in your CD collection - why not! It's one of Fairport's finest recordings and features several outstanding tracks including Steve Tilston's tremendous 'Slip Jigs & Reels' and 'The Naked Highwayman', 'Red Tide' and the title track. It's great to see it being re-released as it should never have been unavailable in the first

place. As I've already stated it's one of the band's best albums and any self-respecting fan should not be without a copy. You can contact Talking Elephant Records via their website at www.talkingelephant.com

Pete Fyfe

FAIRPORT CONVENTION - Over The Next Hill (Matty Grooves Records MGCD041)



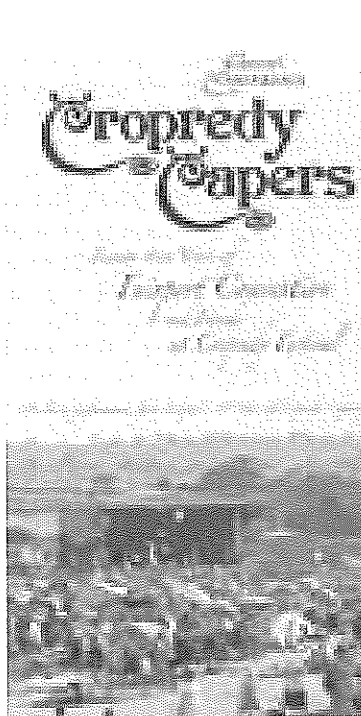
Well, you can't accuse Fairport of not having a sense of humour and even the title track "Over The Next Hill" written by Steve Tilston will prove 'nudge, nudge, wink, wink...' that the band know how to send themselves up. As Simon Nicol utters those particular lyrics I'm sure he's delivering them with a wry smile and perhaps

even a smidgen of irony. I'm pleased to see that the band are also utilising the mandolin to its full advantage with Chris Leslie lending a deftness of touch that helps to highlight the band's lack of satisfaction (there's a little 'in' joke there for those of you who buy the album) with a passing reference to a certain rock band. The life of the travelling troubadour is indeed a long one that Steve highlights cleverly with various subtle references and

this, all from the first track. On the following track Chris Leslie's touching tribute to one of Sir John Franklin's crew member's "I'm Already There" sees Fairport moving somewhat disconcertingly (in a nice way) into musical territory covered by the band Renaissance many years ago. I've never heard Chris on better form and the soaring and swooping fiddle courtesy of Ric Sanders really brings the song alive. But what I hear you ask of the instrumentals that have become so much a part of the band's make-up. Well, the duelling mandolins of Chris Leslie and Dave Pegg return to the days when they were sparring partners in the Cocktail Cowboys with the jaunty 'Canny Capers' and Simon's guitar work is as superlative as ever. On the track "Willow Creek" Gerry Conway stretches his percussive muscles with some seriously groovy backing whilst Simon and Chris's vocals are a gymnastic tour de force. It's a real pleasure to welcome back the band in such a positive way and as I sit hear listening to the country-swing of 'Westward' I can't help but hope long may the good times roll. Mind you, if the rumours are true, the inclusion of A.L.S. does sound slightly ominous.

Pete Fyfe

FAIRPORT CONVENTION - Croppedy Capers (Free Reed Records FRQCD 25)



One of the proudest moments in my chequered career as a folk-rock enthusiast was the time I took the stage alongside my brother Chris and fiddler Bill Perring to perform as The Kitchen Band supporting Fairport at their (we thought then) final Farewell Festival in August 1979. Little were we to know that this was in fact the beginning of one of the finest Folk-Rock influenced festivals to emerge in Europe (or any other country for that matter). I was to play that same stage on a further two occasions, with Eavesdropper in 1983 and Collaboration in 1988. Now, you may wonder why I'm telling you all this - well,

firstly I wanted to remind myself of those 'glory' year's and secondly to illustrate that Nigel Schofield has once again succeeded brilliantly in cataloguing the whole shebang in the 138 page book that accompanies this 4-disk collection. For those of you yet to be acquainted, Nigel along with his mate Neil Wayne have produced some of the finest collections of multi-disk presentations that we as journalists and you as the public can't wait to get our hands on. What we have come to expect of these packages (and receive in spades!) is a considerably detailed - but never less than entertaining - trawl through a history of "where were you when...?" scenarios. The nostalgia element that runs throughout this collection (possibly more so than most) and just a selection of random choices from my rather fuzzy memory (well, who wouldn't be after a few pints of Wadworth's best?) will illustrate the point of purchasing this rather illuminating set of recordings. Dispense with the somewhat dubious quality of some of the tracks (there are 65 tracks after all) and at times cringingly out of tune bonhomie ("Bridge Over The River (Ash) Cherwell") that were always staple fare at the re-unions but try and concentrate on the fond memories the songs and tunes will invoke. There are the obligatory 'guest' appearances featuring

amongst others Dave Cousins, Robert Plant and the effervescent Joe Brown in fine fettle on 'Midnight Special', mind you, for me the stand-out track on this particular disk is Bob Fox's version of 'The Rambling Rover'. There's plenty here for everyone who can remember pitching their tent at the festival and even if you weren't there you can imagine (with a little help from the enclosed cardboard cut-out of the festival site) that you were by downing a pint or five and dancing like a whirling dervish round the front room. A round of applause for all concerned.

For more details and to order copies contact www.free-reed.co.uk

Pete Fyfe

ALASDAIR FRASER & NATALIE HAAS - Fire & Grace (Culburnie Records CUL121)

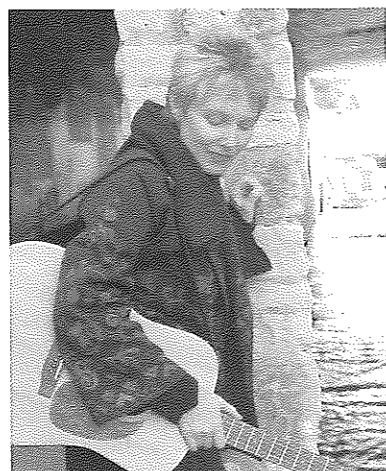


I always look forward to receiving the latest CD from Alasdair Fraser as in a lot of ways you don't know quite what he's going to get up to next. His choice of accompanist this time around is cellist Natalie Haas - and stunning she proves to be. But then again, what else did you expect? Opening with

Dave Richardson's popular tune 'Caliope House' the choppy cello almost swaggers in setting the pace for the sweet as a chestnut lead line of Alasdair's fiddle. The segue for the following tune 'MacArthur Road' ably demonstrates the kind of dynamic rhythmic approach we have come to expect and by the time the third tune in the set (John McCusker's 'Frank's Reel') is introduced, the unison performance of fiddle and cello will make you short of breath. Now I know that anyone out there reading this review who is a musician will appreciate the dextrous delivery of both artists and will undoubtedly soak up the virtuoso performances but the only problem I have with the album for the general public is that it will be a lot harder to sell after say the fourth or fifth track. That's not meant to be patronising to the wider audience (even a 'folk' based one) as I'm sure they're well capable of enjoying something a little different it's just that a whole album of cello and fiddle no matter how well played might seem daunting. Still, let's not dwell on my reservations; for those of us that live for the music we will relish it!

Pete Fyfe

ELIZA GILKYSON - Land of Milk and Honey (Red House Records RHR CD 174)



It's not been an easy time to stick your head above the parapet and disagree with the right wing hysteria generated by George W and his cohorts in the USA. Eliza Gilkyson is one of a number of artists who have had the courage to express a different view. Not that Eliza is unused to this position. She's been putting forward radical views and supporting so called unpopular causes through her music and activism for many years.

The clarion call for peace is growing louder and the hitherto unpopular stances gaining greater credence. Land of Milk and Honey is a personal and political statement illustrating how her core beliefs impact on all facets of her everyday life. At a time when George W is waging war on Iraq and boosting the campaign funds from the 'haves and the have mores' for his re-election, the Milk has gone sour and the Honey is no longer so sweet.

From the very first song, "Hiway 9", which tackles the real reason behind Bush's invasion of Iraq - O.I.L. - Gilkyson nails her colours to a mast that still has Woody Guthrie's initials deeply carved on it. It's appropriate, therefore, that she has for the first time recorded one of Guthrie's lost songs, the wonderful "Peace Call". Written in the early 1950s, its message is timeless. Sharing vocal duties on this track are Mary Chapin Carpenter, Patty Griffin and Iris Dement - worth the price of the album on its own.

As for the rest, there are songs of imperfect love and difficult relationships, like "Wonderland" and the self-explanatory torment of "Separated". Gilkyson has the knack of delivering her more personal songs with the careworn voice of someone who has been those people. There are some bleak yet uplifting songs of human experience - the descent brought about by substance abuse is the theme of "Dark Side of Town", while the "Ballad of Yvonne Johnson" is a true-life story of human tragedy brought about by a litany of family and cultural abuses - hard to know how she survived. Incidentally, Johnson co-wrote the song.

Gilkyson is supported by a great bunch of musicians, including Mark Hallman, who has done a fine job of producing this brave and compelling album. It's an album that ventures into the territory of subject matter that is not only alarming and distressing but informative. Thank goodness there are artists like Eliza Gilkyson who have the courage to sing and write about these issues in an American climate where dissent is considered unpatriotic and the ghost of Senator Joe McCarthy looms large in Bush's fundamentalist Christian-dominated White House. This album may not be Fahrenheit 9/11 for beginners but it will challenge your assumptions and hopefully persuade you that Eliza Gilkyson is a powerful force with which to be reckoned.

Lewis Jones

GRADA - The Landing Step (Compass Records 7 4382 2)



Whereas most Celtic bands opt for the tried and tested formula of starting with a blazing set of instrumentals Grada go instead for a song featuring their lead vocalist Anne Marie O'Malley. I'm not saying that I'm disappointed but there's something I'm not too sure about with regard to the vocals. Although Anne Marie has a pleasant enough tone - it's not distinctive in say a Mary Black or Dolores Keane kind of way. Having said that it does suit the sympathetic arrangements of acoustic accompaniment the other members provide.

I was really looking forward to receiving this album as I thought here's some fresh blood that might stir my feelings in much the same way that it did when I first heard The Bothy Band but ultimately it's an album that is far more muted. That's not to say the music delivered is anything other than sickeningly well played and the production by Trevor Hutchinson is clear as a bell it's just that it lacks that bit of oomph. The layers of instruments featuring Alan Doherty (flutes & whistles), Gerry Paul (guitars &

bouzouki), Brendan O'Sullivan (fiddle & viola) and Andrew Laking's double bass can get into a funky groove on 'Seven Of Eight' but it is perhaps the bowed bed of Laking's bass on 'All In One Day' that will clinch it for the band for aural listening pleasure. Another colour texture provided by guest Bill Blackmore's trumpets on the track 'Shock On' could prove an interesting direction for the band to look at.

This may not be quite the album that I was hoping for but the signs are good and I look forward to following their progress. For further information on the band contact www.gradamusic.com

Pete Fyfe

HAMISH HENDERSON - A' the Bairns of Adam (Greentrax B000C24IZ CDTRAX244)



Hamish Henderson was a modest giant of post-war Scottish culture. He was (among other things) a poet, folklorist, soldier, translator, critic, political activist and song writer, who despite a sparing and modest output, wrote some of the most significant, inspiring and influential

songs of the folk revival. His work, however, has rarely been available in recorded form apart from through the interpretations scattered through the work of his many protagonists and admirers such as Dick Gaughan and Archie Fisher. Henderson died in 2003 and Greentrax are to be welcomed for putting together this tribute album, which brings together versions of many of his songs, interspersed with readings of his poems, versions of his favourite piping laments and a live recording of the fine Scottish ballad singer Jeanie Robertson who worked with Henderson.

The CD stands as a fine tribute to the diverse strands of Henderson's vision of a renewed and vibrant Scottish radical, popular culture. The versions of songs here are a mix of new versions recorded especially for the project, and some of Henderson's favourite versions of his songs. It is from the latter that some of the strongest material here is drawn. Notable are Dick Gaughan's version of the 'Gillie More', Henderson's song of friendship from the blacksmiths of Leith to the blacksmiths of Kiev written at the start of the Cold War, which uses fine guitar work to evoke the hammers sparking off the forge. There is also the Laggan's stirring reading of 'John MacLean's March', celebrating the Clydeside radical's return to Glasgow.

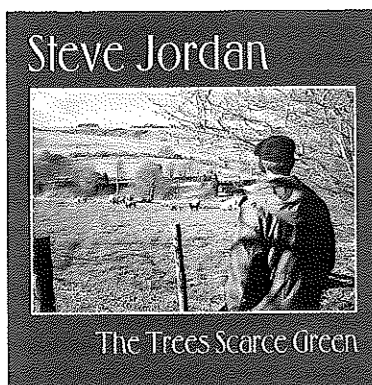
There are also some rare archive recordings. Most engaging of these is the Corries' vibrant singing of 'Rivonia', Henderson's raw, eloquent indictment of the imprisonment of Nelson Mandela. Learned and recorded in an afternoon this take was smuggled into Robben Island, where it met with the approval of the leader of the ANC. Mandela was to thank Henderson personally for this song when he was given the freedom of the city of Edinburgh in 1997.

Of the takes recorded specially for the album, Rod Patterson's passionate, driving rendering of 'D-Day Dodgers' is a highlight. There are some weaker moments though. Jim Reid's version of the 'Freedom Come All Ye' is particularly disappointing. He manages to make this wonderful song of Scottish Internationalism seem rather turgid. This is a pity because it makes Henderson seem of little relevance to the vibrant contemporary Scottish folk music scene. This is reinforced, by the detailed liner notes, which seem to be written only for those who already have a significant knowledge of Henderson. This

could have been an opportunity to introduce Henderson to different and younger audiences. I would love to hear Henderson's material tackled by some of the newer generation of singers like Karine Polwart or Steve Byrne from Malinky. But these are relatively minor gripes. This album is a great tribute and is significant for at last making available the bulk of Henderson's output in one place. It also begins a long overdue re-evaluation of the importance of this seminal and awkward figure.

Dave Featherstone

STEVE JORDAN - The Trees Scarce Green
(Forest Tracks, FTCD 206)



This really is a super CD which I thoroughly enjoyed listening to. Steve, grew up in Devon before moving to Southampton in the 1970's and still resides in Hampshire.

What is unusual about this CD is that it was recorded in virtually one take. Six tracks were recorded on one day and the other thirteen were recorded live

in front of an audience. All recordings were made in the little thatched room at the back of the White Lion in Wherwell, Hampshire where Steve holds his monthly "Song and Supper" nights.

Steve is one of those performers who commands attention from an audience from the start. He has the type of voice that can sing powerful traditional ballads with ease and equally can effortlessly put across music hall songs and chorus songs as well.

His choice of songs is superb, a really wide variety. The powerful ballad 'Little Musgrave', 'Fanny Blair', the hilarious 'Left Left Right Steady Man' from the pen of Keith Marsden blend seamlessly with 'With Her Head Tucked Underneath Her Arm' 'The Man Who Broke The Bank at Monte Carlo' and the wonderful 'One of Those Days!' from His Worship and the Pig. To choose a favourite track would be really difficult but I think it would have to be 'Rosebud in June'.

Steve is joined on a few tracks by Geoff Jerram on harmony vocals, Paul Hutchinson (Accordion), Paul Sartin (on fiddle) and wife Sarah who adds a superb harmony on 'Rosebud in June'.

What we have here is a fine singer who cares deeply for the songs he sings and puts his own personal stamp on each one before sharing them with us. There are no magic tricks on this CD, no mixing or adding extra instruments or voices. It isn't needed, each song is good enough and is presented well enough to stand alone. I personally would like to hear more CDs like this one. Well done Steve.

So, if you enjoy good singing then this one is for you.

The CD is released by and available from Forest Tracks.
Email folkmusic@forest-tracks.co.uk

Angie Bladen

LUCY KAPLANSKY - The Red Thread
(Red House Records RHR CD166)



fans. It's not that she has developed or changed her style that much, though the consistency of her song writing has certainly increased. The reason is that she has a simple yet straightforward approach to her music.

Fans will know what to expect with 'The Red Thread', her latest release.

There are the usual supporting guests - John Gorka and Richard Shindell (from the Cry, Cry, Cry line-up). New to the frame comes Eliza Gilkyson who adds backing vocals to the up-tempo 'Off And Running'.

For those unaware of Lucy's earlier work, you get a mix of gentle rocking material and sensitive ballads with a high personal content such as the tremendous 'This Is Home' and the title track itself. I guess her past life as a psychologist helps to make these self-observations very real and moving for the listener. Don't worry, it's not harrowing 'on the couch' material but situations that will ring true for many a listener.

Inevitably, as a resident of New York, you'll find her memories of the disaster at the World Trade Centre on September 11th are present. With 'Land Of The Living' and 'Brooklyn Train', she presents a very personal view of the situation without getting maudlin about the whole thing - a great relief when you hear some of the other 9/11 material around. Then, she manages to merge both of these themes into one delightful piece with 'Love Song/New York'. So, all in all, predictable stuff - that's predictably good, of course.

Steve Henderson

KIMBER'S MEN - See You When The Sun Goes Down
(A Private Label APL 8)



It is well documented that Joe Stead, one of the prime movers behind "Kimber's Men" and this album, is an enthusiast and an authority when it comes to shanties and sea songs. I really enjoyed his album, "Valparaiso Round the Horn", previously

reviewed in this magazine, and therefore looked forward to hearing this latest offering with Kimber's Men.

Once again, with an impeccable eye for detail, Joe provides incredibly comprehensive and informative sleeve notes that add greatly to the listener's pleasure. Shanties, many of which it must be said have been recorded by various artists and shanty groups over the years, acquire a different perspective when their history and actual working use are revealed. I suppose, in a way, it is a kind of "reality shanty" album. You can almost smell the sea, taste the salty spray and feel the wind blowing you across the deck, as you try to brace yourself to the pitch and roll of the ship that acts like some bucking bronco as she pitches and rolls across the ocean.

Kimber's Men variously described as "Ships Doctor" (Joe Stead), "Ships Cook" (John Bromley), "The Bosun" (Neil Kimber) and "The Cabin Boy" (Roger "Tonky" Hepworth) in the "Ships (Joe's) Log" were formed in the summer of 2001 but have been sailing around the folk scene, albeit in solo skiffs since the 1960's and

70's. As Joe says in his notes, it is a bone of contention amongst so called purists as to whether shanties, in their original form as work songs, were sung in unison or harmony. Personally, I agree with Joe that harmonies not only enhance the enjoyment of singing any song but also add to the enjoyment of the listener.

Source material used in the sleeve notes comes from the acknowledged greatest authority of his era, the late Stan Hugill, who was still singing up to when he died in his 80's, only a few years ago. His definitive book, "Shanties from the Seven Seas" is still quoted and used by all those interested and involved in shanties and seasons.

The music, as one would expect from such an experienced crew, is full of endeavour and professionalism with double tracking on choruses adding to the "full compliment" of deck hands one might have expected to hear on a ship under full sail. In the main (or should that be "on the Main"?), the songs are acapella as they would originally have been, although there are the exceptions when instrumentation adds a different dimension and variation to the mix. I particularly liked "Bully in the Alley" (traditional) a shanty of Negro origin and the Peter Bellamy classic from The Transports "Folk Opera", "Walk Around Me Brave Boys".

Old favourites like "Admiral Benbow", "Shallow Brown", "Blood Red Roses", "Lowlands", "Sally Rackett", "Lord Franklin", "Donkey Riding", Mingulay Boat Song", "Roll Alabama Roll", "Rio Grande" and Shenandoah" sit easily alongside lesser known songs like "Help Me to Raise 'Em", "The Robert Whitworth", "A Long Time Ago", "Pay Me the Money Down" and "Lindy Low". Guitars, banjo and whistle are used sparingly but effectively on "Ode to Big Blue", the classic Gordon Lightfoot song, "Trim Rigged Doxy" and "Lord Franklin" (both traditional) and "The Mingulay Boat Song".

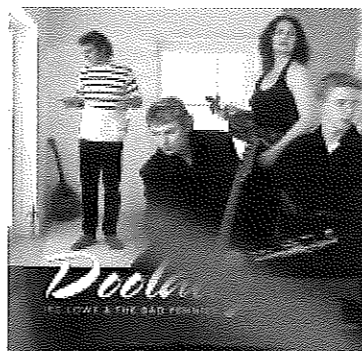
I also learned something regarding the latter song that I had always thought to be traditional. It transpires that it was written by one Hugh S. Robertson, founder of the Glasgow Orpheus Choir, and was first recorded by the legendary McPeake Family in the 1950's. It is also nice to see Joe and the boys have dedicated the CD to the RNLBI who save so many sailors' lives at sea.

Thanks to Joe and Kimber's Men for a fine collection of the sea song heritage of this and other Maritime Nations from the great days of sail. It is certainly great value for money with 25 tracks. I am sure if you telephone Joe on 01422 833659 he will be delighted to sell you a copy. All I can finally say to Joe and the Boys is - "may your canvas never lie slack".

(You can get more information on how to buy obtain this CD and others by Joe Stead by visiting: www.chanteycabin.co.uk/Joe%20Stead/Joe%20Stead.htm)

Ian Chesterman

JEZ LOWE & THE BAD PENNIES Doolally
(Tantobie TTRCD 105)



I was never quite sure about Jez Lowe's music. I liked some of his earlier material but didn't think I could tolerate a full CD. That view began to change when I saw him perform a couple of years back as part of the "Songwriters in the Round" tour. I still, however, had a few toes in the doubting Thomas camp. Then I had

the opportunity to hear his new release, Doolally, performed with the support of his Bad Pennies. I have now willingly jumped feet first into his fold of followers.

Doolally is Lowe's fourteenth album of original songs since his 1980 debut - a remarkable achievement. The album features some outstanding singers and musicians, mainly in the form of his long time collaborators, The Bad Pennies. They have recently lost the considerable talents of Simon Haworth but show no signs of being the worse for wear. Kate Bramley provides sterling vocal support, taking the lead on "Regina Inside" and her playing of the 5-string violin is a revelation. Andy May is a gifted musician contributing to great effect on smallpipes, whistle, piano and accordion and Sean Taylor supplements on vocals as well as playing a mean 5 string bass. Lowe was also lucky to have the undoubted talents of Bob Fox, a close friend of the band, and one who shares their northeast roots.

This is an album of remarkably fine quality and Lowe uses his well honed imaginative songwriting skills to draw upon the great musical, social and political heritage of his native northeast, tackling songs that range from the global to the colloquial, often pointing out that the space in between is never as far as we think.

He illustrates effectively how little has changed - a number of themes like hatred, prejudice and immigration are not new but the lessons he draws are very different from much of the tabloid press. Fine examples of this are "Donnini Doolally" the song from which the album title is taken. It's based on the true experiences of Dennis Donnini, the son of Italian immigrants, who fled fascist Italy to make a new life in the northeast. Dennis became the youngest British soldier to be (posthumously) awarded the Victoria Cross, while his father was interned on the Isle of Man. By contrast, "Keep them Bairns away" shows how innocent adults can be the subject of witch hunts and malicious rumours amidst the moral panic over paedophilia.

There is an underlying quirkiness in Lowe's lyrics that is always likely to steer his songs off on an unusual course. "Vikings" exemplifies this, as Jez ponders on what the invaders would make of Northumberland a thousand years after their first forage. He concludes through their eyes that something's haven't changed and waging war against the weak is one of them. The subject matter of "Calico" takes us to the other side of the Atlantic, and was written after Jez visited a gold-mining museum and Wild West tourist town in Southern California. In the song the mannequins and dummies come to life and there's an underlying poignancy (underpinned by Kate's violin and Bob's vocals) as they are trapped in the same unrelenting, and mainly unrewarding, lifestyle of the miners who used to work the mines during the Gold Rush era.

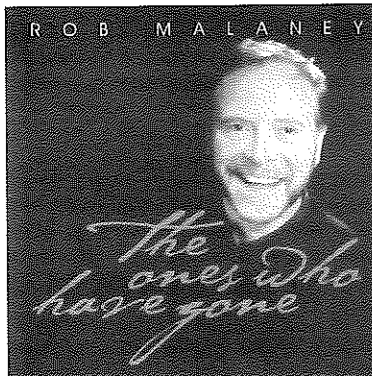
The CD finishes with two outstanding songs. The beautiful "Gull's Eye" is a tale of the coal collectors who combed the beaches of East Durham when the mines were thriving and there was plenty of coal to be found. The song is delivered with spine tingling harmony by the four unaccompanied voices of the band. It's a rendering that meets the Coope Boyes and Simpson standard and you can't heap higher praise than that! The finale is "Bloodstained", a song that Jez first performed on the Songwriters tour. It amply illustrates how organised religion has been responsible for many of the conflicts on our planet that result in bloodstains. These conflicts, many in the name of religion, continue to blight the everyday lives of too many people.

This CD is a collection of subtly crafted songs using an imagination that rampages delightfully without running riot. Jez Lowe is a modern treasure of British folk music who is beginning to receive wider recognition in places like North America and

Australia. This is a carefully nurtured and thoughtfully produced album that should be a must for all folk fans. Expect this to feature in the list of outstanding CDs for 2004.

Lewis Jones

ROB MALANEY - The Ones Who Have Gone (Own label)



Rob Malaney's belief in, and commitment to music and to words imbues this album and, in my opinion, expresses the essence of the artiste himself. The choice of old and new material enables Rob to use his vocal skills to give full value to such differing traditional songs as "Silly Drunkard", where the plaintive quality in his voice enlists your sympathy for

the eponymous character of the song, and yet he can really lilt you through the hunting song "Swarthfell Rocks" in rollicking style.

Almost half of the tracks are Malaney compositions and for me they are the main focus of the album. The variety in the choice of the traditional material and the vocal skills displayed to perform them is reflected in the selection of the self-penned pieces, which go to make up the collection. He can move you with the tenderness, compassion and soft voiced delivery of "Jenny Baker", yet make you laugh with the humour of his Jack the lad days as told in "Early in the Day": a funny confessional song!

There are some writers on the folk music scene who's own songs naturally sound traditional, Dave Webber is a good example, Rob Malaney is another. I am not a musicologist and do not have the skills to analyse, but "Ardgroom", which is one of Rob's own songs, sounds just like a traditional Irish song to me. It has that sound and feel to it, as well as some lovely imagery of the coastline of Co. Cork. In addition his own tune "Over the Border" suggests the scent of heather.

If I was to select a particular track as the high spot it would be "Swallows", a song about deeply felt recollections and emotions, expressed in beautifully crafted words and tune. It is a remembrance of a time past; changes to well known places, and yet the continuity of life in the image of the swallows, "that still come winging", and the sadness for the "ones lost out on the wing". This is a very special song.

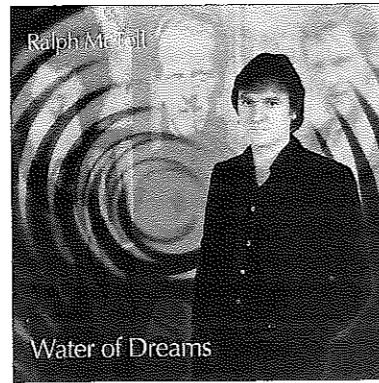
Half the tracks are unaccompanied and the rest are given an unadorned backing, which allows us to enjoy the songs in a pure and unencumbered way. There is style, but it is Rob's own style and there certainly is plenty of substance.

The spoken "sleeve notes" work very well and have the effect of bringing the performer closer to the listener. Much care and hard work has gone into this album, and it merits our attention.

(This CD is available from Rob who runs the folk club at the Moorbrook In, Preston and you can contact him on 01257 231463)

Norman Wilson

RALPH McTELL - Water Of Dreams (Leola Records TPGCD23)



arrangements on the 'Streets' album had cooled somewhat and he seemed (from his public's point of view) to be selling out his more acoustic 'folky' image. That said, we have a who's who of the British music scene including Dave Pegg, Gerry Conway, Albert Lee, Richard Thompson and even Phil Collins. A pretty impressive roster by any stretch but it was interesting to note that the climate of the day and even now was far more geared to Ralph's acoustic solo excursions. Now, don't get me wrong as there are some excellent moments particularly Peggy's bass playing and aside from the backing, the album also yielded some pretty tremendous songs. 'Hands Of Joseph', the Johnny Jones influenced (so he told me at the time) 'Pykey Boy' and the sadly despairing 'Song For Martin'. Come to think of it I always did wonder if Martin ever made it through? On another subject, injustice comes into play throughout Ralph's extensive repertoire and possibly his best came in the form of 'Bentley & Craig' featuring the now (in)famous phrase "let him have it...". Given a Ry Cooder-ish treatment it is Ralph at his story-telling best. To balance the sense of tragedy in his songs Ralph always managed to counter these with a positive reply and although it wasn't featured on the original recording his anthem 'England' (now included on this CD along with 'Grey Sea Strand') stood as proudly objective as 'Land Of Hope & Glory'. For as long as I can remember I have been a fan of Ralph's and re-treading some familiar ground has shown me that my faith and numerous others has been well rewarded.

Pete Fyfe

NATALIE MERCHANT - The House Carpenter's Daughter (Myth America MA-1026)



Those of us on this side of the water can be forgiven for a certain amount of smugness as we witness the headlong rush of our American friends towards their roots music. After all, Cecil Sharp knew all along the value of music that slips through your fingers like sand when time passes on. Mind you, the enthusiasm stirred by the 'Oh Brother, Where Art Thou' film has reached 'bandwagon' proportions and it's time to get the quality control checks in place.

Most of this stampede has been towards the so-called music coming down from the mountain - typically, Appalachian styles to you and me. It is pleasing to find that Natalie Merchant's approach to this is to record 'a collection of traditional and contemporary folk music'. Selecting from those songs plundered by others such as 'Poor Wayfaring Stranger' as well as contemporary materials such as the Fairport classic 'Crazy Man Michael' from their 'Liege and Lief' album. She doesn't stop there, either. She does her own researching when finding the beautiful 'Weeping Pilgrim' in an 18th Century Protestant hymnal.

So, her efforts and choice are inspired more by an appreciation of the music than the commercial gain that the current bandwagon might provide. Indeed, the record was only available

via her website at first until its popularity forced a proper release. One listen tells you why this was the case. Not only has she been thoughtful about the choice of material but the treatment of the songs is equally careful ranging from the mournful approach of 'House Carpenter' to the jolly - yes, that's right - 'Bury Me Under The Weeping Willow'. All, of course, adorned with the characterful voice of Natalie Merchant herself. Tastefully done, and, worthy of a place in anyone's music collection.

Steve Henderson

CHRISTY MOORE - The Box Set 1964-2004 (Sony Music 514862)



It says on the tin - box, rather - '101 songs taken from outtakes, b-sides and sleepless nights, from rehearsals, live takes, and deleted recordings'. For sure, it is a dilemma to decide what to do with your odds and ends. After all, Neil Young has been arguing with his record company about a 17, 18, 19 (name your figure) CD set that he'd like to release. The key question is whether it's all worth it.

As someone who hasn't closely followed Christy Moore's career, it was a pleasure to find that he's not the 'plastic paddy' that he mentions in 'St Patrick's Dance In San Fernando'. So, digging deep into the 6 CD's was an interesting exercise. Firstly, there's that colour coding with the yellow CD, pink CD, etc. - surely, indicative of different phases of his career? Well, I couldn't work it out, as the tracks were not chronologically sequenced. What I discovered was a real mixed bag of recordings.

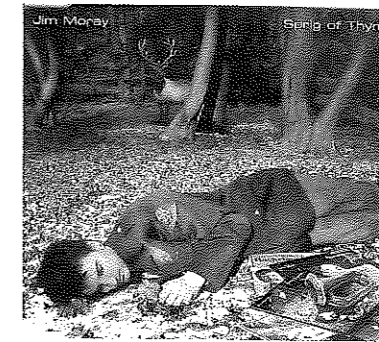
'Hey! Ronnie Regan' provides a suitable anti-dote to the recent fawning over the ex-President's career. Yet, I ask why he issues a third recording of 'January Man' because he's 'convinced you will want to hear this'. Perhaps, if you are a completist when it comes to Christy Moore but, otherwise, I'm not sure that I see the point. Elsewhere, the Planxty version of 'The Raggle Taggle Gypsy' has historic significance in terms of being from a career-defining concert but it's a poor recording of a song that is well covered in Folk circles.

Don't get me wrong, there is some classic material with spoken introductions and monologues laying open both his appreciation of Ireland as well as intimate aspects of his life revealing his flirtation/love of intoxication in all its forms. There's beautiful material in new versions of long lost material such as 'The Dalesman's Litany' or new material such as 'Strangeways'. Both examples of tracks that have echoes of the North West, which was home to Christy for some time. Like any exercise that has you looking through the attic, there's some fascinating material to study but you get that feeling that it may be of more interest to Christy than the rest of us. Definitely, at £30 or so, one for his dedicated fans only.

Steve Henderson

JIM MORAY - Sprig Of Thyme (Niblick Records NIBL004)

If you are of a gentle disposition perhaps you'd better forget this review. A rare thing these days is a single for the contemporary music scene framed within the confines of 'folk'. Jim Moray has produced a recording that will both infuriate and at the same time invigorate our jaded ears on what many perceive as a far



too precious circuit. Heavily crashing chords on the guitars and (what I'm assuming are) Mellotron flutes pave the way for 'Sprig Of Thyme'. If, like me you like your music rugged then this track will seriously impress for the audacious treatment of a prissy song you learned at school. Jim takes no prisoners (thank God) and at least he's trying something a little different. I suppose in many ways his interpretation might be seen as beating the crap out of our traditional sensitivities but that would be to miss the point entirely. He treats his material with respect whilst giving it a contemporary edge. Fair play to the guy in the green uniform jacket!

Pete Fyfe

PETE MORTON - Swarthmoor (Harbour Town Records HARCD 044)



The latest offering from the incomparable and uncompromising Pete Morton is "Swarthmoor" and proves once again that Pete is equally at home performing his own songs, (this album comprising of 11 of his finest), as he is singing traditional ballads such as Tam Lin and The Jolly Ploughboy.

As much as I enjoyed his traditional CD, I am at heart an admirer of those who can create their own songs, a very difficult art that few can really master as yours truly can testify to

his frustration only too well. One thing I like about Pete is that he is very much the "wearing heart on sleeve" troubadour. What you see is what you get and the raw simplicity of his lone voice and guitar unembellished and unadorned by session musicians and multi tracking (apart from his own double tracked guitar on some songs) seems to suit his material and moods down to the ground.

As one would expect Pete is never less than crisp and precise with his guitar work and his vocals, as always, carry the day with the power and feeling conveying his every word to the listener to leave no doubt why he wrote the song. He remains one of the finest interpreters of his own music.

The opening track, "The Two Brothers" takes a unique look at the Middle East Conflict treating both Israel and Palestine as two naughty boys being chastised by an exasperated Mother (presumably the rest of the World in this case). Perhaps his line "One day in the future as brothers you will sing" is a little hopeful! "The Luckiest Man", a love song with a difference, written about his Mother and Father's romance just after World War II, follows this. "Simplicity" is about gratitude and finds Pete in more reflective mood. Pete back on the protest trail condemns big business and its uncaring attitude to our environment in "Goodbye to Oil", whilst "Listening to My Boots" finds him on a country walk one summers evening and contemplating "Life, the Universe and all that".

My own personal favourite on the album, "Love Stood in My Way" comes next with its very melodic structure and its catchy chorus with its traditional overtones including the lines "Fol de riddle i darling, Fol de riddle i do". "Naseby Field" is written from the point of view of a soldier on the eve of the Civil War battle thinking about a future he might never see. Another of my favourite tracks, "The Shepherd's Song" follows and is based on the Northamptonshire peasant poet John Clare (1793 - 1864) walking to London. I particularly liked the line "I'm like a beggar on a bridge between two understandings".

"The Government Wall" with its interesting chord progressions sounds like another unrequited love song but it is really about the disillusionment of the people and their betrayal by a Government whose empty promises yet again leave us all standing at the altar of convenience. A clever idea with great lyrics. All of a sudden "6 Billion Eccentrics" takes us by surprise with its fast pace, "jolly" chorus and its incredible number of similar alternatives to the "one sandwich short of a picnic" quotes. Some amazing lyrics again. Finally, another of my favourites, "St. George Slew the Dragon" brings this latest Pete Morton album to a close. It is a song of hope and encouragement with a great chorus line, "St. George Slew the Dragon 'cos Dragons don't really exist".

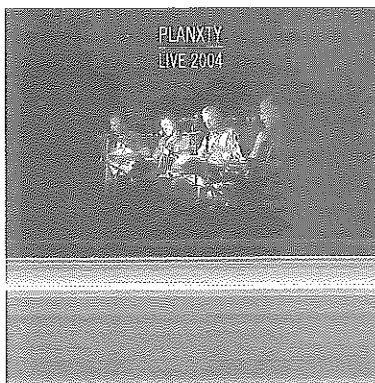
Well, there you have it, another collection from the pen of a master lyricist whose "social comments" remain as acerbic and pertinent as they ever did. Whilst others around him may have "sold out" to commercialism Pete remains like a lone runner carrying his own Olympic torch those extra few miles.

Where does "Swarthmoor" come in you might ask, well it is a small village near Ulverston on the Furness Peninsula and Pete recorded these songs at the nearby Swarthmoor Hall. One final word of praise for the people who run the Harbour Town label who have kept faith with Pete from his discovery two decades ago and, as usual, have produced and marketed another superb album.

Ian Chesterman

(Thanks to John Booth and Henry Peacock for submitting your reviews of Pete's CD. Sorry we weren't able to print them on this occasion. We welcome contributions from all reviewers but don't forget to check with Dave Jones, who coordinates the CD and Live reviews, to make sure that what you want to review isn't been done already - Ed)

PLANXTY - Live 2004 (Sony Music 5173912000)



A recording by Ireland's seminal band after a gap of many years is one to savour - like welcoming a long lost son back into the family. Of course these are most welcome sons; Donal Lunny, Andy Irvine, Liam O'Flynn and Christy Moore. In many ways I'm sure there's more than a few will shed a tear as we thought we'd never see their like again. But here,

listening to the album I can let you all know it's as if they had never gone away. Take for instance the glorious tones of Christy as he joins Andy's wistful mandolin riffs on 'Little Musgrave'. In much the same way that Fairport established 'Matty Groves' with their ferocious slaughterhouse folk-rock treatment Planxty proved that you could take the same subject matter and treat it with a more subtle approach relying on the underlying broodiness

JUBILEE CONCERTINAS

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- Saturday 2nd October No session
(Workshop day see Advert p56)
- Saturday 6th November 2pm to 5pm
- Saturday 4th December 2pm to 5pm

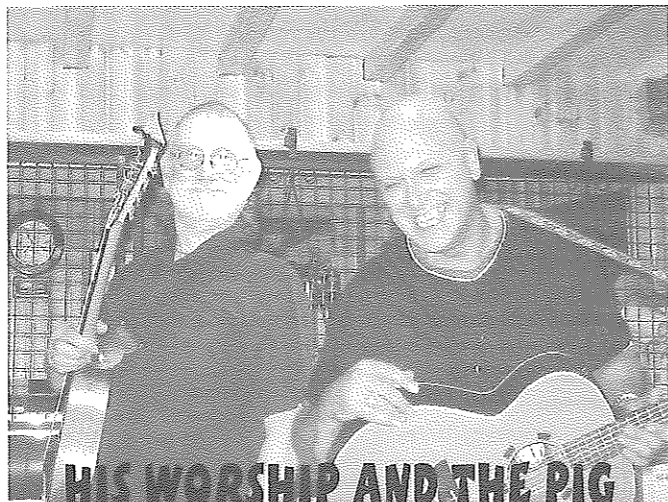
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Concertina Workshops

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(near The Minstrel Pub)
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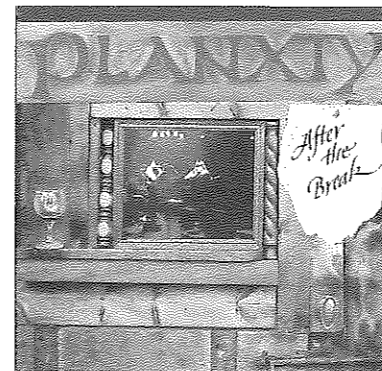
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| 4/5 SEPT Fylde Festival | THU 30 SEPT FALKIRK Folk Club |
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of the lyric to convey the gothic quality inherent in the song. Sheer bliss and coming in at a little under 10 mins a real tour de force! For dazzling displays of instrumental brilliance, there are none that could better the band when they rip into say the 'Vicar Street Reels' or 'The Kildareman's Fancy' with an underlying 'rock' element in the technical construction that, considering how acoustic they are is quite astonishing. The counterpoint between Donal's bouzouki and Andy's bouzouki/mandolin pushes Liam's melody lines to new heights and with each subsequent key change the audience coo their admiration. It's not surprising that the band received standing ovations for every performance - I just wish I'd been there to witness it. At least with this recording they've managed to capture much of the magic. Buy it, enjoy it and above all wallow in the nostalgia!

Pete Fyfe

PLANXTY - After The Break (Tara Records CD3001)



It might only be a re-issue but what a re-issue. Planxty captured at the very peak of their magnificence with the towering first track 'The Good Ship Kangaroo' just for starters. The bouzouki and mandolin interplay from Donal Lunny and Andy Irvine setting the scene for Christy Moore's sublime vocals topped by Matt Molloy's flute and Liam O'Flynn's uilleann pipes - what more could any true devotee of Celtic music require? You couldn't in my humble opinion for here was a band that paved the way for many imitators but were never (and I do mean never) bettered. The choice of material and the pace set was so spot on that next to their first ('Black') album I'd rank this as probably my favourite Planxty recording of all time. With the introduction of Matt's breathy tones they appeared to shine as an art-house band so finely polished that it made grown men want to weep. I remember at the time I was playing alongside John Bove at the White Hart in Fulham and everyone in the audience were requesting if we knew tracks from the record so it just goes to show how influential it was. 'You Rambling Boys Of Pleasure', 'The Rambling Siuler' and 'The Pursuit Of Farmer Michael Hayes' are all there plus (if memory serves me right) there is the inclusion of 'The Bonny Light Horseman' that never appeared on the original album but featured on a compilation called the High Kings Of Tara. Whatever, the recording is an undisputed classic and should be in every self-respecting folk musicians collection.

Pete Fyfe

KARINE POLWART - Faultlines (Neon Records CD005)



It is a measure of the heights to which Karine Polwart has risen that I confess to a little disappointment with this, her first solo album. Her work with Malinky in particular led me to expect a real diamond. As it is, this is still a good album and will probably get better with repeated listening.

There are some good songs, some great moments. Some of the lyrics would certainly stand up well as poetry, and the playing

is crisp and sympathetic though a little too often it becomes a bit predictable, too much daytime Radio 2, not enough Celtic connection. It is probably no surprise then that the best track for me, 'Resolution Road', feels like the one that would perhaps fit most comfortably into Malinky's repertoire, musically if not lyrically. Banjo and fiddle help maintain a drone-like base over which Karine asks a series of questions then gives some cautious advice ("Don't jump in a ship when it's sinking").

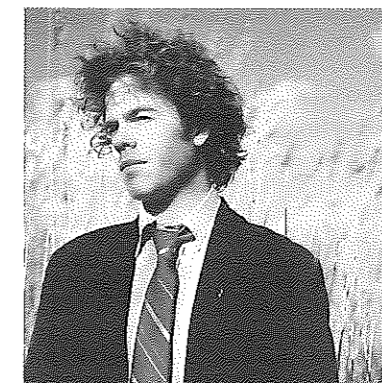
Other than this, 'Waterlily' is a lovely gentle piece as is 'The Light On The Shore'. Both however add to a rather sombre feel that dominates the album. Even the tracks with a more jolly bounce still have a dark undercurrent. A little more light with the shade would not go amiss. Darkest of all is 'Azalea Flower', the album's closer, which is quite haunting and has the most striking arrangement - though miles away from her Scottish folk reputation. It's a tale riddled with paranoia, which has a ring of 'true story' about it.

I also find that even after a number of listens, most of the melodies have not yet embedded themselves in my brain - I couldn't whistle any of them. Expectation is perhaps the key. Karine is well known for her work with Malinky and the Battlefield Band, including gorgeous folk-tinged compositions such as 'The Dreadful End Of Marianna For Sorcery'. But in that company there were the more light-hearted numbers to give balance. Karine has now delivered something that has less in common with those earlier glories than I would have liked. The rather glum look on the front cover sets the tone. Not one for playing at parties, but you may still enjoy it if you're in the mood.

(This album is available at www.karinepolwart.com or from Music Scotland www.musicScotland.com)

John Booth

JOSH RITTER - Hello Starling (Setanta Records SETCD138)



Being born to two neuroscientists in Idaho doesn't suggest itself as the background of a star in the making. However, already playing to packed theatres in Ireland and with support spots to Joan Baez and a host of others under his belt, Josh Ritter has become one to watch.

'Hello Starling' is his second release and you

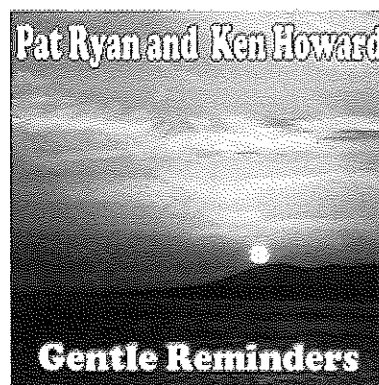
can hear that he's a man who wears his influences on his sleeve. When you hear 'You Don't Make It Easy Babe', for example, you immediately think of the folksy Bob Dylan of the 1960's. Even the title smacks of his Bobness. 'No Man' opens with some chords that are pure 60's pop at its best. 'California' could be a tasty piece of Neil Young on acoustic guitar. I don't mean this to sound like he is a one-man tribute machine, or even two-man, three-man, etc. The quality of the songs from Josh Ritter is just too good to be able to dismiss him as a mere copycat. Take 'Wings', it's a track that has hints of the early days of Leonard Cohen though the lyrics are Dylanesque with an oblique tale where he 'crossed the border' and catches sight of wings under the coats of others whilst also growing his own. Puzzled, maybe you are? Josh says that it's about Idaho! Yet, the key point is that this is a great song in its own right and, indeed, has already caught the attention of Joan Baez who recorded it for her last album.

Of course, not all the album is derivative and where he stamps

his style on the anthemic, album title inspiring track, 'Snow Is Gone', and my personal favourite, 'Kathleen', it suggests that there's a big career awaiting this young man. Let's face it, few songwriters will get near the opening lines of this latter song where he sings 'all the other girls are stars - you are the Northern Lights'. Romance is dead? You have to be kidding. Not while this boy's about.

Steve Henderson

PAT RYAN & KEN HOWARD - Gentle Reminders [RIVCD104].



Pat Ryan & Ken Howard have been singing for more years than they care to remember. Their music and songs are always chosen with great care and performed in such a way as to bring the very best out of each one. 'Gentle Reminders' is no different in that it brings fresh life and impetus into some well-loved songs.

'Lancashire Lads', is a case in point, it has been performed over the years with a quick tempo, but this slower version gives it a more stately feel. Pat performs 'Broom Of The Cowdenknowes' exquisitely with great harmonies from Chris White, all further enhanced by Julie Matthews accordion playing. Roy Bailey has performed, 'Tolpuddle Man', for many years. Ken gives real feeling to this Graham Moore song of resisted oppression.

It's always difficult to cover a song written to describe something or someone personal to the author. Pat manages to convey fully the feelings of 'No Use For Him'. Eric Bogle wrote it about his father who was made redundant at 55 after thirty years on the railways. A sad song, sadly so relevant still today.

'Gallant Poachers', is a song that exists in many different guises, this version tells of transportation from Glasgow to Van Dieman's Land for poaching. What happens to our spirit when we die? A question posed in, 'Hide In The Wind', Pat's voice again soars in this song from the pen of the highly perceptive, Dougie MacLean.

Pat has always excelled when singing songs about the military, 'The Light Dragoon', in this song however does very little fighting!! Written as a love song following a trip to Ireland to trace Pat's ancestry. Ken gives a fine rendition of 'From This Land'. Good whistle backing gives this song the essential Irish feel.

Longfellow wrote the emotionally charged words following the death of his son. Pat sings the beautiful ballad, 'I Heard The Bells On Christmas Day', superbly backed by Chris White's sensitive harmonies.

Stuart Marson wrote, 'Too Close To The Wind', as the title would suggest it has all the ingredients that turn a song into one of real intrigue.

The most recently penned of all the songs on the CD is, 'Feathers & Tributes', written by Bury born Bernard Carney who now lives in Perth, Western Australia. Pat & Ken give free reign to a song that challenges us all to keep personal reminders of our past as treasured mementos.

We started the recording with a Lancashire song, so it seems only right to finish with one as well. 'Over The Lancashire Hills', is based on the life of that most popular singer of the 40's &

50's, Kathleen Ferrier. It describes a Lancashire town, I wonder if it was her hometown of Walton-le-Dale?

This CD was a delight to review, so many good songs performed effortlessly but with real clarity and definition. Ken & Pat deserve the plaudits their singing affords them, they have a knack of keeping arrangements simple whilst never losing sight of the subject matter.

2004 saw the duo visit Australia for the first time to sing at a number of festivals and clubs, such was their success that they will be returning in the not too distant future with an even bigger fixture list.

Theirs is a winning combination that comes only by hard work and careful choice of material, long may they continue to prosper.

(You can buy this CD by sending a cheque payable to "P. Howard" for £10 to this address: 45 Little Scotland, Blackrod, Bolton, BL6 5LW)

David Jones

HELEN SLATER - One Of These Days (Landsleit Records HS8640)



Helen Slater - One Of These Days

Christmas has come early! To give you an initial idea of where I place my thoughts on this stunningly beautiful album, it in many ways combines two of my favourite artists namely Beverly Craven and Nightnoise. Gently rippling paced sumptuous chords are brushed onto the piano in a way that refreshes the listener like water falling

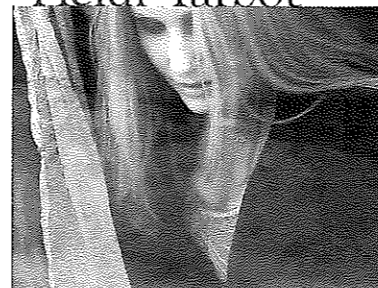
gracefully from a waterfall. That last sentence may seem a bit gushing but if you buy the album you'll soon see what I mean. I suppose comparisons may be drawn to those mood music albums you buy in a shop you're always trying to avoid going into with your girlfriend or wife in case someone you know recognises you. The thing is, with this album, it is stretched further by Helen's easy-going vocals that come across so naturally you'd swear she was singing just for you. Like Beverley Craven's lyrics they come through in a fluid style that I suppose a lot of women will associate with so much more than us 'macho' males. Still if it makes me want to sit and digest the words (a rare thing for me as I'm so steeped in traditional Celtic music - or so everyone keeps telling me...) then maybe we should all be more aware of what is set before us. Producer Phil Swann has crafted each track by subtly introducing delicately placed double bass, keyboards, guitars, percussion, whistles and violin so as not to infringe on the ethereal vocals and in doing so has infused the album with real character. This is as fine a recording as any I've come across recently including Dido and Diana Krall and as if proof were needed I can safely assume that women are set for world domination when it comes to putting pen to paper. Oh, by the way for those of you who have heard the name but cannot put a picture to the face, Helen Slater was Supergirl in the motion picture. If you're looking for an ideal present for that someone special in your life this album couldn't come with a higher recommendation.

Pete Fyfe

HEIDI TALBOT - Distant Future (Compass Records 7 4373 2)

This is a far more mature album than Heidi's debut of a couple of years ago and will go a long way in establishing her position as a force to be reckoned with. It's not that the last recording

Heidi Talbot



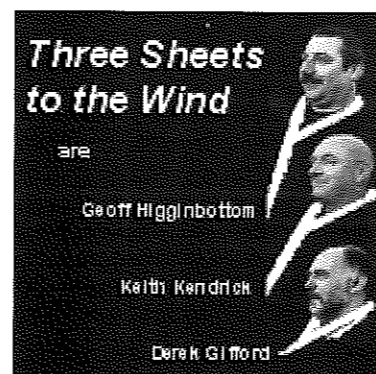
Distant Future

was bad it's just that helmed by producer and multi-instrumentalist John Doyle this proves a more considered piece of work. Opening with the velvet tones of gently finger-picked guitar, cello, bass and unobtrusive percussion 'In Silence I Go' also proves John to be a fine songwriter and utilising Heidi's breathy vocals it

creates a delicate bed on which to lay. I suppose that sumptuous is the word I'm looking for to encompass both the arrangement and performance and if you listen to the track you'll see why. On the traditional 'MacCrimmon's Lament' John Williams concertina is the only instrument required to buoy the multi layered harmony vocal proving again that with a voice as good as this a full-on accompaniment isn't always required. The presentation doesn't wallow where many other female singers might have been tempted but instead it is given gravitas with a self-assured quality. Heidi's choice of songwriters Doyle, Boo Hewerdine and Shane O'Sullivan are inspired, this time not relying on more recognisable talents. This is a recording that is never less than faultless with some truly inspired moments and although similarities might be drawn ('Summer's Gone') along with our own Kate Rusby and John McCusker I can highly recommend it. More info from www.compassrecords.com

Pete Fyfe

THREE SHEETS TO THE WIND - All 'Tide' Up [CRM096].



Now I know that songs of the sea are not everyone's cup of tea, but take three well-seasoned exponents of the art and combine them into a trio and you have a powerful mix of voices and material that is hard to beat.

One of the criticisms levelled at maritime festivals is that you hear the same songs over and

over again sung by different artists. On this CD every effort has been made to find songs a little off the well-beaten path that sit comfortably alongside established favourites. I shudder to think what the combined total ages of Keith Kendrick, Derek Gifford and Geoff Higginbottom REALLY are. Suffice it to say they had a nodding acquaintance with Francis Drake before he was knighted!!

Seriously though, they are all fine solo singers in their own right and combine here to outstanding effect.

John Connolly from Grimsby is one of those singer/songwriters who has written some fine material in recent years, Geoff Higginbottom sings, 'Trawling Trade', a proud anthem written when the port of Grimsby was prosperous.

Teesside's Graham Miles wrote 'Sea Coal' in 1950 when only 14 years old and its many and varied harmonies are executed to good effect. Dave Boulton & Jeff Parton, a.k.a. His Worship & the Pig, penned, 'Goodbye To The Sea'. Led by Derek with fine concertina from Keith, it vividly tells of a once great industry now in terminal decline. Geoff sings his own composition, 'I Sailed The Sea', recounting the memories of an old sailor.

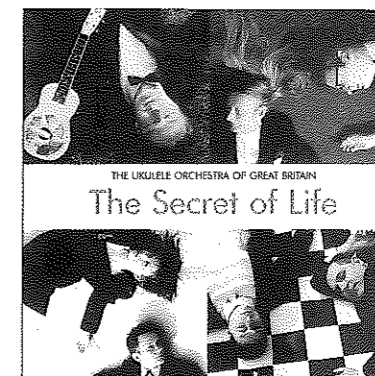
I have always had a soft spot for, 'Chicken On A Raff', probably because of its culinary connotations, its Navy slang for egg on toast! Cyril Tawney's song is one of the most popular maritime offerings. We travel to Canada's Great Lakes for the Gordon Lightfoot inspired, 'The Wreck of the Edmund Fitzgerald', and Canada's Tom Lewis provides the closing track, 'Last Shanty'.

In between these songs are a number of traditional songs, 'Ebenezer', 'Ratcliffe Highway', and 'South Australia', amongst them. Another of the songs that formed my early folk education is 'Liverpool Judies', performed so enthusiastically for many years by the Spinners.

All in all, this is a CD that will appeal to a wide range of tastes, for although the songs are nautically based, they have a much broader reach and feel. It is beautifully recorded by Chris Harvey and presented by three larger than life characters that had immense fun recording it.

David Jones

UKULELE ORCHESTRA OF GREAT BRITAIN - The Secret Of Life (Long Man Records 038CD)



By God! That's put a smile on my face. I've been reviewing everything 'folk' for the past couple of hours when this album lands on the doormat (courtesy of the local post office - see it does work sometimes). What I have in my mits is a copy of the Ukulele Orchestra Of Great Britain. Of course I'd heard of them but until now not actually heard them. I'm definitely

going to catch them live at the earliest opportunity on the strength of this little silver disc. You see, here's a bunch of very talented musicians that don't treat life too seriously. I mean, to include material such as 'Miss Dy-na-mi-tee', 'Wonderful Land' (yes, The Shadows favourite) and 'MacArthur Park' in their repertoire certainly get a resounding thumbs up from me. To top it off stretch your incredulity a little further to take in the wonderful Russian treatment given to the George Formby classic 'Leaning On The Lampost' and like me you'll be blessing the Good Lord for the day this most unique instrument was invented. It's a shame that 'I'll See You In My Dreams' (recently received as one of the best songs sung by Joe Brown and utilising the ukulele on the George Harrison Concert video) wasn't included - maybe next time? If you long for the days when the Bob Kerr's Whoopie Band ruled the alternative music scene then look no further for your saviour! By the way, if there's anyone out there want's to congratulate me on my spelling of ukulele, don't bother, thank the spell checker. For further details contact: www.longman-records.com

Pete Fyfe

VARIOUS ARTISTS - Great Grandson Of Morris On (Talking Elephant Records TECD062)

Comfortable. That is the word that first springs to mind. Comfortable in the knowledge that Ashley Hutchings once again assembles a great cast to continue the tradition that Morris On started all those years ago. If anything a majority of this recording sums up all the past glories being led by Simon Care's rumpy-pumpy melodeon and Roger Wilson's fiddle. There's also the return of the slightly whimsical guitar this time performed by the impeccable Ken Nicol accompanying the concertina of Free



The Folk Arts Network of the North West

FOLKUS PROGRAMME OF EVENTS - AUTUMN 2004

4TH & 5TH SEPTEMBER

Fylde 2004

Milton St. Community Centre, Fleetwood.

Workshops. Bodhran, Guitar - beginners & advanced, Melodeon, Keyboards, Penny Whistle, Irish Whistle, Fiddle, Voice. Youthwave events. Concert. Plus Nonsuch Dulcimer gathering.

Saturday 10am - 4pm. Sunday 10am - 1pm. Non festival ticket holders welcome. Only £2 per workshop

SUNDAY 19TH SEPTEMBER

Folkus Open Day

Garstang High School, Bowgreave, Garstang.

An opportunity to meet Folkus staff, tutors and discuss pupils future requirements.

Workshops Guitar - beginners & advanced, Penny Whistle, Bodhran, Melodeon, Spoons, Fiddle, Voice & English Concertina.

Open session Sunday 2pm - 5pm. Adults £6 Concessions £4

SATURDAY 25TH SEPTEMBER

Barnoldswick Folk Festival

(Barlick unplugged) Civic Centre, Barnoldswick.

Guitar, Penny Whistle, Bodhran 10.30am - 12.30pm. Festival Information Sharon Hobson 01282 841727

24TH, 25TH & 26TH SEPTEMBER

Saturday and Sunday International Story Telling Festival

Ings, Nr. Kendal, Cumbria. Folkus is supporting appearance of Rory McLeod.

Also Fiddle and Voice workshops 10.30am - 12.30pm Sunday 26th Festival Information Taffy Thomas 015394 35641

2ND OCTOBER 2004

Accrington Town Hall, Accrington.

Guitar, Penny Whistle, Bodhran, Melodeon. 10.30am - 4.30pm Adults £12 Concessions £9 Juniors £6

SATURDAY 9TH OCTOBER 2004

Rosehill Theatre, Moresby, Whitehaven, Cumbria.

Guitar, Bodhran, Fiddle, Whistle 10.30am - 4.30pm Adults £12 Concessions £9 Juniors £6

SATURDAY 16TH OCTOBER 2004

Hoole Community Centre, Nr. Chester

Guitar, Bodhran, Fiddle, Whistle. Adults £12 Concessions £9 Juniors £6

SUNDAY 5TH DECEMBER

Christmas Music Making Day, Garstang High School, Bowgreave, Garstang

Voice, Guitar, Fiddle, Bodhran, Penny Whistle, English Concertina.

Open session Adults £12, Concessions £9, Juniors £6 10.30am - 4.30pm

For your diary. Following the very first successful event in February 2004, the second residential **Folkus St. Valentine's Weekend** of workshops, concerts & ceilidh with specially invited tutors and guest artists, will be held at **Waddow Hall, Clitheroe** over the weekend of 11th - 13th February 2005. Full details and costs to be confirmed.



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



Great Grandson of
MORRIS ON

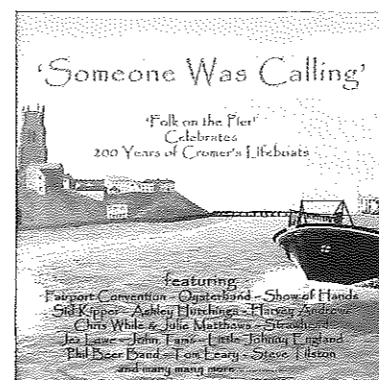


Various Artists - Produced by Ashley Hutchings

usual favoured Celtic tunes) were first brought to my attention by Mr Hutchings who proved that they have a spirit and life of their own and when performed with such obvious affection they can make you proud of your own heritage - a rare achievement indeed. The album's make-up covers a multitude of Albion-ish associated styles crossing-over from Country/Dance Band to a touch of the Complete Dancing Master and rather than distract the listener proves a more than fruitful excursion into the modern take on our traditional English folk-rock idiom. The short readings interspersed between the tunes lend an almost theatrical element to the proceedings that no self-respecting Hutchings production would be complete without - in fact I'd go so far as to say this is probably one of my favourite recent contributions to the Hutchings cannon of recordings. Finally - and it's been a long time coming - I think we in the 'folk' world should all say thanks to Barry Riddington at Talking Elephant Records for keeping the legend of Mr Hutchings and his mates so much in public eye. As Johnny Jones might have it "Good on ya!"

Pete Fyfe

VARIOUS ARTISTS - Someone Was Calling (Symposium Records SIUM 1347/48)



A worthwhile project and a fine album to boot! This CD is produced to help raise funds for the Cromer Lifeboat's Bicentenary and was compiled by 'Folk On The Pier' organiser Scott Butler. All of the tracks have some connection with the sea and a quick glance at the guest list establishes the quality of the overall production.

Sensibly categorising the two disc collection into mainly acoustic and mainly electric the 34 tracks feature a current who's who of the folk scene; Show Of Hands, Steve Tilston and Jez Lowe rubbing shoulders with Oysterband, Fairport Convention and Edward II - what more could you ask? Well, there are the contributions from the lesser-established but no less professional artists including The Sheringham Shantymen, The Cromer Smugglers and an exquisite rendering of 'The Golden Vanity' by Emma Williamson. All in all this is a fine selection that includes five previously unreleased tracks - Sid Kipper's 'The Whaleman's Complaint' is a corker - and well worth the very reasonable £14.00 price tag. It's available via mail order from www.musikfolk.co.uk

Pete Fyfe

VARIOUS ARTISTS - Thistle Do & Thistle Do Too (Iona Records IRCD070 & IRCD 071)

Two compilation CDs from those very nice folks at Iona Records. For those of you that have yet to discover some of the excellent



music emanating from north of the border then I suggest you buy either (or both) of these albums. The guest list reads like a who's who and includes tracks by Ossian, Wolfstone and The Easy Club and even delves deep into the archives by including Tonight At Noon and the extremely talented Canadian fiddler Oliver Schroer. For the unenlightened this will be quite a voyage of discovery - for those that think they already know most of the Scottish scene check out the slightly more obscure artists such as Paul Mounsey and pipe major Robert Mathieson - you won't be disappointed. For more info contact www.scottish-irish.com

Pete Fyfe

VARIOUS ARTISTS - Spain In My Heart: Songs of the Spanish Civil War (Applesed Recordings APR CD 1074)



When Spanish singers began to recover the radical song culture of the Spanish Civil War in the post-Franco era, Pete Seeger was surprised by the closeness of their versions to his singing of the material. In a story recounted here, he recalls how they had learned the songs from samizdat tapes of the album 'Songs of the Spanish Civil War'

recorded by Moses Asch, smuggled across the border from France. This story is a testament both to the enduring character of the radical connections forged through solidarity with the Spanish anti-fascist struggles and the importance of these solidarities to the internationalist left.

This collection, put together by the radical American record label Applesed, celebrates the radical song culture of the Spanish Civil War. The CD has fine, detailed liner notes that give much useful background to the songs together with reprints of posters and photographs from the archives of Abraham Lincoln Brigade. It includes some great versions of standards. A highpoint of these is Arlo Guthrie's singing 'Jarama Valley', the song associated with the American volunteers of the Abraham Lincoln Brigade, and at least partly moulded by his father. There are also some strong contributions by less well-known artists. I particularly liked the recordings by the Central American artists; such as the version of the poet Federico Lorca's 'Noche Nochera' by the Nicaraguan band, Guardabarranco's.

The collection as a whole, though, is decidedly uneven. Shay Black and Aoife Clancy rendering of Christy Moore's great 'Viva La Quinte Brigada' is rather mawkish, particularly in comparison to Christy's passionate delivery. The Spanish of some of the American singers also sounds rather awkward at times. But the CD is inspiring in bringing together some fine versions of the radical songs of the Spanish Civil War and in demonstrating their continued relevance to struggles for social justice today.

Dave Featherstone

(Ed:- The record company website is www.applesedrec.com)

WAILIN' JENNYS - 40 Days



This is a new trio from Canada, Cara Luft, Nicky Mehta and Ruth Moody. None of the names are familiar to me but I suspect in years to come they could become very familiar indeed. They write songs and also take on some traditional and contemporary covers backed by their own instruments (mostly, but not only, guitar) and some friends in the studio. The overall sound - taking in bits of both - fits somewhere in the area between folk and alt-country. This album, their first, makes my hair stand on end.

What these three do, and do exceptionally well, is sing in harmony. The opening track 'One Voice' demonstrates this by building from "This is the sound of one voice" to a very sweet (but in no way sickly) layering of all three with only the simplest of instrumental backing, which never gets in the way. Mouth watering stuff and followed quickly by a clever take on 'Saucy Sailor', which is so well done you can forgive the lack of nautical cynicism. Among the thirteen tracks which finish very smoothly on 'Parting Glass' you will find a version of Neil Young's 'Old Man' and John Hiatt's 'Take It Down'; the rest are all the girls' own compositions.

There are two tracks that stand out for me, the mysterious 'Untitled', which shows that they can have a harder edge, and the seductive 'Come All You Sailors' that sounds like something Sally Barker could have written and could be a highlight of a live show. But to pick out two does not mean that the quality is uneven; others will certainly pick on different favourites, and the whole 50 minutes is a delight. There's a move to bring them to the UK next year. Now that's something I would look forward to.

(This CD is available from www.thewailinjennys.com or www.amazon.co.uk)

John Booth

WATERSON:CARTHY - Fishes and Fine Yellow Sand (Topic Records TSCD 542)



Fishes and Fine Yellow Sand is the fifth Waterson:Carthy offering. If there's a theme to this album - and there is - it's songs about people who can be labelled 'bad'. Characters who are larger than life, who are not backward in taking the lives of others and, in many cases, paying the ultimate price by losing their own. They are people who may be considered the antithesis of Cliff Richard (so not all that bad!) - more interested in mass murder than mass at midnight.

All that having been said, the CD opens with a track that is atypical of the mean spirited syndrome. Eliza Carthy retrieved "Goodbye Fare You Well" from a Stan Hugill collection. This version is truncated due the huge number of verses in the original. Norma Waterson welcomingly revives her spirited version of the Grateful Dead classic, "Black Muddy Water" which also appeared on her Mercury prize winning debut CD. She also leads on a splendid version of "The Oxford Girl" for which 'Liza'

provides the melody.

Eliza's melancholic violin and Martin Carthy's unblemished guitar playing provide an apt backdrop for the lovely "Newry Town". She also leads vocally on the epic tale of "Captain Kidd", a sailor turned pirate, turned executed - poor career development choices one suspects!

Martin Carthy discovered "Farewell Lovely Nancy" in a collection by Cecil Sharp and Ralph Vaughan Williams, via a cassette tape given to him by Vic Gammon. The aforementioned Mr Sharp was also responsible for locating "Green Broom" during his travels around Somerset. Carthy of course treats them with the great respect they deserve.

Tim Van Eyken takes the vocal lead on two tracks. The first is "Napoleon's Death" which laments the passing of the great Emperor of France. It's an affectionate homage that suggests the republican and internationalist tradition runs far stronger and deeper in our history than the pro royalist historians would have us believe. The other song is the salutary story of "Twenty One Years in Dartmoor", which Tim learned from the late Louie Fuller. It shows the stark contrast of the openness and freedom of the moors that surround the prison and wretched incarceration of its inhabitants inside.

Interspersed with the songs are three tune sets that exemplify the English tradition and provide the extended family the opportunity to demonstrate the excellence of their musical synergy. The living legends of English folk music continue to mature and evolve. Waterson:Carthy have recorded another album of high quality that shows why they've endured individually and collectively for so long. By their efforts they've helped the folk tradition endure and thrive.

Lewis Jones

SHEP WOOLLEY - Life In A Blue Suit (Mast Productions)



Unfortunately there's a sense of all-knowing smugness that permeates the air whenever the term 'folk comedian' is mentioned in many folk clubs. Maybe that's why Shep feels a need to sidestep the scene slightly and cater for a much wider audience. Still, the folk world's loss - and trust me,

it is a loss - is our gain for those of us with a less blinkered attitude. As this album proves, Shep is still an advocate for folk music and chooses such writers as Mike Sliver (Old Fashioned Saturday Night), Harvey Andrews (First You Lose Your Rhyming) and the majestic "Cornish Lads" by Roger Bryant to demonstrate this. You see, Shep has no side when it comes to a good song, indeed he can just as easily turn his hand to The Rolling Stones, The Beatles and even Mary Hopkin in his set. But I would be amiss in not crediting the man himself for his own song-writing which characteristically generally falls under the category of songs for sailors typically represented by "Up & Down Laundry Hill". Of course he can write these songs with authority having been a sailor himself it's just the fact that he makes the songs accessible to a far wider audience. If you've never caught Shep in concert, this album ably sums up his performance including some of the best comic observations you will hear anywhere and of course, (as can be heard from the crowd roaring their approval) he delivers everytime. Now I know that many of you reading this might think that I'm biased in my review as I've worked with Shep on numerous occasions but trust me, there

isn't a more genuine performer and advocate for the 'folk circuit' in the UK today and if truth be known I feel exactly the same way as Shep does on that point. On the folk scene we can occasionally stand too proud or aloof to feel the need to enjoy ourselves but thanks to artists like Mr Woolley the British folk circuit can truly hold its head up high. By the way - buy this album it's a cracker! You can obtain the recording from Shep at www.shepwoolley.co.uk

Pete Fyfe

DVD REVIEWS

KATE RUSBY - Live From Leeds (Pure Records PRDVD15)



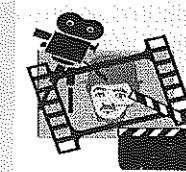
Well, this is great. I'm sitting at home watching this DVD in one corner of my monitor while I'm writing the review. Pretty wonderful if you ask me in this age of technology influenced capabilities. And so, onto the good stuff! The one thing about being seen - as well as heard - is that you are laying yourself bare to a far more critical audience. OK, so with the exception of an occasional grimace at some of the naive concert introductions (

"...Ian Carr is going to go Dum A Na Ma Na Na...") the music and vocals fairly sparkle. Mind you, that's not surprising when you consider the talent within the band. Apart from Kate's not inconsiderable talents as a guitarist and the stunning dulcet tones there's John McCusker (fiddle, fretted instruments and whistle), Ian Carr (guitar), Andy Cutting (button accordion), Michael McGoldrick (flute and whistles) and the double bass of Ewen Vernal. Aside from the aural presentation that could of course just be captured as a CD it is the visual content that should prove the clincher when investing some extra cash and I'm pleased to report this little silver disk does it in bucketloads.

Firstly there's the concert itself that features sixteen tracks then there's the extras that include several sessions filmed in various locations from the recording studio to live in the beer tent at the Cambridge Folk Festival. As if that wasn't enough you also get interviews with our heroine and a video diary. As a visual documentation I don't think I've come across a better representation of an artist. Camera angles throughout the concert are great with plenty of close-ups on the fingers of the musicians captured at just the right moment when they are taking a solo (Top Of The Pops producers please note!) and although I'm sure that it was difficult to organise within the confines of the Leeds City Varieties Music Hall the theatre itself - as Kate quite rightly states - all lends to the atmosphere. Along with the recent Lindisfarne DVD release the folk world should be proud to be able to hold its head high that its standards of visual art can give the mainstream music market a run for its money. Finally, a resounding slap on the back to the production values of Smooth Operation's John Leonard for keeping a tight rein on everything. Brilliant!

Pete Fyfe

NEWSREEL



RADIO LISTINGS

We hope that you like the new layout of the radio listings page. The main change is a comprehensive day-by-day entry for all programmes, irrespective of station, in the confident assumption that most folk music seekers will pose the question "What folk programmes are on the radio today?" rather than ponder what Radio X is offering. Phone number are provided so that organisers and artistes can promote their activities.

It is encouraging that Radio 3's Late Junction, Monday-Thursday usually 10.15pm to 12.00 midnight, presenters Fiona Talkington and Verity Sharp, includes folk at times, as does Andy Kershaw, Radio 3, Sunday 10.15pm to 12.00 midnight.

Most regional/local programmes to a varying degree provide diary dates for clubs, concerts and festivals. The reliable standards set by, for example, GMR and Radio Shropshire/Stoke for comprehensive and regular listings can, it is hoped, apply across the board. E.mail, website and Internet details are routinely given during programmes or can be found via the main telephone numbers and on-line searches. The number of programmes available on the Internet is increasing - some are retained for short period access - and it is understood that the whole of BBC Radio output at all levels (including local radio) will be accessible this way by the end of 2004. To access this go on to the main BBC website at www.bbc.co.uk click on the link in the radio section of the home page "Listen to shows you've missed".

Rob Dunford.

(Ed:- A big thank you to Rob Dunford who contacts all the radio stations to make sure that we have got the latest information and redesigned the layout.)

COUNTDOWN TO LICENSING REFORM BEGINS

In July, the Department for Culture has announced the timetable for the Licensing Act 2003, which treats live music as a greater threat to society than rioting football supporters in bars.

Did Tessa Jowell have the exemption for big screen sport in bars in mind when she said: "The reforms brought about by the Act, including flexible opening hours, complement steps taken by the Home Secretary to crack down on alcohol-fuelled crime and disorder, so that we can turn our town and city centres into safe, sustainable, and vibrant locations, that the entire community can enjoy."

It looks as if it will be November 2005 before the automatic exemption from entertainment licensing for one or two musicians in bars, pubs, restaurants etc, finally comes to an end. New licences become available on 7 February 2005.

Existing pubs or bars, or any premises with a current justices on-licence, will have to pay an additional fee to seek permission to have regulated entertainment - unless they take up the 'two for the price of one' alcohol/entertainment offer during the six month Transition Period. We won't know exactly what the fee levels will be until this August. The incidental exemption: will be disappplied if venues provide instruments, or any other 'entertainment facility', for regular public performance.

On the positive side, high annual entertainment licence fees should end. A relatively low annual fee for 'inspections' will, however, still be payable.

SLIDE SLIPPING AWAY

The main news today is that Slide (uk), as we've known and loved it, has played its final gig. Tom Bliss has finally bowed to the inevitable, and vacated his spot behind the mic, having found it increasingly difficult to find the time and energy needed to organise and front the band.

But it was a grand night, with all Slide's 'occasional' guest musicians on stage throughout - a total of 9 in all: Pete Earle, Phil Snell, Steve Fairholme, Tom Napper, Rod Taylor, John Layton, Neil Whitaker, Derek Magee and Tom Bliss (and poor Rod Holt on the desk)!

At different times five sang, five mandolined, four fiddled, three guitared, two banjoed, two whistled, one octave mandolined, one mandocelloed, one squoze, one harmonicaed, one bassed, one bodhraned, one drummed and most people shook or hit things at one time or another (some at the back were even flicking ink pellets), and the pick of four years' songs and tunes flowed forth.

Plans for Slide (Slid?) are unclear. Various members have other musical projects already on the go, of which more news in due course. The Toms continue to be busy (have you seen the excellent live review in The Living Tradition? It's on The Tom's site now if you're interested). Please do come and see them if you possibly can. Touring begins in earnest with a full Autumn diary.

From now on the Slide email list will become The Toms list, so any Slide supporters (or anyone else) who'd like to be removed please just mail remove@slipjig.co.uk. If you'd like to stay in touch with the other band members in whatever permutations, please mail sliding@slipjig.co.uk to be transferred to any new lists.

Thanks for listening

Katherine Bliss, Slipjig Music: <http://napperbliss.co.uk>; <http://www.slipjig.co.uk>; Tel: 0113 269 1761

COX & NEWMAN AND THEIR ACOUSTIC ROUTES

As individual guitarists in their own right Steve Newman and Tony Cox are unparalleled in South Africa as the most innovative guitar players that this part of the world has ever seen. Cox embraces the sound of the steel-string while Newman's preference is nylon; both have explored the depths of their instruments with a wide-ranging musical curiosity that sees them today as guitar players that have carved out their own unique style of playing. Based on finger-style, each player's technique enables him to sit alone and play melody, bass-lines and rhythm, all seemingly at the same time.

Cox and Newman have long individual recording histories stretching back to 1979. They have been turning out an album or 2 a year since 1995. Their first release together, the 1983 101 WAYS TO USE AN ACOUSTIC GUITAR has now become a collector's item. Cox's 2001 release Matabele Ants won the South African Music Awards best instrumental category and another Cool Friction was nominated back in 1996. He has just recently walked away with the same prize in the same category from this year's (2003) SAMA 9 for his album China. In 2002 he was in the U.K. where he conducted workshops and performed to a delighted audience at the Lewes International Guitar Festival

in a double bill with Irish guitarist Eric Roche.

Newman, with his world-famous band Tananas has received a string of awards for albums released with this South African super-group and has toured the world on the Womad platform. He has played many festivals in Europe, America, Asia and Australia and is much loved back home not only as being one of the most uniquely gifted guitarists ever to come out of our country, let alone the rest of the world - but also as an extraordinary human being.

As a duo spanning over two decades the Cox/Newman phenomenon is simply staggering and leaves young and old alike with jaws agape at the lightning dexterity and all-round musicianship displayed by two consummate entertainers and great friends.

Far from allowing their skills to make them aloof and arrogant, they use the flexible parameters of the duo as an opportunity to let go and have fun. Humour abounds in their shows and often people are rolling in the aisles at the antics coming from the stage.

Visit the following website for further details: <http://www.sheer.co.za/tony.html>

ACOUSTIC TEAROOM PROMOTIONS

We are sticking our toe in the promotions water and are putting on Cathryn Craig & Brian Willoughby together with Maurice Dickson & Alan Cooper at the Penrith Playhouse on 28th Oct at 8pm. Best wishes, Penny.
E.MAIL:- acoustictearoom@aol.com

BIDDULPH FOLK CLUB HAPPY RETURNS

Biddulph Folk Club, after a year at Biddulph Labour Club is returning to its original venue...The Biddulph Arms from September 2004. The pub has been taken over by a cooperative and enterprising Landlord...

COOPE BOYES & SIMPSON CONCERTS - FESTIVALS - TOURS SUMMER / WINTER 2004

This Autumn is packed with really great events. We've got first visits to two new festivals - at Sheffield, where we're also involved in a Harmony Workshop and a specially created performance for the first Peace Festival at Stoke-on-Trent, plus a concert at Otley Festival, which is always thoroughly enjoyable. We've got return visits to the Great kNight Folk Club - one of the most welcoming in the country and the renowned Nettlebed Village Club. Special events include a charity concert in Chesterfield and a weekend workshop with the Traditional Arts Project, which - if last time was anything to go by - will be packed full of new ideas and lots of singing. Then in November, there's a performance of Harvest Home in the intriguing Century Theatre at Snibston Discovery Park, just come along to find out exactly what we mean.

We're also looking forward to broadcasts and live performances around the Peace Concerts Passendale production, "Seeds of Peace": Passchendaele Suite II, a mammoth work involving twenty-one singers and musicians. Everyone involved will be recording an album of the production in Brussels immediately after the concerts at Dranouter. The performance sees Coope Boyes & Simpson form a quartet with June Tabor to sing "Standing in Line" and some stunning instrumentals. There are also entirely new songs, as well as favourites like "Tyne Cott at Night". June contributed some incredible songs to the original performance, including a heartbreaking duet, "Das

Brief, with the German singer, Thomas Fritz which we can't wait to hear on record. It promises to be a great album - though as yet we don't have any release details.

On other aspects of the recording front - we've been very busy working on Bob Davenport's new CD which is due for release at Sidmouth. Jim has produced the album, which is a really unusual combination of songs - demonstrating that Bob still maintains his exceptional voice - and fiery convictions. Guest artists singing with Bob include, Norma and Mike Waterson, Martin Carthy, Linda Thompson, acoustic Chumbawamba, John Tams, Fi Fraser, Jo Freya and Coope Boyes & Simpson. Richard Thompson has also written lovely tunes to start and conclude the album - "Davenport's Cakewalk" and "Davenport's Retreat".

The new Coope Boyes and Simpson traditional album is about threequarters through the recording process. The band decided to base the album entirely on the material collected by Vaughan Williams, George Butterworth and Percy Grainger at the start of the Folk Revival and though we've included classics such as "Through Bushes and Through Briars" and "Banks of Green Willow", there are also a number of less well-known versions of traditional songs which deserve a much wider hearing. John Tams is doing a great job as producer and we'll pass on more news (like the album title and release date) as soon as they're available.

Later into the year, we've got two concerts in Belgium - one with a play and one with a choir and tours with our words and music productions. A Garland of Carols and Fire and Sleet and Candlelight - more news on these as we get into the Autumn.

Please get in touch if you'd like more information about any of the concerts, tours or words and music performances.

17 Sept - Otley Folk Festival - www.otleyfolkfestival.com/

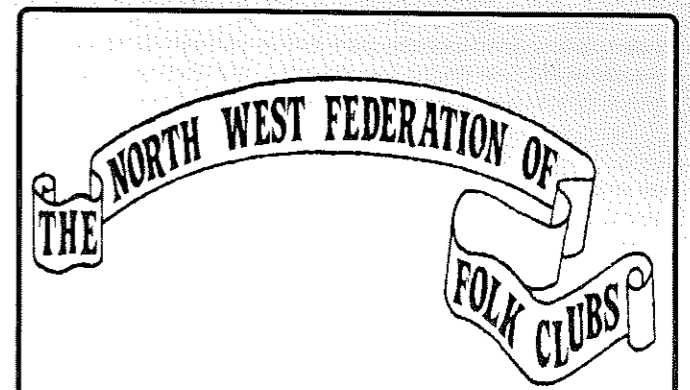
9/10 October - Making Songs Your Own - TAPS harmony weekend A full weekend of workshops with practical emphasis on how you get into a song, work on harmony and arrangements and develop a repertoire for performance. Material would include Coope Boyes & Simpson's own writing, traditional songs and carols and would be aimed at wide a range of abilities. Venue details to be confirmed

23 Oct - Pulling Strings, St. John's Hall, Walton Back Lane, Walton, Chesterfield Concert in aid of Ashfield Hospice, Chesterfield and Cavendish Cancer Care, Sheffield with Coope, Boyes & Simpson, Judy Dunlop & Jon Scaife, The Hot Bread Brothers (Martin Sumpton & Mike Underwood). Tickets & Info: 01246 204561

30 October - Sheffield Folk Festival - Info: <http://www.sheffieldfolkfestival.org/>

6 Nov - Peace at Stoke 2004 Festival - "It will all be over by Christmas" - Forum Theatre, Stoke on Trent The old soldiers who survived the First World War have been our living witnesses to the horrors and stupidity of that conflict. As the years have gone by, however, their numbers get fewer and some day soon the remembrance will fade and all that will be left will be history. To retain the lesson learned we must do all that we can to inherit the memory in a living way. Through live song and music and other forms of performance art, this event will be a celebration of peace and a focus on the horrors and futility of war.

11 Nov - Harvest Home: Words and Music from a Traditional Harvest - Barry Coope, Jim Boyes, Fi Fraser, Jo Freya and Georgina Boyes For hundreds of years, the harvest was the climax of the agricultural year - the time marked by heaviest



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- 1] Joint publicity of the Member Clubs
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JUBILEE CONCERTINAS

CONCERTINA WORKSHOPS AND SLOW AND STEADY SESSION WORKSHOPS
ON SATURDAY 2 OCTOBER 2004 FROM 12 NOON TO 11 P.M.

AT MAWDSLEYS, HALL LANE, MAWDESLEY, LANCASHIRE
A TRADITIONAL MUSIC WORKSHOP DAY FOR MELODY INSTRUMENTS
WITH TUTORS

BRIAN PETERS AND PETER TICKELL

- | | |
|----------------|--|
| 12.30 - 2 P.M. | TRADITIONAL MUSIC FROM NORTHUMBRIA (FOR ALL MELODY INSTRUMENTS) (PETER TICKELL) (TUDOR ROOM) |
| 12.30 - 2 P.M. | ANGLO CONCERTINA WORKSHOP FOR BEGINNERS AND FAIRLY NEW PLAYERS (BRIAN PETERS) (TWIG ROOM) |
| 2.30 - 4 P.M. | TRADITIONAL STYLE CONCERTINA WORKSHOP (ALL CONCERTINA TYPES) (BRIAN PETERS) (TWIG ROOM) |
| 2.30 - 4 P.M. | FIDDLE IMPROVERS WORKSHOP (PETER TICKELL) (TUDOR ROOM) |
| 2.30 - 4 P.M. | SLOW AND STEADY TUNE SESSION (ALL INSTRUMENTS) (BODKIN ROOM) |
| 4.30 - 6 P.M. | SONG ACCOMPANIMENT (ALL INSTRUMENTS) (BRIAN PETERS) (TWIG ROOM) |
| 4.30 - 6 p.m. | TRADITIONAL MUSIC FROM NORTHUMBRIA (FOR ALL MELODY INSTRUMENTS) (PETER TICKELL) (TUDOR ROOM) |

EVENING CONCERT FROM 8.15p.m. - 11 p.m.

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Tel: 01257 263678 E-mail: four-fools@tiscali.co.uk

labour and most intense celebration for the whole community. Music played an important part in this season of work. As harvesters cut and bound the sheaves, and during their short periods of rest at mealtimes, old songs made their customary appearance and new tunes were learnt from migrant workers. Customs and tasks of the harvest field were depicted in songs. And when the harvest was eventually gathered, there was song and music at the huge supper that was Harvest Home. It's an image that stays with us. Even today, when crops are cut by machine, the metaphor of the communal harvest recurs powerfully in contemporary song. Century Theatre, Snibston Discovery Park, Coalville, Leics Tickets & Info: 01530 813 608

For details of any of these activities please contact georgina@nomasters.co.uk

FOLKING DOT COM

Hello everyone. Here's the latest news from the www.folking.com camp. We've got lots of exciting things to tell you about. I've not added all the links to the various sections below as it irritates some people but all you need to do to access any of these articles is visit the front page of www.folking.com

To kick off we have a BRAND NEW MP3 ARTICLE SECTION and in my opinion it's our best yet. The section features new material from: FAIRPORT CONVENTION, STEELEYE SPANS, CHIP TAYLOR & CARRIE RODRIGUEZ, MARTYN JOSEPH, JEN GLOECKNER, CATHRYN CRAIG and BRIAN WILLOUGHBY, SETH LAKEMAN (taken from "Kitty Jay" which is one of my favourite folk albums of the year) and KIRSTY MCGEE.

We have Paul Johnson interviewing IAN ANDERSON of JETHRO TULL. The interview is in MP3 format, lasts about half an hour and includes details of the current Tull Tour (including Cropredy). We also have a downloadable MP3 interview with SIMON NICOL from FAIRPORT CONVENTION. I caught up with Simon Nicol at Fairport HQ in Chipping Norton earlier this month. During the interview Simon talks about the new Fairport album "Over the Next Hill", Cropredy and answered some of the questions that I put to Dave Pegg in 2000. We feature the full CROPREDY FESTIVAL line up. Dave Pegg has asked me to let you all know that the new Fairport album "Over the Next Hill" is now available to order through the Fairport website at www.fairportconvention.co.uk

Our GIG REVIEW section includes a great write up by Jean Camp of the SHOW OF HANDS Summer Family Concert at Abbotsbury Sub Tropical Gardens in Dorset. We also have all the other usual sections for you to enjoy:

Best Wishes
Darren and the rest of the Folking.com team

DAVE SWARBRICK BENEFIT FUND

Dave Swarbrick is currently unwell and thus unable to work. In addition to the benefit concert in Birmingham which took place in June there are various websites with news and opportunities to support a great performer in his time of need.

For more information check out these sites:
http://www.fairportconvention.co.uk/fr_news.htm (click the link marked SwarbAid2)
<http://www.folking.com/articles/swarbaid.shtml>
and <http://www.swarb.com> (a great new site set up by Free Reed Records)

ROB RITCHIE'S SOLO CD

It's true! It's been two years since my tenure with Tanglefoot came to an end. But while the touring came to a stop, the songwriting didn't and I recently completed my first solo CD entitled Five O'clock Shadow.

The album was recorded at Quest Studio in Oshawa Ontario and The Millstream in Toronto, and was produced and engineered by Paul Mills. My approach was to take the same sensibilities to songwriting that I had learned and honed with the songs I composed for Tanglefoot (Songs such as "Seven A Side", "Minnie's Lullaby", "Buxton" and "McCurdy's Boy") but using my instrument, the piano, as the featured accompaniment. And now the time has come to peddle my new creation. In the near future, my web page www.robritchie.ca will be up and running and will have a section for ordering the new CD.

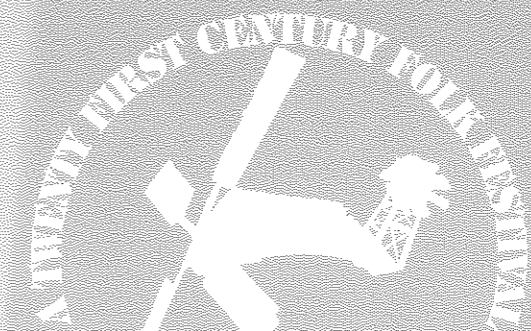
Until then however, you can purchase a copy of 5 O'clock Shadow by emailing, phoning or faxing me directly (contact info is below).
Sincerely
Rob Ritchie.
Mind's Eye Music, Box 1363
Warton, ON NOH 2T0 Phone: 519-534-1933
Fax: 519-534-5714 E.mail: mindseye@dsisp.net

TOUCHWOOD

The Sydney trio, has gained a reputation for lush harmonies and sets that effortlessly combine Touchwood compositions, songs from the Australian folk tradition, arrangements of pop hits, new works by other Australian songwriters, beautiful vocal works from 16th-century Europe and even the occasional country and western excursion! Here's how the newsletter of Sydney's Loaded Dog Folk Club put it: "Some artists sing top 40 songs and covers, other sing traditional ballads of love gone wrong, others sing country songs of lurve gorn wrong, some sing in foreign languages, others write their own songs. Touchwood does it all... we never know what we are going to hear next and it's all in exquisite three-part harmony."

Touchwood is Kate Andrews (vocals, guitar), Christina Mimocchi (vocals, guitar and percussion) and Terry Clinton (vocals, vihuela - a kind of Renaissance guitar). The trio's slogan is "a little bit folky, a little bit funky and a little bit fa-la-la". The three put it into practice live and on their two CDs The Great City and the brand new Big Things. Big Things is named in tribute to the slightly bizarre Australian habit of building big things to attract tourists (or just attention). Musically it's a disc where Sting can sit near Elizabethan songwriter John Dowland, right beside Dylan contemporary Phil Ochs and across from Scotland's Michael Marra... all brought together in harmony by the trio. Original compositions also feature - by members of Touchwood and talented friends. Big Things opens with Taken by Tony Eardley, a reflection on how Australia has treated its more vulnerable inhabitants. It closes with Old Blevins by Conrad Deisler and Hank Card, a reflection on the pitfalls of looking for wisdom at your local bar.

Some of the big things Touchwood has driven past have made it onto the album cover (including a landmark oversized sheep in country New South Wales and a very sad T-Rex on the coast road south of Sydney) but all are included on the CD in a special data component that gathers pictures, facts and memories, along with lyrics of the songs and links to big things resources on the net. For more about the group visit:
<http://www.touchwoodweb.com> For further information, e-mail Touchwood at: info@touchwoodweb.com



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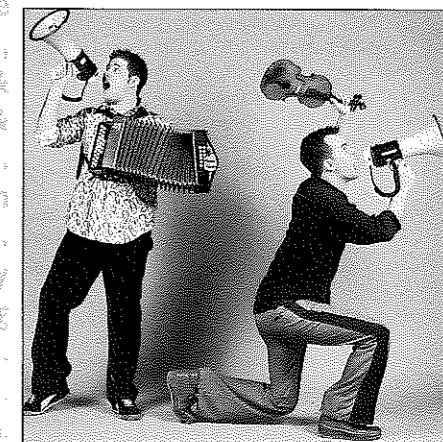
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Festival artists booked so far include:

Show of Hands & Friends (Sun). Kate Rusby (Sat). Chris While & Julie Mathews. John Spiers & Jon Boden. Colcannon (Aus). Nancy Kerr & James Fagan. Old Rope String Band. Eric Roche. Hoover The Dog. Bruce Mathiske (Aus). Back of The Moon. Uiscadwr Ferebandaperta (Ira). Imbizo (Zimb). Pint & Dale (USA). Grace Notes. Strawhead, Threifaill. Ellison & Edwards. His Worship & The Pig. Cross O'Th'ands. Cloudstreet (Aus). John Conolly. Bayou Gumbo. Alan Bell Band. Stanley Accrington. Rambling Riversiders Skiffle Group. Scolds Bridle. Elbow Jane. Harriet Bartlett. Brian Preston. Th'Antique Road Show. Darek Gifford. Hey!era



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PLUS "A Man Like Harry" The Life & Songs of Harry Boardman with Mark Dowding & Chris Harvey.

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(Note: Final Concert for Weekend Ticket Holders only)
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Camp Site - Adults £6. Per person for 1 night or weekend.
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