

# FOLK NORTHWEST



**Rosie Hardman**

**WINTER EDITION (December 2004, January & February 2005)**

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Who do I send information to ?

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

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PR7 3QU Tel. No. 01257 263 678  
e.mail: four.fools@tiscali.co.uk

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e.mail: kath.holden@btinternet.com

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

David Jones, 4, Kingfisher Close, Swallowfields, Pleckgate  
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### Please note that the copy date for the next issue is January 10th 2005.



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## EDITORIAL

Having recently invested in Broadband I am pleased to discover that more and more radio stations are putting their programmes on the Internet so that we can access them anytime during the week after first broadcast. Gradually local radio stations are doing the same thus increasing the availability of folk programmes particularly from areas of poor reception. I am particularly grateful to Rob Dunford who puts in many hours ensuring that we are up to date with current Folk programmes on the radio.

Great to here that our cover artiste Rosie Hardman has a new CD out and that Dave Swarbrick is on the mend.

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

## CHAIRMAN'S JOTTINGS

Many of Folk North West's regular readers have made encouraging comments about the new colour format of the magazine.

The cover has come in for particular praise, with the picture now being a full A4 size. We have also had an amazing response from advertisers who are now vying to have their ad placed in the most advantageous position available, now that there are two further pages of colour.

The new cover price has been widely accepted, with many people commenting that it was long overdue!! Rest assured that the Federation officers will continue to strive to improve your magazine.

The summer has again seen a hugely successful festival season with a number of those festivals announcing record attendances. Artists right across the spectrum have again shown why the British folk scene is the envy of its continental cousins. Long may it continue.

Cheers for now,  
**David Jones**

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## What Folk programmes are on the radio TODAY?

compiled by Rob Dunford

### SUNDAY

8.10 - 8.55am  
1.00 - 3.00pm  
6.00 - 7.00pm  
7.00 - 8.00pm

8.00 - 10.00pm

9.00 - 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

7.00 - 8.30pm  
9.00 - 10.00pm  
9.00 - 10.00pm  
10.00 - 11.00pm  
10.00 - 12.00pm  
10.00 - 12.00pm  
10.00pm - 1.00am

RTE - MO CHEOL THU presented by CIARAN MAC MATHUNA  
BBC Radio Scotland - THE REEL BLEND presented by ROBBIE SHEPHERD  
BBC Radio Scotland - CELTIC CONNECTIONS presented by MARY ANN KENNEDY (Rpt)  
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  
BBC Radio Lancashire - THE DRIFT presented by PHIL BROWN (Rpt)  
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 - TAKE THE FLOOR presented by ROBBIE SHEPHERD  
BBC Radio Scotland - PIPELINE presented by GARY WEST  
RTE - CEILIDH HOUSE presented by KIERAN HANRAHAN  
RTE - FAILTE ISTEACH presented by DONNCHA O'DULAING  
BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER (Rpt)  
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 Telefís Eirann)	via ASTRA Satellite	MW 567	Tel:- 003531 208311

### RADIO FREQUENCIES

MW 567  
MW 810  
MW 810  
FM 95.8  
MW 1485  
FM 96.0  
FM 94.6  
see below  
FM 95.5  
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 567  
MW 567  
MW 810  
MW 1341  
MW 882



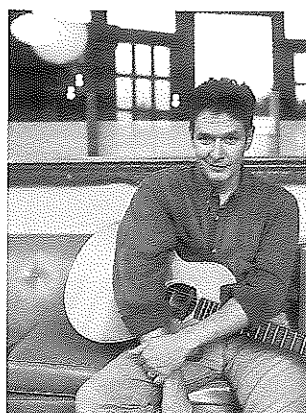
## LIVE REVIEWS

**ROD PICOTT, PIERCE PETTIS, AND JULIE LEE, at St Bedes, Whittle le Woods on 10 September 2004.**

Mr Kite's first presentation of the autumn season was something exciting. Here we had three American singer songwriters, representing in their own ways, the area where folk meets country meets Americana.

First up was Julie Lee. Retro in styling and presentation, she has a voice that recalls the great country singers of the era before the 'Nashville sound' took over and turned it into a genre of power ballads. Her songs are stories in their own right, like 'Stillhouse Road' about her grandfather in prohibition days, but it's more than mere nostalgia. She's an animated performer, with a personality that comes through with every song. Her guitar, a Larrivee, frames a smooth and lilting voice, with hints of a strong edge, and far more power than she uses.

Second on the bill was Pierce Pettis. I wondered when if he was going to be too 'country' for readers of 'Folk North West' but he received favourable mentions in the last issue, so he must fit, even though he is the most 'Nashville' of the bill. He has written for some of the leading names, including Garth Brooks, yet he has won folk songwriting competitions, including the one at the Kerryville Folk Festival.



In person, he is tall and thin, dressed as a working musician in jeans and tee shirt. His songs - from 'Another Day in Limbo' to 'Neutral Ground' about New Orleans - are thoughtful reflections on a world that we can all understand. The song 'Great Big World' about a new parent has 'I'm more tired than you' as the opening line. His small-bodied cut away Larrivee guitar is played in an open tuning, with steel fingerpicks - the best comparison is perhaps to Richard Thompson.

Top of the bill was a return visit by Rod Picott. He's much more the performer now, a tall figure with a baggy suit, although the jacket was soon discarded as he got into his stride. He's another storyteller though his writing is grittier as the titles suggest - 'Daddy's Company', 'Big Mean Man' and of course 'Tiger Tom Dixon's Blues' requested by a sizeable chunk of the audience, even though he confessed he was going to do it anyway. The imagery is clear and concise, there's no doubt about the feeling and direction of the songs. 'Kerosene' is about a cold winter with poor heating, 'Girl from Arkansas' about a recent relationship, whilst 'On and On'

carries its own bleak simplicity. The songs are blue collar; with loss and bad luck, leavened by a hint of redemption.

Rod Picott's Gibson J45 was in standard tuning. He played no

fancy chords, but just kept going with a steady rhythm and picked bass line. Most interestingly, Andy Nice accompanied him on cello. And what a cello player; the instrument was at once the bass, the continuo, then lyrically bowed, and staccato picked. It was a complete accompaniment to the songs, and even provided sound effects where appropriate. Andrew Green's sound system was up to the mark throughout. When Julie Lee forgot to plug in her guitar after a mandolin song, the microphone was able to pick up enough to keep the complete effect. Pity he couldn't edit out an errant fire alarm, but then some things are beyond even the best sound systems.

**Don Moore**

**KEITH MITCHELL supported by Pete Hardman, at the Gregson Lane Folk Club on 16 September 2004.**

I thought Keith Mitchell was familiar to me as a performer. I mean, I've seen him performing in pubs, as a solo artist, as part of a duo, backing other singers, and hosting singers' nights all around Preston. Yet I don't think I knew him properly until this session in the atmosphere of the folk club, and the welcome opportunity to really listen and hear what an excellent performance he gives.

He started with a leaving song, John Martyn's 'Over The Hill'. It was an indication of things to come: the left hand moved like an automaton with complete accuracy, fretting the strings of his Taylor cutaway at lightening speed. The guitar was at once bass, percussion, rhythm and lead. The session continued with songs by Wiz Jones, Crowded House, Richard Thompson, Ralph McTell, and inevitably Randy Newman's 'Short People' the latter with tongue firmly in cheek. (He's not a tall man).

Perhaps being in this setting allowed Keith greater freedom to play his own compositions. These included 'Took Me By Surprise' his second song of the evening, which made the audience listen with greater expectation. 'Watching The Trains' followed 'Going Back To Find A Reason', 'Friday Night In China Street' about playing regularly in Lancaster. Keith introduced it as his greatest hit, written with a message - if you can't escape Preston, sit on the bridge and watch everyone else do it. It may be a valid objective, but Keith keeps coming back several times a week from his current home in Leeds. The final song in the second set was the John Martyn standard, 'May You Never' played in drop-D tuning, and quite possibly the best version that I have ever heard, original notwithstanding. Keith's voice was always clear and in tune, with just enough drawl within to make the songs have a validity of their own.

Pete Hardman opened the first and second set. 'If they don't throw anything, it's going down well,' he said at one stage. His songs were contemporary ones from folk writers of the past two generations, including again Ralph McTell, Donovan and John Denver. The real delight and surprise came from two of his original songs. The first 'Another Folk Song' managed include almost every folk cliché in one song, and the second, 'Maureen Jones, the Scissors Monitor', about the school girl who wasn't exactly shy, was simply hilarious.

Club resident Caroline Lovett, hosted the evening, and once again the club's own sound system proved its worth. For the encore, Pete joined Keith in Neil Finn's 'Always Take The Weather' and the audience could have stayed and listened for more, far longer than time allowed.

Keith Mitchell played at the very first session of Gregson Lane Folk Club eighteen years ago, and it's taken them this long to invite him again. On this performance, I hope it won't be that long before he's back, and although he was at school with Pete Hardman, he denied any knowledge of Maureen Jones.

**Don Moore**

**ALLAN TAYLOR at the Railway Folk Club, Lymm on 23 September, 2004**

I'm writing this as I listen to Allan Taylor's latest CD (Hotels & Dreamers), so that I can carry on with the magic he created in his life performance at the Railway. What a songwriter and storyteller! Through his songs and stories, he took us on a journey "from New York to San Francisco, from Mexico to Morocco, from the south of France to Paris"...as well as around his and others' dreams.



He'd decided not to use a PA and treat us instead to an acoustic set. For the guitar anoraks amongst us, he introduced us to "CEO Model 2", his new Martin guitar, one of only four models made for Chris Martin (IV), Martin Guitar's Chief Executive Officer. What a sound! So crisp, clear and so, so deep. Mind you, was it the guitar or was it the guitarist? Allan makes it look and sound so easy.

He told me earlier before his set, that he's had several months off to recover from the operation on the little finger of his left hand. Due to playing strain, the joint was wearing out. He's had to have it fused and bent. Well, I wish I could play like that with a bent finger! Songs included: 'Mission Hotel' - written at a session when he spotted a beautiful waitress sneaking a listen to the divine music drifting into the kitchen; 'Los Companeros' - "comrades", about Cuba, Fidel and Che; 'Pearls & Wine' - 50 pearls on a string, each pearl reminiscence for the old couple as they drink a bottle of wine together; and 'Creole Girl' - a story about love with a mysterious ending. I won't tell you too much, don't want to spoil the story when you hear it for the first time.

My absolute favourite of Allan's new songs was 'Some Dreams', written about when he and his 12-year-old daughter travelled together. Sometimes she "ran out of dreams" so Allan would dream for her. My Mum and me can't listen to it on the CD without tears.... why can't we all follow and live out our dreams? I am, Allan is, are you?

So as the night ended, we got off the magic carpet on which Allan had transported us with fourteen songs of his songs and we went on our own journeys. Looking forward to seeing and hearing Allan sing and play for us again soon.

**Stewart Lever**

**RON TRUEMAN-BORDER at the Railway Folk Club, Lymm on 7 October, 2004**

Ron who? That's what I thought when I first heard his name over twelve months ago when I heard Chris Hanslip singing 'Romeo & Juliet', at the Prospect Inn, Runcorn. You know when you hear a song and you've got to learn it...well, this was one of those for me. Why? - well, it's a long, sad, moving story that I'll tell you about sometime if you ask me.



Anyway, in the post the very next morning, I got Ron's demo CD with some great songs on it, including 'Romeo & Juliet', which I worked out and learned, going on to sing it regularly at our Club. So I booked him. But sometimes people on CD's don't sound half as good in the flesh and when I saw he was on at Cross Keys, Uppermill, I went to

check him out.

I said hello...and told him about 'Romeo & Juliet'. He asked me to sing it as a floor singer. "With 3000 of my own songs to my repertoire, I'm not short of stuff to sing!" After hearing me sing his song, he asked me to do a song with him when he appeared at the Railway and gave me his CD, Chase Me Girls...I'm Chocolate to see if there was any I fancied learning. I loved the title song 'Chocolate' so much that I worked it out and learned the song. Our regulars knew the song backwards by the time Ron was due but then tragedy struck me! I've developed tendonitis in my right thumb so my GP's told me not to play my guitar for a few weeks!!

Ron's show was brilliant. He packed twenty songs into his two sets, "I'm not one of those singers who talks much...just sing the songs" With 3000 to get through he wants to sing them. With two guitars ready (normal and DADGAD tuned) and harmonica, using plectrum for some of the songs with loud driving rhythm, like 'Shed no tears over my bones' and 'Diamonds in my own backyard', or fingerstyle for the quieter and emotional love songs like 'Romeo & Juliet' and 'Black-Eyed Sally'.

He's used his songwriting to tell us about the things: his hates - like Hyenas at your heels, about the taxman, and 'Who'll weep for the dark lady now', about Margaret Thatcher; his dreams - 'Hands all covered in blood', a scary song!!; his pains - 'Morphine', about a young World War I soldier's anguish; and his naughty, and totally non-politically correct, thoughts about women - 'Gentlemen Prefer Blondes'.

In Ron's second set, he had two of our regulars join him, Bernard Cromarty (accordion) and Richard Peach (fiddle). Totally unrehearsed, they did 'Everybody's Got the Same Blues', 'Drunk' and 'Diamonds in my backyard'...waw! For his encore, he ended with the song I so wanted to do with him, 'Chocolate'. "Stewart wants me to do this...probably the daftest song I've written". Well, I love it Ron and so did the audience.

He's not up from Kent in the north west much (yet!)...but check his website for his timetable at [www.folking.com/rontruemanborder](http://www.folking.com/rontruemanborder) or give me a bell.

**Stewart Lever**

**BEN WALKER AND CHRIS KNOWLES supported by Trouble at Mill and Rob Kentell at the Gregson Lane Folk Club on 14 October 2004**

There was a bit of something for everyone tonight. We had traditional songs and instrumentals. There were some well-written new songs by an observational writer with his own view of life, and then there were the more unusual instruments played in the tradition.

Ben Walker hails from Manchester, and after early adventures in jazz, took up the Uilleann Pipes some ten years ago and has been involved in traditional music ever since. In our set tonight, Ben played the pipes, and also the flute, bass flute, six and twelve string guitar. With Chris Knowles on Celtic harp or bouzouki, the instrumental repertoire stays Celtic but with a bias towards Irish styles. The is best heard for example in their 'Hollybush' set of jigs on pipes and bouzouki, or the 'Roscommon Reel' and 'The Mountain Road' set, where flute and harp combine to give an open dimension to familiar tunes. The bass flute - it looks like a bit of drainpipe with a 'U' bend - came out on 'Travelling through Blarney' where the duet with the harp was truly expressive.

Ben Walker, the singer and songwriter, is strictly modern in approach. The songs are slices of his own experience and observation. His guitars are from the Canadian 'Norman'



company, generally in open tunings and well suited to his finger style playing. His first song was 'Polar Bear' accompanied by 12 string and bouzouki. It's a song about a sad and lonely polar bear he saw with his children in a zoo. Other songs, like 'Don't Throw The Magic Away' reflect themes of lost innocence as work and bills take away the enthusiasms of growing up. 'Playing The Fame Game' and 'Angel With Broken Wings' are intense and literate, but Ben doesn't only write a thoughtful lyric, he pairs it with a decent tune.

Chris Knowles was the official minstrel at Caernarfon Castle for nine years - and it's not often you can say that about anyone. He's charmingly modest, yet his harp or bouzouki fills the accompaniment of any song. He's less comfortable with the bass guitar that Ben bought off E-bay, but one feels that it's only a matter of time before he masters that as well.

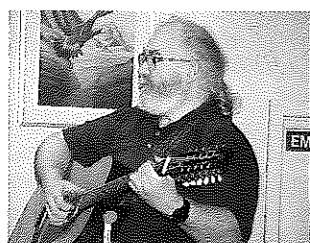
Trouble at Mill opened the first set with a mixture of traditional and modern songs. Their version of Robb Johnson's 'Christmas in Feltham' was especially welcome. The song encapsulates the 90's just as 'Streets of London' did the 60's. Rob Kentell opened the second set. He's more strictly traditional in his approach, and every time I hear him, his guitar gets more complex. He's learning fast, and gave us three songs including the favourite 'Blackwater Side' in fine style.

Now have you been paying attention? What's the difference between an octave mandola and a flat back bouzouki? I didn't know either, and Chris Knowles showed me that his 'Flatiron' model had both labels. They seem to be the same instrument, both having the same standard tuning, although the bouzouki may have a longer scale length and that should start an argument somewhere.

**Don Moore**

#### **BERNARD CROMARTY at the Railway Folk Club, Lymm on 21 October 2004**

Bernard's one of our residents at the Railway Folk Club, Lymm, Cheshire. He's been around for ever, but I don't think he's been given enough chances to show his talents, both as an entertainer, singer and musician. He got his chance tonight at the Railway.



After doing the first of the Railway's "big spots" last year, lots of the people who saw his performance asked me to book him as a guest and, with two forty five minute spots, his performance brought tears of laughter and tears of sadness.

When he arrived for the gig, it took us two trips to bring up all his musical instruments, guitars, banjo, mandolin, accordion, concertinas, flutes and whistle!

He's a master at comedy with comic songs and lightening wit. Some of his comic songs were 'The Fat Man Who Waters The Workers Beer', 'A Poor Old Man Was Crossing The Road', 'It All Makes Work For the Working Men To Do' and 'Custard Creams'.

We saw the totally anarchic Bernard with his version of Joni Mitchell's 'Big Yellow Taxi' and a crazy medley of 70's pop songs starting with 'Wild Thing'. Our Julie was laughing so much, Bernard asked, "Has anyone got a bucket for Julie?" To which, John, her husband quipped, "That's a good swap Bernard!" I think he'll be in trouble tonight!

Many of us already know Bernard's comic stuff is brilliant but he also showed us his other side. As a skilled and sensitive musician when he played 'Black Rose' (flute), a guitar rag -didn't catch it's

name -'Grandfathers Clock' (banjo), and 'Dark Island' (accordion), moving me and one or two others to tears. As a quality singer using his tenor voice with feeling with the songs, 'The Bold Fisherman', Ted Edward's song, 'Ladybird Ladybird' (about a lonely latch key child), 'Sally Free & Easy', and 'Stonewalls Do Not A Prison Make'.

For his finale, he ended with a daft version of 'Alouette Alouette' ("with ze big fat blonde, with arthritis in both hands") and the classic folk club finishing song, 'Oh The Summertime Is Coming'. What a fabulous show! Thanks Bernard. (For those of you who want to contact him: mail@bernardcromarty.co.uk; website: www.bernardcromarty.co.uk)

**Stewart Lever**

## **FESTIVAL & SPECIAL EVENTS REVIEWS**

#### **ORMSKIRK COMES ALIVE - 9th & 10th JULY 2004**

Another worthwhile event took place in July. The second Ormskirk Comes Alive festival took place with events featuring lots of local and national talent at various venues around the town. Everything from Morris Dancing in the streets, a storyteller, concerts workshops and barn dances featured in this well organised event. Most of the events were well supported and all those who took part seemed well pleased with the various events.

A new event for this year was an Old Time Music Hall at the Civic Hall with Jim Markey and friends. This show was a sell out and proves without doubt that the festivals profile is growing. As ever, the Friday night barn dance with Gallimaufry and caller Roger Downing was well supported. Also featured The Aughton Riddlers, six young musicians playing traditional folk tunes with great skill and enthusiasm.

As you expect, the booked artists did a fine job with Jez Lowe and the Bad Pennies turning in a great closing set on the Saturday evening along with Pete Morton, Bedlam and the Jill Fielding Band, on this occasion helped out by Mark Dowding and Tony Gibbons. The Afternoon concert featured Pete Morton, Bedlam, Brass Tacks and Bram Taylor, all of whom played well.

The other Saturday events such as a meet the Pennies session and Mark Dowding 'Songs of Harry Boardman', Sarah Marks Barn Dance workshop and the Folkus instrumental workshops had good turn outs and these type of events will no doubt take place next year.

The weather for the street event could have been a bit kinder, but this didn't dampen the spirits of Leyland Morris Men, Amounderness Ladies, Bury Pace Eggers and Seven Stars. The 2005 festival takes place 7/9th July do don't miss it.

If you want to take part, give Pete Rimmer a call 01695 585400.

**Pete Rimmer**

#### **ORMSKIRK COMES ALIVE 2004 -CHARITY CONCERT at Scarisbrick Village Hall, 8 July 2004**

The first event in the "Ormskirk Comes Alive 2004" festival was held at Scarisbrick Village Hall on 8th July. The Village Hall provided an excellent venue from the event, a charity concert in aid of The Friends of Chernobyl's Children, Maghull and Ormskirk Branch. An eclectic mix of artists gave their services free to

raise money for this most worthwhile charity, which provides some hope and happiness to the children of Chernobyl and their descendants, who are still suffering the effects of that awful tragedy. Comper for the night was Clive Pownceby, renowned raconteur from the Bothy Folk Club in Southport.

First on stage were Chris and Siobhan Nelson, well known on the Hampshire folk scheme but now based in Southport. They have been performing together for about 20 years and their repertoire consists of mainly contemporary British and American songs, with Chris providing accompaniment on fiddle or mandola. Next up was Steve Chatterley (of Feet in Mouth Trio), a songwriter from Warrington, who sang several of his own, individualistic songs.

Bob Lines who had travelled up from South Staffordshire especially for this performance followed Steve. Bob, organiser of the St. Valentine's Folk Festival, performed some highly topical songs from his own pen, including 'Flowers in their Hair' (about the return of D-day veterans to Normandy) and 'Lancashire Beside the Sea' (about a Coach Trip from the Midlands). The next act were something completely different. 'Tiny Tin Lady' are 3 teenage girls, Beth (13 years) and Danny and Helen (both 18) who perform (mostly) their own songs acoustically but with the attitude of a rock band. Great things lie ahead for them, especially as they are playing at the Cropredy Festival this year.

Following an interval for the ubiquitous raffle, 'World Music' group 'BarrioViejo' took to the stage for what was a stunning set. Featuring the amazing Spanish vocals of Sonia Linares Berroy, they captivated the audience with their Flamenco Guitars, Gypsy Violin (Tom Sykes), percussion and handclaps. The audience felt as if it was in Seville rather than Scarisbrick.

Following such a great performance was an unenviable task but Pete Bond managed it. The singer/songwriter from Teesside retired from the Folk Scene some years ago but this was one of his "comeback" gigs and what a comeback. He is a superb songwriter and excellent performer. He sang five songs - "Sticks and Stones" (about a miner's sickness after working in the ironstone mines); "It's Alright For Some" (about a man who is too shy to ask women out), "Joe Peel" (about his wife's uncle who excelled at sport but returned to mining), "the Joker" (about the demolition of a joke shop) and "The Baron and the Busker". Let us hope that Pete makes a permanent return to the folk circuit!

Closing the evening was Southport Band "Odd at Ease" (say it quickly to understand the pun), who played songs from their new album "The Dark Side of the Dune" (with apologies to Pink Floyd), including "Dunes". They also played an earlier song, "Eliza Fearnley" about a Southport Lifeboat Disaster. They closed the concert with a rousing version of "Whiskey in the Jar" (with no apologies to Thin Lizzy). A great way to end a great night. Thanks to all of the artists who gave their time and talent freely and to concert organisers Pete Rimmer and Jill Fielding of Abacus Music.

**Pete Cowley**

#### **ORMSKIRK COMES ALIVE - FRIDAY EVENING CONCERT, 9 July 2004**

As part of this year's festival a Friday evening concert was arranged the Rugby Club, a small but very good venue. Brass Tacks from the Wirral turned in a great performance playing all sorts of music, and on great form with the fine singing, comedy and superb three part harmony.

Bram Taylor turned his usual very professional and interesting set, including a great version of Isle of Hope and very special version of Wonderful Tonight in the style of Vin Garbutt. As ever,

local band Blarneystone gave a great performance of Irish flavoured music and the usual wit of Tony Gibbons was to the fore.

Elbow Jane's performance, sponsored by Folkus began with an acoustic duet performed by lead singer Richard Woods and keyboard player Kevin Byrne on two guitars. The band play mostly their own material and are certainly a lively band. Standout songs included "It's your day" and "When I'm dead and gone." Great to see both well known, and not so well known, artists playing together to a very enthusiastic audience. This concert was tremendous value for money, £6 for four bands, and even cheaper for those with weekend tickets.

**Jill Fielding**

#### **SADDLEWORTH FOLK FESTIVAL from 16 to 18 July 2004**

Always one of the friendliest, most satisfying and best-value-for-money of the smaller-scale festivals, achieving a credible balance of the traditional and the contemporary sides of folk, Saddleworth (now in its seventh year) once again delivered the goods, at least as far as its guest list was concerned. With headliners of the calibre of Last Night's Fun, the revamped John Wright Band and Les Barker's hilarious Mrs. Ackroyd Band, success was guaranteed, while the jaw-dropping theatrical fusion of dance, song and much else besides conjured up by The Demon Barber Roadshow gets better each time I see them (stunning is the word most often bandied about by first-timers). While on a more intimate canvas, the sheer magic of reliable stager Martyn Wyndham-Read shone through undiminished.

The excellence and professionalism demonstrated by acts from the second tier of the various concert bills was astonishing, ranging from the driving power of the Duncan McFarlane Band (the future of folk-rock, or my name's Jed Thoroughbudget!) and the often criminally underrated Pete Coe, to Lincolnshire lads Bill Whaley & Dave Fletcher, the vibrant Keith Kendrick (admirably teamed with Sylvia Needham) and those two inspired threesomes Cara and Th' Antique Roadshow. Again Stan Acc refused to disappoint, although personally I was disappointed to have to miss out on Mark Dowding's superb presentation on the life and music of Harry Boardman (which I hear was a weekend highlight for many festival-goers). Younger artists again astounded, as much with their versatility as their technical expertise and command of the stage - notably the contrasted duos Rachel & Becky Unthank and Shona Kipling & Damian O'Kane on the main stage on Saturday afternoon, and Jamie Schofield & Nicola Lyons at the Sunday acoustic showcase (a first-time winner all round, that concert!).

There was the usual frustration at not being able to attend everything at once, particularly on Saturday afternoon and Sunday morning, which made me miss out this year on the Meets, the Hiring Fair, the normally superb Sunday Sing and most of the Maritime Set, but the lovely Theresa's Saturday teatime Pass The Hat session was a roaring success. This year's relative disappointments, for several festival-goers (judging by comments I received or overheard), were the singarounds and song sessions. The first and last of these went really well; it was a particularly good idea to make the Con Club upstairs a no-smoking venue, I thought (I do so hate festival venues where despite the prominently displayed No Smoking notices the pub staff insist on putting ashtrays out on the tables...).

The emotionally charged final (Survivors') session again (and this year even more so, I suspect) proved a serious victim of its own success (crowded to well beyond capacity and containing some of the best singing of the entire festival). However, those in between were often either lacklustre or overly "slow to get round", or else badly-coordinated; one of these degenerated

quickly into a "mates of those running it" session, while at others many singers were denied the chance to participate by dint of the plethora of arranged "turns" by festival guest artists.

I heard several complaints that at one advertised singaround, one whole hour out of three was swallowed up by a lengthy guest-spot (I note with growing concern that this kind of practice is becoming more frequent - and an increasingly unwelcome tendency - at festival singarounds). But, the above points and a smidgen of unavoidable late-running aside, I heard not a mutter of complaint directed at anything all weekend, except for the heavy rain on the Saturday (well it wouldn't be Saddleworth without some of the wet stuff would it?). And the irrepressible Ali and her loyal team had even arranged for a mini-power cut to spice up the opening night - what more could you want!

David Kidman

#### WARWICK FESTIVAL from 23 to 25 JULY 2004

Not looking forward to the drive on a Friday down the M6, we set off after the rush hour and, thanks to the Toll road, had an unexpectedly comfortable trip down to Warwick. We arrived in glorious sunshine, which set the mood. We had booked accommodation on line through the Warwick Tourist Board and had no problems finding it. It's the little things that contribute, or not, to the overall enjoyment for me. I have never been to Warwick before and I was glad that I had a few spare hours before the festival's scheduled start. The town was smaller than I expected but just as attractive and historically interesting as I thought it would be.

The festival site is Warwick School, a magnificent building with extensive grounds. The campsite covered a large area and was well set out with a quiet area, which is always a good idea if there is enough space. There were constant rubbish collections and also two recycling points on site. There was an excellent range of food vans to cover any taste and of course there was a choice of eating-places in the town itself. The beer tent had an array of local beers colour coded by strength, and sampling before buying was no problem. Nor were their prices inflated. Obviously we weren't camping but we did solicit a few opinions from friends who were, and they enjoyed the use of the school swimming pool as an added bonus.

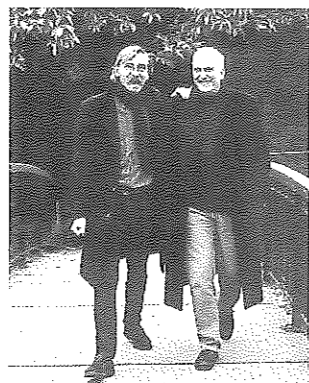
The main venue was a huge marquee in the grounds (situated next to the beer tent). Generally speaking, I am a little wary of marquee venues but I have to say this did work well and, fortunately, the weather was dry. Another large area was taped off and provided an outdoor arena for dancers at one end, and a variety of children's entertainments at the other. The arena was bordered with craft stalls and the whole thing had a great carnival atmosphere. There were also lots of music-based stalls along the main walkway.

For those of us who prefer a more intimate venue, there were rooms in the school, which were more than adequate - music rooms, art rooms etc and a gem of a theatre. The school's own Bridgehouse Theatre was a superb modern, comfortable, air-conditioned building, pleasing to the eye with acoustics better than many public performance arenas. The vast sports hall accommodated the many dance events that took place over the weekend and its bar and foyer provided a good meeting place. If all that wasn't enough there were further venues around the town. These were mainly used for singarounds, sessions and workshops.

The festival site was a comfortable ten to fifteen minutes walk to the town centre, but there was a free double decker bus that ran every twenty minutes and did a circle to and from the site stopping at all the town venues and the town centre square. It ran from

9.00am to 0.30am and was well used and very convenient.

I know this sounds like a tourist brochure but nobody really wants to hear whether or not I personally enjoyed Joe Bloggs or not. No-one books for a festival if they don't like the guests, and it's very important to have an enjoyable weekend in every sense.



Suffice to say that the line up was varied - John Tams and Barry Coope, Show of Hands, The Doonans, Catriona Macdonald trio, Back of the Moon, Island Girls, Colum Sands, Pete Morton, Bob Fox, Mrs Ackroyd, Rosinators, Cloudstreet and many many more as you will have seen from your previous copies of Folk north West! The concerts started and ended on time and all events were well stewarded. There was a good mixture of both PA and acoustic performances.

We met lots of people from the north west who are regulars, and it's easy to understand why. It's very welcoming and friendly and provided us with a thoroughly brilliant weekend.

Kath Holden

#### 'BARLICK UNPLUGGED' on 25 September 2004

East Lancashire saw a brand new festival start in 2004. 'Barlick Unplugged' consisted of two concerts back to back between 12 noon - 5pm and 6pm - 11pm. The event was organised by the four members of the local Barnoldswick band, Now Then, which consists of Sharon & Peter Hobson, Elaine Rose and Heather Sheldrick. The festival also had the full backing of the Barnoldswick Town Council, Pendle Borough Council and the Barnoldswick Community Arts Group.

Now Then started off the day in rousing fashion, blending guitar, fiddle, bodhran and voices that encouraged the audience to join in. The resident duo Judy Hancock and David Hughes, from the Poynton folk club, who delight under the name, Sad Pig, gave a great performance, with Judy's voice as good now as it was all those years ago when she was a member of the Peak Folk. His Worship and the Pig are another accomplished duo, consisting of Jeff Parton & Dave Boulton. They write songs that are humorous, informative and also some that look back on the social and working history of the Potteries, from where they come. While Grace Notes are a female trio based in Keighley, West Yorkshire, and their close harmonies and skilful musicianship are a joy to behold.

Top of the bill on the afternoon concert were the Oldham Tinkers. This trio have been entertaining audiences for nigh on forty years with their wry look at Lancashire life, much of it based on childhood both experienced and remembered. The Tinkers have a unique style of delivery and it's this, allied to their material, that so endears them to audiences.

Now Then, Sad Pig, Grace Notes and His Worship and the Pig, again performed during the evening concert, supplemented by three other superb acts. It was so nice to see Anne Lister again singing in the north west, her many self penned songs have been favourites with audiences for many years and on this evening her performance rolled back time. Anne has recently married and now lives in Cardiff, I do hope she finds time to return to our region soon.

Local duo, Ben Needham and Robin Petty from Nelson showed

off their talent, with Ben demonstrating an unusual but effective vocal style. A successful day of music making was completed by John Tams & Barry Coope. This much in demand duo gave a flawless display of song, chat and musicianship, that looks so relaxed and easy, but has been finely honed over many years. 'Lay Me Low', 'Harry Stone' and the evergreen, 'Rolling Home', were amongst the delights that had the audience in raptures.

During the day, a number of Morris dance teams performed around the town, with a couple of hostelrys hosting musicians sessions and the folk agency for the north west, Folkus, put on various instrument workshops.

'Barlick Unplugged' was a success, as far as programming was concerned, and I do hope it will become a regular feature in the folk calendar.

David Jones

#### Jubilee Concertinas Workshop Day - Saturday 2nd October

12 noon on Saturday 2nd October and, unusually for this year, the sun shone in a bright blue sky over Mawdsleys Hotel. An assorted selection of concertinas, flutes, fiddles, guitars and other instruments, gathered, along with their owners, for the Jubilee Concertinas Workshop Day.

The workshops cater for all levels of expertise, with the students ranging from those taking their first tentative steps into playing an instrument through to seasoned performers. From past experience of events organised by Angie Bladen, we were expecting a great day. We weren't disappointed!

There were seven workshops, throughout the afternoon, with our hard working and patient tutors, Brian Peters and Peter Tickell.

My wife, Lindsay, and I elected to attend Peter Tickell's session on Traditional Music of Northumbria for all melody instruments. Peter had chosen three particularly beautiful tunes and taught us how to take the tunes from the printed page and perform and express them as their writers intended. Brian Peters ran a simultaneous session for beginners and fairly new players of the Anglo Concertina.

After the coffee break, we had a choice of three sessions. As a "born again" player of the English Concertina, I went into Brian Peters' Traditional Concertina Workshop. Brian expertly taught us how to inject a sense of rhythm into traditional tunes and bring them to life. Later in the workshop, we concentrated on some interesting Lancashire tunes from the Winder Manuscript. Lindsay decided to go to Peter Tickell's Fiddle Improvers Workshop where the students learned how to play several North East Tunes to a "danceable" rhythm. Angie also ran a "Slow and Steady" tune session for all instruments.

Our choice for the last two sessions was either Peter Tickell's "Traditional Music from Northumbria" or Brian Peters' "Song Accompaniment for All Instruments". Both Lindsay and I chose song accompaniment where Brian demonstrated how to choose chords, harmonies and embellishments, without detracting from the song.

Workshops finished at 6pm and both tutors joined students for an excellent meal in the hotel restaurant.

The day ended with a concert which included performances by Brian and Peter and also several spots by some of the students (with a little gentle persuasion by Angie, in some cases). Peter enthralled us all with his extraordinarily sensitive playing of several North East tunes and his own compositions. Brian

rounded off the evening by giving a masterly performance, showing us his skill as a multi-instrumentalist and singer developed over many years as a performer.



The next "Jubilee Concertina" Workshops will be on January 15 and will be for an entirely different instrument - the human voice! Watch out for the advertisements.

Although we learnt a great deal, the whole day was light hearted and thoroughly enjoyable. Many thanks Brian, Peter and Angie for making it happen.

Geoff H Smith

#### ON T' ROAD at the Kenlis Arms, Garstang, on 16 October, 2004

Croston House is better off by £556, raised at the Kenlis Arms, Garstang, on Saturday, 16th October 2004. Singer and songwriter, Caroline Lovett, who has recently moved to the area, organised an entertainment called 'On t' Road' featuring performers from Gregson Lane Folk Club and special guests, all giving their services freely for the benefit of the charity.

Alice, Andrea, and Terry, who run the Kenlis Arms, worked hard to make the event a success. Lots of local businesses and individuals donated raffle prizes, and it is heart-warming to see such generosity in a worthy cause. Vine House Cancer Help, who have their charity shop in the High Street, Garstang, have competed the purchase of Croston House, and the money raised will be used towards providing facilities there.



There were twelve performers through the evening. Highlights included singer Brian Preston, surely one of the funniest men in the north of England, and 'Trouble at Mill' who did a thirteen-minute medley of Lancashire songs and jokes. Keith Mitchell came from Leeds to give an excellent set. If he isn't the best guitarist in the area, he must be high on the list of the top three. Preston trio 'Smithereen' closed the evening with their own wickedly amusing compositions, 'Thick End of the Wedge' and 'It's Never Clever to Swear'.



Diane Taylor, from Vine House Cancer Help, said a few words about their objectives for Croston House. Town Mayor, David Williams, thanked everyone involved for providing a great evening's entertainment, and for supporting Croston House.

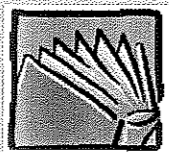
Caroline Lovett said that the evening came about after a casual conversation with Graham Dixon at another event. Musicians always want the opportunity to play for an audience and the Kenlis Arms provided an ideal venue: Croston House was the appropriate local charity to benefit. 'I hope we shall be able to arrange something else next year' she said: 'We've had such great support, I'm sure I'll be able to persuade more people to play here next time.'

Don Moore

(Ed:- Keep the Live, Festival and Event Reviews coming in. There are lots of events and activities that we would like to include)



## JOHN'S DIARY CHAT



Hello again and welcome to my autumn ramblings. First - What I have been doing during the summer season.

The unique situation of seeing Allan Taylor and John Wright perform together, went down a storm at Parkgate FC as did our September club night when Teeside joker Vin Garbutt had us all in tucks. John's use of props - a French café-style table and chair, bottle of wine and single lit candelabra on stage, added a continental flavour to the evening and was John's oasis when the spotlight fell on the solo Allan Taylor. Not for John walking off the stage - "Oh no just let's sit there and sip my wine while Allan takes centre stage". Only JW could do it that way. John's 'band' gelled well and was often jokingly used by Alan as a ploy to keep John in order.

Vin was as ever Vin with the audience on a high one moment with his humour and silent on other occasions as they took in the thought-rending sentiments of his more serious songs. I didn't realise it at the time but throughout both of Vin's sets, whenever I wanted a comfort break I left the room when Vin was singing, never when he was talking. No disrespect to Vin's singing and musicianship, it is excellent, I just did not want to miss any of his anecdotes. Vin gave a few good plugs for his old mate Bob Fox who made his first ever appearance at Parkgate last Thursday (28th Oct). Bob gave us all a wonderful night and we also had a glimpse of his colleague Benny Graham with a couple of unaccompanied ditties one of which was about another hobby of mine - canals.

Brass Tacks have also been active again. Bud, Mike and our social clan, plus myself had a brilliant bank holiday weekend at the Bridgnorth Festival both as stewards and as performers. In the main marquee on the Sunday afternoon, the four-piece Elbow Jane were the cream of the crop. Far from being the warm up act, Richard and the lads got the concert off to a superb start. I must say that their performance was simply magnificent and it made a mockery of their position on the bill. They should really have topped the bill, they were that good. Watch their rise to fame as their popularity becomes more widespread. At the Bell and Talbot, a small pub in the centre of this beautiful town, Brass Tacks were followed by an excellent Cajun trio called The Rosinators. Due to lack of sound equipment they were caused to perform huddled around a single pub microphone. But what a night they gave everyone?

Angela and I have been on the canals of Cheshire again. On the last night of our holiday we paid a long awaited first call to John and Ailsa Booth's Northwich Folk Club. We were made very welcome and had a lovely night and met the irrepressible Bernard Cromarty in the process. A visit to John and Ailsa's club is strongly recommended. This weekly singers and guests club provides excellent variety and warm hospitality.

Still close to canal territory a week later we paid a visit to Middlewich Folk and Boat Festival's 'Winter Warmer' festival. This two day event takes place at the Boar's Head. We saw Stoke's Queensbury Rules on the Friday night and on the Saturday night took part in a fantastic singers and musicians session in the lounge. Look out for Ancoats's Dominic Collins. This newcomer to the scene had us guffawing heartily with his homespun songs the most memorable of which was 'Does me

a..se look big in this?'

A couple of weeks ago Brass Tacks were the guests at Ann and Eddie Green's club - The Clarence, situated within the shadow of Blackpool Tower. We had an absolutely super night and seemed to go down very well. Scolds Bridle did a lovely set also and it was great to see Dave out of Risky Business in the audience and to meet for the first time Brian Preston from Longridge FC. Being in the heart of Fylde Folk Festival territory we met a number of people whose faces we knew from the festival but did not know their names until introductions were exchanged. It also reminded me that as yet Brass Tacks have never been booked at Fylde Festival. How about 2006 Alan? After our gig I had the bright idea that we might want to return home starting with a drive along the prom to take in the splendour of the illuminations. What a pity therefore that just after midnight we found them in the 'off' position. Blackpool being ecologically correct!! Oh well, you win some you lose some.

### Diary Date Calendar

The calendar in this edition is as varied as ever with this time a number of acts that I have never seen, e.g. Pelican Babies, Pete Smith & John Buckley, Peter Sharples, Ransom, Light Flight, Wailin' Jennys, Martin Young, Stuart Thompson & Allan Mayall, Aunt Elsie's Extended Family, Breeze & Wilson, Dana & Sue Robinson, Donal O'Connor, Three's Company, Tony Auton, Abbie Lathe, Midden and Fred Eaglesmith. I understand that the Wailin' Jennys are three lasses from Canada who are paying their first trip to the UK. They have been likened to the Dixie Chicks with more of a folkie vocal force than an instrumental one. If some of our readers happen to see any of the above named performers why not compile a short review and forward it to the editor Ken Bladen? - four.fools@tiscali.co.uk I am sure the acts would welcome the publicity - provided it is constructive and supportive of course.

### Federation membership

The good news this time round is that we have one new venue added to the membership. It is 'Folk at the Forum' which is located at, Forum 28, Duke Street, Barrow-in-Furness. Smith and Buckley (described as the Morecambe and Wise of stand up guitar playing) appear on 7th December at this fortnightly folk venue. Further enquiries can be made by ringing the box office on 01229-820000 or visiting the web site at [www.furnesstradition.org.uk](http://www.furnesstradition.org.uk)

Ken and Angie Bladen have moved again and with a different day of the week to report. Broken Token FC (Wednesdays) now becomes the Four Fools FC (Mondays) commencing at 8-15pm at the Spinners Arms on the A6 road in Adlington. Apparently a converted chapel known as the Sharju Indian Restaurant is located immediately next door. The club is a singers/musicians club with occasional guests but with this difference - nobody knows in advance who the guests will be. Nobody that is except Angie and Ken (I hope). Angie tells me that the guests they have lined up are 'second to none'. The non-smoking room is rather small so it pays to get there early. Five real ales and a friendly licensee (who plays Sharon Shannon type music from behind the bar) gives a good indication of the little gem that Ken and Angie have found. Get along there if you can.

Gill Andrew and Co. at Carlisle Folk and Blues have a new venue - The Sunset Suite, Carlisle Football Ground, Warwick Road but when looking at their gig list please note that some of the events will take place at other venues, e.g. William Howard Centre, Brampton. Ring Myrna Reay on 016977-2305 for info and tickets.

Another Cumbrian venue - Rattan & Rush Acoustic Tearoom is

also spreading its wings in promoting folk artistes at larger venues. Paul and Penny tell me that last month they staged Maurice Dickson and Alan Copper with Cathryn Craig and Brian Willoughby at Penrith Playhouse. This is a 180 seat theatre with great sound and seating facilities. On the 8th February Kieran Halpin and James Keelaghan perform together at the Playhouse. Tickets can be obtained from the Tearoom by ringing 017683-72123.

Jean Finney at the Ring O'Bells FC has decided to drop out of membership of the federation at the end of the year. The club is reverting to being a free admission singers club. All the best with your venture Jean.

Ron Callow at Howcroft FC tells me that due to the venue lease being up for sale he has not booked artistes for the New Year. Get along to the Christmas 'Do' on 14th December and find out what is happening.

### Arts Centres/Theatres

At Playhouse 2, Barrie Cottam will (in the Spring) be experimenting with a series of blues concerts. He is not deserting folk all together but merely trying to bring in a wider spectrum of patrons. This time round the calendar spaces for Arts Centres and Theatres are a little empty as I have not received in time the listings for some venues so give them a ring if you fancy a visit.

With Christmas just around the corner you can catch your annual dose of carol concerts at this type of venue. 'The Sounds of Christmas' at 3pm and 8pm on Sunday 12th December (Liverpool Philharmonic Youth Training Choir) and 'A Fanfare for Christmas' (Birkenhead Operatic Society Trust) on 14th December provide the fare at Birkenhead's Pacific Arts and Exhibition Centre. Liverpool Philharmonic Hall itself hosts a Rotary family carol concert on 7th December and between 16th and 23rd December its own sequence of RLPO Christmas concerts. A daytime carol concert will be held at the Brewery Arts Centre, Kendal on 24th December (12noon to 4pm) in the Malt Room.

### Club news

Westhoughton FC has its usual array of distinguished performers and Pat Baty has asked me to inform you that there are a number of ticket-only nights coming up. They are 7th January (Tom Topping Band), 28th January (Chris and Kellie White), 18th February (Harvey Andrews), 25th February (The Animals & Friends), March 11th (John Tams and Barry Coope) and April 8th (Vin Garbutt).

Rattan and Rush Acoustic Tearoom have two double-header nights - 19th and 20th December - Kieran Halpin and Paul Tiernan appear. The first night is 'dine/folk' and the second night 'folk only'. Cathryn Craig and Brian Willoughby appear on 12th and 13th March - both 'dine/folk'.

Pete Rimmer, a resident at The Bothy has fulfilled a lifetime ambition and has made a CD of Donovan songs. A launch took place at the club in October. Visit [www.donovansongs.co.uk](http://www.donovansongs.co.uk) for more info and to buy a copy of the recording.

Ian Chesterman (Wrexham FC) tells me that his song-writing skills have recently been recognised by Phil Thomas a reviewer for Living Tradition. Following Ian's review of Bram Taylor's "The Night is Young" CD Phil contacted Ian and particularly expressed a liking to Ian's leaving song entitled - "Next Time Around". This is a song which I first heard many years ago when the Tom Topping Band were hosts at the now defunct Black Horse club at West Kirby. We liked it so much that it is still in the set list of Brass Tacks. Of course whenever we appear at Wrexham it is always the last song of the night and is sung in

company with Ian's band Offa. The result of Ian's recognition is that he is to be guinea pig for a new series in Living Tradition which will feature lesser known songwriters. Look out for Ian's pen picture in the next or following edition of LT.

Brian Willoughby has left the Strawbs after 26 years. No break up here. It was merely a choice he had to make because of the increasing successes of both the Strawbs and his work with Cathryn Craig. Cathryn has been very active with Nanci Griffith and appears on Nanci's "Hearts and Minds CD. You can catch up with Brian and Cathryn's activity on their websites, which are [www.cathryncraig.com](http://www.cathryncraig.com) and [www.brianwilloughby.com](http://www.brianwilloughby.com)

### Benefit Gigs

Joe Broughton rang to inform me of a big charity concert, which will take place on 29th January next year in aid of the Christie Hospital, Manchester and the Pendleside Hospice. The event is to be a celebration of the life of Joe and Ben's father who died earlier this year. The concert will be recorded for a live album the sales of which will raise even more money for the respective charities. Artistes performing will be - Ben and Joe Broughton and members of the Albion Band past and present including Ashley Hutchings, Chris While, Julie Matthews, Ken Nicol (now with Steeleye Span), Kellie White, Kevin Dempsey (Whippersnapper), Peter Knight (Steeleye Span), Fred T. Baker, The Fiddle Quintet, Tom Leary, Judy Dunlop and special surprise guests. Keith Donnelly will be the MC for this 'folk rock' extravaganza that will be held at The Burnley Mechanics Theatre. Tickets prices are #15 and #10 (pounds). Have a look at Joe's website for more info - [www.joebroughton.co.uk](http://www.joebroughton.co.uk)

Pauline Dowsett at Leigh FC informs me that the club's annual charity fund raising night will be held at St Joseph's Hall, Chapel Street, Leigh on Saturday 5th March 2005. Contact Pauline on [paulinedowsett@northernboats.co.uk](mailto:paulinedowsett@northernboats.co.uk) for more info.

Dave Thompson has stepped down as one of the leading lights in the organisation of the Middlewich Folk and Boat Festival. His band the Middlewich Paddies actually started the festival way back in 1989 and have hosted it ever since. The band has however always wanted to host an Irish festival to celebrate St Patrick's Day. On 19th and 20th March 2005 their first venture in that direction will take place. I don't have details of the venue as yet but amongst others The Paddies, Anthony John Clarke and comedian Jimmy Cricket will be performing. See the next edition for more details or if you wish to speak with Dave, give him a ring on 01606-836896. Proceeds by the way will go to St Luke's Hospice.

Tom Bliss has made me aware of the fact that the great Dave Swarbrick recently underwent a double lung transplant operation. Dave's wife Jill reports that he is making steady progress along the road to recovery. At the Otley Festival Alistair Hulett launched the grand idea of doing some benefit gigs for Swarby and it has taken off in a big way. There are now a number of "Swarb Aid" gigs scheduled throughout the country. See [www.swarbaid.org.uk](http://www.swarbaid.org.uk) for who's playing where. As you would expect many of the big names in the folk world have agreed to perform for Swarbaid including Waterson/Carthy, Harvey Andrews, Allan Taylor, Vin Garbutt, Bob Fox, Fairport Convention, St Agnes Fountain, Alistair Hulett, Roy Bailey, the three Tom's - McConville, Napper and Bliss, Maggie Boyle, Steve Tilston, Chris Sherburn, and many, many more. You can find out more and read an archive of reports on how Dave is progressing by visiting the above website. You can also send Dave your get-well wishes by email. He looks forward to these greatly. In this region, at the time of writing, there is one Swarbaid concert and that will take place at the Worden Arts Centre, Leyland on 18th December when the artistes appearing will be St Agnes Fountain (Chris and Julie, Chris Leslie and Dave Hughes). This concert is being

promoted by Steve Henderson (Mr Kite Benefits).

Finally, once again I would like to thank everyone for the best wishes I have received following my recent health blip. I am doing fine now and enjoying life at a more leisurely pace. Exercise and relaxation classes are just the thing - I recommend them. Have a super time over the forthcoming Christmas and New Year holiday. I will speak to you again in the Spring. Always remember - "If you have joy in your heart, it will be known by the look on your face"

John Owen

## ARTICLES

### THE GYPSIES IN BRITAIN

The Gypsies have been important to the folk song tradition, both as carriers of songs and tunes and as main characters in the many variants of 'The Gypsy Laddies'. This article was put together from several sources.



As their name suggests, Gypsies were initially believed to have come from Egypt. Linguists compare Gypsy languages to historical languages; they look at words borrowed from other languages and when and where those words originally existed. It is possible to trace Gypsies back to their origin: the Sind area of India (today south central Pakistan -- the mouth of the Indus). Three separate emigrations occurred over the course of about four hundred years, traceable today in three identifiable linguistic populations: the Eastern Gypsy (Domari) in Egypt and the Middle East, the Central Gypsy (Lomavren) in Armenia and eastern Turkey, and the Western Gypsy (Romani) This last group is the population most widely dealt with in reference works and literature, and therefore most of the information here pertains to them.

The Gypsies' ancestors made their earliest official appearance in Europe, in modern-day Turkey, to around AD 855. By the 1300s, their migration had entered southeastern Europe; by the 1400s, western Europe. Finally, in the early 1500s, the Gypsies reached the British Isles. But the prejudices against Gypsies soon became manifest. The first anti-Gypsy Act in England was passed in 1530, just twenty-five years after the Gypsies' arrival there. The Act's intention was to rid the country of all Gypsies by banning further immigration and requiring the Gypsies already living in England to leave or suffer confiscation of their goods, imprisonment, and execution as felons. There are reports of deportations throughout the sixteenth century and of executions as late as the seventeenth century. In 1783, all existing laws directed specifically at Gypsies were repealed, but the discriminatory treatment continued in the form of new laws. Throughout the nineteenth century the various Poor Law, Vagrancy, Hawkers, Highways, Health, Housing and Education Acts resulted in Gypsies, and other nomads, being prosecuted

(or threatened with prosecution) for such offences as setting fires, damaging grass by camping, possessing a dog without a licence or collar, fortune-telling, taking sticks and ferns without permission, damaging crops, and begging.

The Gypsies are a race of nomads. The Gypsies of nineteenth-century England travelled the countryside, carrying all their belongings in covered wagons and pitching tents wherever they stopped. For Gypsies, travelling is not a pastime or leisure activity, but a way of life. In fact, a common belief of the latter part of the nineteenth century suggested that the inclination to travel, called "wanderlust," was a product of genetic determinants. This view was the basis for the claim that "it was as natural for [the Gypsies] to move as it was for the majority of the population to stay in one place". Another argument of this time period was that itinerancy resulted from socialisation to a travelling way of life. Therefore, "being raised as a nomad and being accustomed to the rigours of travelling from an early age would undoubtedly have increased the likelihood of inter-generational itinerancy". Whatever its source, the Gypsies' itinerant lifestyle naturally made it necessary that their occupations involve mobility. It was in the economic sphere, then, that Gypsies interacted with settled society.

Both in the nineteenth century and today, Gypsies have played an important economic role in society. In nineteenth-century England, they made their living primarily by hawking (selling small homemade goods) and tinkering (repairing pots and pans). In this way, Gypsies filled the small-scale and irregular demands for goods and services in the non-Gypsy population. Gypsies also met the high demand for seasonal employment on farms. During the late summer and early autumn, Gypsies harvested fruits and vegetables. This kind of employment was "plentiful, regular, and temporary" and thus perfectly suited to the Gypsy lifestyle. They also followed a diverse number of other trades, such as chair-bottoming, basket-making, rat-catching, wire working, grinding, fiddling, selling fruit, fish, and earthenware, and mending bellows. However, the Gypsy lifestyle was not all work and no play.

Aside from these labour-oriented functions, another activity in which the Gypsies have participated is entertaining. They danced, sang, and played musical instruments. However, the form of entertainment for which the Gypsies are perhaps the best known is fortune-telling. Taking advantage of the superstitious belief that they possessed magical powers, which enabled them to see into the future, Gypsy women sold fortunes at fairs and made considerable profits. They read palms and tarot cards, and cast charms and spells. In nineteenth-century England, fortune-telling was the equivalent of the modern-day horoscope and taken as seriously by many. Others who considered fortune telling foolish and unrealistic dismissed it as an easy way for the Gypsies to make money. However, fortune telling was an important part of Gypsy tradition. While there were undoubtedly many impostors, some Gypsy women firmly believed in their abilities to see into the future. And, as Brian Vesey-Fitzgerald notes, "it must be remembered that deceit and imposture alone would never have built up and supported a practice that has withstood the passage of centuries and the constant attacks of progress. There must also be some truth".

Despite the important role Gypsies played in the nineteenth-century, they were not automatically accepted as equals in society. In fact, from the moment they set foot on European soil, the Gypsies were misunderstood and even feared. These feelings became manifest in prejudices, which led to discriminatory actions. At the same time, however, Victorian society found itself fascinated with these strange Gypsies. There was an ambiguous attitude in Victorian society toward Gypsies. The Victorians' initial impression of the Gypsies was not a

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favourable one. At first, the prejudices against Gypsies had obvious sources. Settled society has always had a fear of foreigners, so naturally, "the earliest response to the 'Egyptian' immigrants was rooted, generally, in a xenophobic fear and mistrust of aliens". Besides being mistrusted as foreigners, the Gypsies fell victim to racial prejudice because of the colour of their skin. Even long before the nineteenth-century, "the conviction that blackness denotes inferiority was already well-rooted in the Western mind. The nearly black skins of many Gypsies marked them out to be victims of this prejudice".

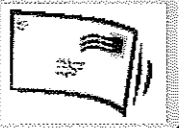
The Gypsies also faced prejudices about their way of life. The Gypsies' travelling lifestyle aroused suspicion because of the common belief that "itinerancy served merely as a cloak for a deviant range of predatory, parasitic, and criminal activities". People were distrustful of Gypsies simply because they moved around a lot. Accompanying this mistrust was "a belief in the superiority of the settled over the nomadic culture and the incompatibility between the two" Nineteenth-century England was the perfect breeding-ground for this notion. As society became more industrialised, the population moved out of the untamed countryside and into the cities. While the rest of society settled down in permanent residences in the cities, the Gypsies continued their nomadic existence in what was now viewed as the wilderness. Thus, in contrast to the new ways of civilised, industrial society, the Gypsies' culture was seen as backward and primitive. As people became more settled, they began to feel that their way of life was normal. The presence of the wandering Gypsies challenged this, and caused many people to view them negatively because they were different.

The fortune-telling issue was also a source for suspicions about the Gypsies. Fortune-telling has always been associated with pagan ideas, so the presence of Gypsy fortune-tellers in a Victorian society dominated by the Church obviously caused a commotion. Added to the problem was the fact that the Gypsies "failed to practice with any conviction one or the other of the prevalent religions". Due to this apparent lack of religion, much of society in general thought Gypsies "to be inflicting their magical and devilish practices on an innocent, Christian society"

Victorian society was very hypocritical towards the Gypsies. As George K. Behlmer says, "precisely because the Gypsies stood apart from the mainstream of urban-industrial life, they held a special fascination for the critics of that life. What appeared to be a characteristic restlessness among Gypsies therefore evoked both romantic praise and systematic harassment during the last third of the nineteenth century". At the same time that the Gypsies were being discriminated against, they were also being romanticised. Some people in the crowded cities of the newly-industrialised society missed the simplicity of life in the country and were attracted to the free lifestyle of the Gypsies.

(This article was taken from "The Folk Mag" website [www.btinternet.com/~radical/thefolkmag/](http://www.btinternet.com/~radical/thefolkmag/) published by Bob Taberner)

## LETTERS



Dear Ken  
Congratulations on the last issue of 'Folk North West', the format is much better and the whole thing has a greater quality. It must have taken a lot of work.

Don Moore.

Dear Ken

Two things; Can you put my programme in your radio section? Folk Us! is on BCB Radio in Bradford, West Yorkshire which goes out on 96.7FM as well as webcast on [www.bcb.yorks.com](http://www.bcb.yorks.com) The programme is on between 8 and 9pm every Monday and features what's on and interviews with the likes of June Tabor, Dave Pegg, Keith Christmas and so on. If anyone wants to submit CD's for playing on the programme (and as a professional musician I always play whatever is sent to me at least once on air) the address is Folk Us!, Tim Moon, BCB Radio, 2 Forster Square, Bradford, West Yorkshire BD1 1DQ.

Second thing. 2004 has been a splendid year for me with an appearance with Fairport Convention, considerable praise for my tribute to Peter Bellamy 'Black Concertina' which appeared on the anniversary edition of 'The Transports' and a guest appearance on the new album by Clive Palmer of the Incredible String Band. I'm in the process of recording my new album, Invicta, which features annA rydeR on trumpets and French Horns, Dave Pegg of Fairport on bass, famous jazz musician Gary Boyle on guitar and ex Kitsyke Will leader Peadar Long on bass clarinet and bagpipes. Full details of all the latest news on [www.timmoon.fsnet.co.uk](http://www.timmoon.fsnet.co.uk)

Thanks in Advance

Tim Moon

Hello to everyone from cloudstreet.

We hope this finds you all well.

After 18-months on the road, we've made it home at last. If you've been following our adventures, you'll find all of our latest news by following the "news" link from our webpage at [www.cloudstreet.org](http://www.cloudstreet.org). We're enduring the heat (and the wonderful Brisbane storms) and are already planning next year's trip back to the UK (a shorter version this time).

Thanks to everyone who's helped us along the way.

The journey continues,

Nicole Murray and John Thompson  
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## OBITUARIES

### DAVE BOARDMAN

Following closely upon the death of Tony Wilson (Molyneux) in July, I'm saddened to report that Dave Boardman, another founder member of the Bothy Folksong Club, passed away in hospital, on 22 August. Dave had been poorly for a good while and never really recovered from the malaria he contracted whilst teaching in the Far East some years ago.

Dave was the main guitar player with the original BothyFolk - with Tony, Stan Ambrose and Chris Jones, which started the original club at Walkers' "Cattlemarket" in Liverpool in November 1964. Within 6 months they had also colonised Southport and of course that branch of the Club still exists to this day. Whilst Tony was the singer of Tyneside songs and shanties and Stan would specialise in Music Hall, Dave's repertory included material

such as "Home Boys Home," "Rosin The Beau" and "The Mermaid." All good chorus stuff which audiences loved. Chris' parental responsibilities saw her bow out at a fairly early stage from the residency but it was Dave's departure in 1968, to teach in Jamaica, that saw the demise of the BothyFolk, which had done main stage at Cambridge Festival in 1966 (two-day ticket £11) and gigged extensively over the then-burgeoning Club circuit. Dave's voice was a light tenor, his guitar style accessible, and he was possessed of a gentle humour. He was easy-going and, I think it fair to say, he provided the on-stage charm.

Certainly he was a part of my early days at the 'Blundell Arms'. We can ill afford to lose people of such talent and vision but you can only build on solid foundations and that's the legacy that Dave and Tony helped to provide, although they never knew that at the time. Tony once told me, a bit like the Beatles aspirations, that he thought the scene might last a year or two. Well, time has surely shown the wiser and we're the richer for that early energy and flair. Godfrey Boardman, Dave's brother, continues, as ever to "do the door" as only he can and our sympathies go out to him and the rest of Dave's family.

Clive Pownceby

### JOHN PEEL (1939 - 2004)

Like many of you, it is with profound sadness and shock that I heard about the death of Radio 1 DJ and broadcaster John Peel who died recently at the age of 65. Many of you may not associate John Peel with folk music but as a regular listener to his late night show in the mid to late 1970s, I discovered a number of musical gems that still remain close to my heart to this day. Peel's tastes and range of music were truly remarkable. I bought many an album after first hearing it on John Peel's show. It was there I first encountered June Tabor's stunning rendition of "The Band Played Waltzing Matilda", a session from a young artist called Nic Jones, which included one of my all time favourites, "Annachie Gordon", the Silly Sisters (the June Tabor/Maddy Prior collaboration), Richard and Linda Thompson, Roy Harper - the list goes on.



It was after listening to Peel's programme that I 'acquired' "Not Getting Caught Again", a raw but inspired offering from a band called Aunt Fortescue's Bluesrockers. This is a song that I still return regularly and it's a recording I only have as a result of taping from Peel's show because it was virtually impossible to buy the single. The curiously named band were together as a result of being students in

Swansea, and recorded this folk tinged acoustic classic in a student bedroom. During the second verse; one of the mandolin player's strings broke. How do I know this - because Jack Evans (subsequently an announcer at Edinburgh's Waverley station) and Graham Larkbey (subsequently a Civil Servant, trade union activist, and one time member of the Robb Johnson Band) wrote to John to let him know this. I was lucky enough to bump into Graham (who also recorded a wonderfully powerful and emotive protest song called 'Marching' on a benefit tape for the formerly banned GCHQ trade unionists) several years later and took the opportunity to remind him of the Peel episode.

What would Christmas and New Year have been like had it not been for Peel's Festive 50, his annual event to brighten up the end of the calendar year. The Festive Fifty comprised Peel's top 50 favourites, played during the previous year, based on the preferences of his listeners. From this emerged several gems - Lowell George's classic, 'Willin', Nick Lowe's 'So it goes', Poco's 'Rose of Cimarron' and the enigmatic Roy Harper's, 'When an old cricketer leaves the crease'. Always in the list were some extremely eccentric selections - 'Go to Rhino Records' by Wild Man Fisher being typical of the extremities, reflecting Peel's sometimes strange but always eclectic tastes, as well as those of his audience.

Talking of eccentricities, Peel was never bound by the straightjacket of popular convention and when Cliff Richard recorded 'We don't talk anymore', a significant departure from the singer's usual fare, Peel was the first to play and promote it. He also championed Marc Bolan in his T Rex days and was a major appreciator of Rod Stewart and the Faces, taking great delight in joining them on Top of the Pops to 'mime' the mandolin part on 'Maggie May'. He had a number of people fooled for a time; such was the mock intensity of his performance, although it was Lindisfarne's Ray Jackson who actually played on the record. Peel later persuaded Stewart to let him play the whole of his 'Night on the Town' album on his show, as he and Rod conversed about each song in between the tracks.

Only recently, I bought the first Racing Cars CD 'Downtown Tonight', the vinyl copy having got a bit worn. I saw Racing Cars, supported by the Bowles Brothers Band, (including Sue Jones-Davies, who played the Virgin Mandy in Monty Python's 'Life of Brian') at the New Victoria Theatre in London in the late 1970s, after hearing their sessions on John Peel's show; I also picked up 'Within Reach' by The O Band (or was it "A band called 'O'", or just 'O' - John couldn't quite decide at the time) that contains the irrepressible song, 'A Smile is Diamond', about 8 minutes of energised delight.

But there was another reason for listening to Peel. His sharp wit and humour were as integral to the show as the music he played. That was why he was such a talented broadcaster. I used to put together compilations of songs that I had enjoyed from his shows but they wouldn't have sounded half as good without those laid-back tones and seemingly uncrafted throwaway remarks. What, for instance, could match his appreciative murmur at the end of "Annachie Gordon", a murmur that said much more about the song and the Nic Jones performance than any words ever could?

After June Tabor released 'The Band Played Waltzing Matilda', Peel announced, in a matter of fact sort of way, that a man from the Falkland Islands (several years before it became an issue for Mrs Thatcher, General Galtieri, and Robert Wyatt) had sent him £8 and asked him to send a copy of June's album when she recorded the aforesaid song. Peel duly obliged.

What sticks out in my mind about John Peel was his constant craving for new music, whatever its origin. He was passionate about music and he once remarked that he wanted to listen to music that "assaulted my senses". It's that distinct feeling you experience when you've discovered someone for the first time who excites you and whose music makes the hairs on the back of your neck stand on end. John Peel was in the privileged position of being able to share with, and create those sensations for, his listeners - it was a privilege he handled with humility and responsibility. Other DJs at Radio 1 may have been more interested in spinning ephemeral gold discs; John Peel spun something far more valuable in our hearts, minds and soul. You can never replace the unique, and John Peel was undoubtedly one of a kind.

Lewis Jones

## POEMS



### WHITE BIRD OVER LIVERPOOL (In Memoriam, Ken Bigley)

A white bird over the Mersey  
Dips and soars alone  
As a mother cries in Liverpool  
For a son who won't come home.

Silence on the Albert Dock,  
The Kop, and Bootle Strand,  
Far from strife and futile death,  
Blood spilt on the sand.

Prayers in both cathedrals-  
Psalms are sung and said  
For all War's passing victims,  
The innocent and dead.

War has claimed another soul,  
As he has done before.  
He goes his way through Liverpool  
And knows there will be more.

A white bird over the Mersey  
Wheels and flies for home,  
And a family grieves in Liverpool  
For a man who died alone.

By Geoff Parry

## NEWSREEL



### SWARBAID

As you may know Dave Swarbrick recently had a double lung transplant and is now doing very well - pleased to report. In early November his partner Jill reported that Dave has been walking, with assistance, around the unit and the staff are keen to move him onto the next stage of "rehab". He's also received a few visitors but the hospital is still concerned with the risk of infection so visiting is being kept to a minimum for the foreseeable future. Things continue to jog along and the e-mail count is still rising. Jill has so many jokes sent in that a backlog has built up, so if you could hold on to them until further notice it will give her printer time to recover and give her enough time to pass them all on to Dave. Jill would like to say many, many thanks to all who have written in. She and Dave have both been very touched by some of the messages and they've really helped them to keep going.

At the Otley Festival this year, Alistair Hulett launched the grand idea of doing some benefit gigs for him, and it's taken off in a big way. So there are now 'Swarb Aid' gigs being set up all over the country. See <http://swarbaid.org.uk> for who's playing near you, and further information.

There is one gig planned so far for the North West. That's a Mr Kite Benefit at Leyland on 18 December featuring St. Agnes Fountain, a band that includes featuring David Hughes, Chris Leslie (from Fairport Convention), Julie Matthews and Chris While. The venue is the splendid Worden Arts Centre, Tickets £12 are available by mail only at the moment. Tickets from Mr. Kite directly at 24 Acorn Close, Leyland, Lancashire PR25 3AF. Send a cheque made payable to 'Mr. Kite Benefits', indicate the tickets required, and a contact number in case of any problems. Get the cheque in Mr. Kite's hands at least 48 hours before the Benefit and all tickets will be held at the door of the venue for collection unless you enclose an SAE. If you do this, send your application at least 10 days before the benefit.

These are the Yorkshire events  
26TH NOV Korks Wine Bar, Otley: Home Of Otley Folk Club, Doors 7.30 For 8.00 Tickets £10 (£8 Concessions) from 01943 467189; Artisan, Janet Russell, Alistair Hulett, The Duncan McFarlane Band

16TH DEC Queens Arms Harrogate Road, Chapel Allerton, Leeds LS7 3PT; 0113 288 8165 Entrance To Left Front Of Pub; Doors 7.30 For 8.00 Tickets £10 (£8 Concessions) From 0113 252 8898 Jon Loomes, Gina Le Faux Trio, Maggie Boyle, Steve Tilston, Allan Taylor, MC Tom Bliss

17TH DEC Queens Arms Harrogate Road, Chapel Allerton, Leeds LS7 3PT; 0113 288 8165 Entrance To Left Front Of Pub; Doors 7.30 For 8.00 Tickets £10 (£8 Concessions) From 0113 252 8898; Richard Grainger, Sylvia Needham / Keith Kendrick, Brendan Coker Tbc, Tom McConville, Pete & Chris Coe / Johnny Adams; MC Tom Bliss

19TH DEC Queens Arms Harrogate Road, Chapel Allerton, Leeds LS7 3PT; 0113 288 8165 Entrance To Left Front Of Pub, Small Door Charge 0113 269 1761 For Info, 1.00 Pm Musicians' Session (Players And Audience Welcome); Tom Napper (And Tom Bliss); Dave Mallinson, Chris Sherburn Tbc

20TH JAN Leeds Irish Centre York Road, Leeds LS9 9NT, 0113 248 0613; Doors 7.30 For 8.00 Tickets £13 (£11 Concessions) From 0113 252 8898; Tim Moon, Tom Napper & Tom Bliss, Vin Garbutt, Roy Bailey, Waterson Carthy, The Demon Barbers; MC: Tim Moon

### FOLK ROCK FOR GOOD

Ben & Joe Broughton present a once in a lifetime charity concert featuring some of the biggest names on the Folk Rock scene.



Performers include Ashley Hutchings, who will reunite members of the Albion Band, Chris While & Julie Matthews, Ken Nicol, Kevin Dempsey (Whippersnapper), Peter Knight (Steeleye Span), Kellie White, Fred T Baker, The Fiddle Quintet,

Tom Leary, Judy Dunlop and special surprise guests. The one and only Keith Donnelly will be the MC for this Folk Rock extravaganza. Don't miss what is sure to be an unforgettable evening!

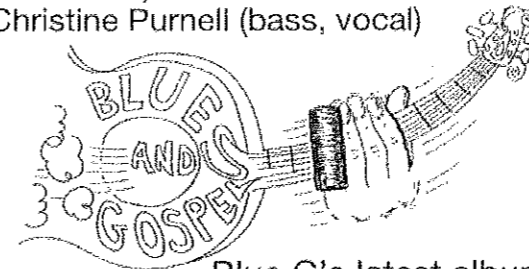
The gig is being put on in celebration of the life of Joe's father who died early this year. The concert will also be recorded for a live album to raise even more money for charity.

The venue is the Burnley Mechanics on 29 January 2005. Tickets - £15 / Children Under 16 - £10. This concert has been organised by the Broughton family in aid of the Christie Hospital, Manchester and by David Lewis Promotions in aid of the

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## The First Sowerby Bridge Folk Festival Joe Stead's Birthday Party The Puzzle Hall Inn

Hollins Mill Lane

### Sowerby Bridge

SATURDAY & SUNDAY 18<sup>th</sup> and 19<sup>th</sup> June

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**Gina le Faux**

**Hot Rats**

**Joe Stead**

**Kimber's Men**

**Monkey's Fist**

**Nigel Mazlyn Jones**

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Pendleside Hospice. At the time of going to press no booking arrangements were yet available. We would advise FNW readers to check out Joe's website which will include booking arrangements for tickets when available: [www.joebroughton.co.uk](http://www.joebroughton.co.uk)

### GAUGHAN FEATURES IN DENT FUNDRAISER

The Dent Folk Festival is holding a fundraising concert featuring Dick Gaughan, supported by Sam and Elaine Bracken. The event is being hosted by Kendal College on 17th December at The Creative Arts Centre, Beezon Road, Kendal. The concert starts at 8.00pm. Tickets £9.00, from Kendal Tourist Information Centre: book by telephone on 01524 725758. Further information from Alec Lyon: [abylon@talk21.com](mailto:abylon@talk21.com)

### TAYLOR 'ON THE ROAD' WITH KEROUAC

Inspired by Jack Kerouac's novel, *On the Road*, Allan Taylor left his home in Brighton in the sixties with nothing more than a guitar and a hunger to live the life of the travelling troubadour. He took to the road, following it to the present day.

From New York to San Francisco, from Mexico to Morocco, from the south of France to the Beat Hotel in Paris - this was the journey taken by "The Beats". King of "The Beats", Jack Kerouac crashed his way through the alternative scene of poetry, literature and music, driving from one flophouse to another across the USA in a borrowed automobile that always seemed a mile away from running on empty, scooping up life's experiences like a handful of gold coins, riches that would start a revolution with words and poetry and song. The journey was aesthetic and spiritual and if a little extra substance helped them find Nirvana, so much the better it seemed. Along with Allen Ginsberg, Gregory Corso and William Burroughs together they created their anarchic poetry and prose, breaking down the walls defending so-called High Art Culture and banging on the doors of the literary establishment, who hid from the onslaught in fear that their day was over.

More than seven years in the writing, in hotel rooms throughout Europe as he toured making concerts, Taylor wrote his PhD thesis and gained a Doctorate in Ethnomusicology from The Queen's University of Belfast.

The show, 'Kerouac's Dream', offered by Allan Taylor, could be presented in different ways. Typically, however, it may work as:

(I) Pre-film: Allan Taylor [www.allantaylor.com](http://www.allantaylor.com) discusses the art of song writing, using as examples his own songs; the story behind the song, why, when and where was it written. This can either be in the form of a workshop or seminar;

(II) Who Owns Jack Kerouac?" a film by the late Jack Shea about the search for Kerouac's legacy;

(III) Post-film: a full concert by Allan Taylor of an hour and a quarter of his songs of life, "On the Road".

For further details please contact: Stoneyport by emailing John Barrow at: [jb@stoneyport.demon.co.uk](mailto:jb@stoneyport.demon.co.uk)

### DABBERS FOLK CLUB

Dabber's Folk club has a new venue, a great room, and good pub food upstairs at The Red Cow, Beam Street in Nantwich (opposite the Bus Station and Civic Hall) It meets at 8.30pm on the first Wednesday of the month. For details: tel Eddie 01270 628583 or tel/text Lynne 077 900 82523; or e-mail: [a-mandalynne@tiscali.co.uk](mailto:a-mandalynne@tiscali.co.uk)

## FOLK MAG

Bob Taberner who produces the online Folk Mag ([www.btinternet.com/~radical/thefolkmag](http://www.btinternet.com/~radical/thefolkmag)) tells us that it has recently been updated with the following new features on the Articles page:

The Gypsies in Britain: The Gypsies have been important to the folk song tradition, both as carriers of songs and tunes and as main characters in the many variants of 'The Gypsy Laddies'. (This article is included in this edition of FNW - Ed)

World War One songs: Here's a site where you can listen to and download MP3 recordings of the songs that were sung during the period before and during the conflict.

Percy French: 2004 is the 150th anniversary of the birth of Percy French, who is best known as the composer of 'The Mountains of Mourne', but also wrote many humorous Irish songs and parodies. Here is a biography of him.

In addition there are song and dance diaries, news, reviews with example tracks to which you can listen.

### FAIRPORT AT THE BREWERY

Fairport (Acoustic) Convention play the Brewery Arts Centre in Kendal on 1 December, Doors 8pm. Tickets £12.50/£11.50conc/£11fob. To buy tickets: call in to the Box Office or tel 01539 725133 (Open 10am-8.30pm Mon-Sat; 11am-8.30pm Sun) .

Fairport Convention, the innovators of English folk rock style, attract huge audiences to their festival held each August in the sedate Cotswold village of Cropredy, in Oxfordshire. They play strong originals with excellent covers of contemporary folk-rock songs by the likes of Mitchell and Dylan along with imaginative revivals of traditional folk songs that mix electric and acoustic instruments with a beguiling ease.

### COVENT GARDEN COMES TO CHORLEY FOR A DAY

Chorley shoppers might have mistaken their town for Covent Garden recently, when performers from across South Lancashire took to the streets for the town's second annual Busker of the Year contest.

Mime artists, musicians and magicians all converged around the marketplace to pitch their performing talents to unsuspecting passers-by, while roving judges from Chorley's Four Fools company awarded points for the buskers' ability to engage and entertain an audience.



This year's £150 top prize went to 20 year old Richard Walker from Euxton for his crowd-stopping electric guitar solos, performed in Richard's unique behind-the-head style. Runners-up prizes went to Leyland-based close harmony singing group Generation Gap and Southport string quartet The Riddlers. "Music is one of the best ways of communicating" said Richard after winning the contest. "Relating my observations of everyday life through my music and making people laugh is

something I really love doing".

"It was a pleasure to hear the streets of Chorley ringing with wonderful music all day" said Four Fools organiser Ken Bladen. "We were particularly pleased to see buskers of all ages turning up to have a go, and the standard of performance was outstanding".

Chorley Busker of the Year competition was supported by Chorley Borough Council, Chorley Guardian and South Lancashire Arts Partnership.

### CHESHIRE CULTURE

There's a new arts/events website supported by Cheshire County Council. Culture.Info provides free access to information on all areas of culture - arts, entertainment, heritage, leisure activities and sport - locally, regionally, nationally and internationally. Anyone can also submit their own organisation, activities or events. Visit [www.cheshire.culture.info](http://www.cheshire.culture.info)

### LOWE DOWN

This is the newsletter and gig list for Jez Lowe and The Bad pennies for October 2004. As we write, Jez and the band are in Scotland for gigs in Chapelton, Glasgow and Edinburgh, and to coincide with this Radio Scotland broadcast an interview with Jez, plus five specially recorded solo performances, on Archie Fisher's "Travelling Folk" programme on 30th September These Scottish gigs are always a highlight of the band's year.



The BBC Folk on 2 website has a superlative review of DOOLALLY at the moment, one of many great reviews coming in for the latest album from around the world. You can view it at <http://www.bbc.co.uk/radio2/r2music/folk/reviews/> with the rest of the collected reviews at [www.jezlowe.com/reviews.html](http://www.jezlowe.com/reviews.html). The folks at the Mike Harding show are keen for feedback to the show and touring artists. Lowe Life Music is also taking part in a survey of radio airplay worldwide and would love to hear from any of you who have heard Jez's tracks on the radio in recent months. If you'd like to be more actively involved with projects like this then please do contact Tim Readman about the new supporters network we mentioned last month- the Jez Lowe Street Teams-[tim@timreadman.com](mailto:tim@timreadman.com).

By the way, another special event being lined up is a charity concert for ailing folk hero Dave Swarbrick, to be held in Newcastle on December 10th, with The Bad Pennies, Bob Fox, Jed Grimes and Dave Webber and Anni Fentiman. Similar events with local performers are being held all over the UK at the same time so watch out for details of those in your local press nearer the time.

Jez and the band recently went to Switzerland next week for a week's tour, with a heap of UK shows to follow. Watch out for the re-emergence of the famous Bad Penny electric double bass in the more than capable hands of Sean Taylor, a new guitar for Jez, and a new PA system for the group. Andy May has a few duo gigs with Simon Haworth coming up soon, by the way, so watch out for those, and we must mention how excited they all are about a new play by Kate Bramley that is almost ready to go. More news about all this and more, next time.

A few cover-versions of Jez Lowe songs to mention - the following are just released: JAPS AND ENGLISH by Tickled Pink (featuring ex-Bad Penny Rob Kay), TOM TOM by Faire Enough (US release), BALLAD OF TASKER JACK by Corruna (also US) and BACK IN DURHAM GAOL by Adrian Hill (Australia).

We get a lot of mail from people who are keen to see Jez and the band play in their area, or even their town, and others who find that the band have been and gone before anyone even knew it. All touring artists are at the mercy of promoters and publicists, and while most of them do a great job, it always helps to have as much on-the-spot back-up as possible. So, over the last year or so, we've taken up a few kind offers from fans and enthusiasts, to help promote local shows, and to give advice on the quirks and peculiarities of local media outlets, specialist CD stores and sympathetic venues all around the world. We'd like to encourage this even more. You can contact us with your ideas at any time at [tim@timreadman.com](mailto:tim@timreadman.com) and in future you may find that we'll be citing specific areas and projects and asking for ideas and support from all of you reading this who might feel that they want a touch more "hands-on" involvement. There'll be special free gifts, guest tickets and exclusive recordings on offer whenever we can set it up, so please bear this in mind, and let us know your feelings on this.

Tour dates: 11 DEC, BAND, Embleton Live, Embleton Village Hall, Embleton Nr Cockerham, Cumbria CA14 1NB 01900 604765 email: [terryh@collsarms.freeseve.co.uk](mailto:terryh@collsarms.freeseve.co.uk) or see more information on website: [www.collsarms.freeseve.co.uk/cmooth.htm](http://www.collsarms.freeseve.co.uk/cmooth.htm) Time: doors open 7.30pm - music starts 8.15pm Ticket price: £7; 14 JAN SOLO Westhoughton; 15 JAN SOLO Wortley Arms, Wortley, Nr Sheffield.

### RISKIES LAID LOW

You may start to hear along the grapevine that Risky Business are cancelling their gigs for the remainder of the year. Well unfortunately...this is true and we are so very sorry that we have to. Just in case you hear various stories as to why we have cancelled, we thought you might like to know from the horses mouth...so to speak.



The reason behind the break is that Ruth has to go into hospital for a spell and it will take the remainder of the year for her to have recovered enough to be able to do any bookings. If she behaves herself and does as she is told (fat chance!) she will make a full recovery. But...we will return in the New Year!

Thanks to all the clubs for being so understanding and allowing us to cancel with the promise of re-booking us for next year. It's really good of you. Any questions please feel free to contact us. [admin@riskies.co.uk](mailto:admin@riskies.co.uk) or 0161-351-1797. Thanks again for your continued support, we really do mean it and look forward to seeing some of you at Burntwood or next year sometime. Website: [www.riskies.co.uk](http://www.riskies.co.uk).

### DANA AND SUSAN ROBINSON

Traditional and contemporary singer/musician from the US Dana Robinson, recently interviewed on Radio 2's Mike Harding show, will be making his fifth and sixth UK tours in Jan/Feb and Aug/Sept 2005, accompanied by his partner Susan (harmony vocals, banjo, guitar).

# THE RAILWAY FOLK CLUB

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See our web site for more: [www.railwayfolkclub.co.uk](http://www.railwayfolkclub.co.uk)

- 02 DEC STANLEY ACCRINGTON (£4)
- 16 DEC XMAS WITH GARVA (£6.50)
- 23 DEC SINGERS NIGHT XMAS PARTY (£1)
- 30 DEC BIG SPOT WITH LOOSE ELASTIC (£1)
- 13 JAN THRELFALL, ELLISON EDWARDS (£6)
- 20 JAN BIG SESSION WITH MARMALADE CLUB (£1)
- 27 JAN FLOSSIE MALAVIALLE (£5)
- 10 FEB TOM NAPPER TOM BLISS (£5)
- 24 FEB ANTHONY JOHN CLARKE (£5)
- 10 MAR STEVE TILSTON (£6)
- 24 MAR HARVEY ANDREWS (£6)

**ADVANCE DATES:** JOHN KIRKPATRICK (07 APR); PHIL HARE (21 APR);  
JOHN WRIGHT (05 MAY); JUNE ELLISON (19 MAY);  
ROBIN LAING (26 MAY)

All other Thursdays - Singers Nights (£1).

Contact/Tickets: Stewart Lever 07919 270916  
e-mail [stewart\\_lever@yahoo.co.uk](mailto:stewart_lever@yahoo.co.uk)

		NORTH WEST FEDERATION OF FOLK CLUBS	
<b>SUNDAY</b>			
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, Failsforth	Pauline Westall 0161-681-3618
Walshaw	8:45 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	Lillian French 0151-474-0979
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coan 01772-452782
<b>MONDAY</b>			
Bacup	8-30 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
Four Fools (new name/venue)	8:15 PM	Spinners Arms, A6 road, Adlington, Lancashire	Ken & Angie Bladen 01257-263678
Red Bull	8:30 PM	The Red Bull, Hillgate, Stockport	Peter Hood 0161-432-4142
Room at the Top	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
<b>TUESDAY</b>			
Crown	8:30 PM	The Crown, Heaton Lane, Stockport	Kieron Hartley 0161-291-8243
Everyman	8:30 PM	The Everyman Bistro, Hope Street, Liverpool	Christine Jones 0151-709-3336
Folk at the Forum - new member	7:30 PM	Forum 28, Duke Street, Barrow-in-Furness, Cumbria, LA14 1HH	Box Office 01229-820000
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
Urmston Acoustics	8:30 PM	The Fox & Hounds, Woodsend Road, Flixton	Martin Kavanagh 0161-748-5497
Wigan (Fox & Goose)	9:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn 01942-321223
<b>WEDNESDAY</b>			
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
<b>THURSDAY</b>			
Biddulph	8:30 PM	Biddulph Arms, Congleton Road, Biddulph	Eric Cox 01782-514896
Earby	9:00 PM	White Lion, Riley Street, Earby	Sharon Hobson 01282-841727
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Dave Ryan 01253-876351
Folk at the Wheatsheaf	8:15 PM	Wheatsheaf Inn, Embleton, nr. Cockermouth, Cumbria, CA13 9XP	Terry Haworth 01900-604765
Gregson Lane	8:30 PM	Gregson Lane Sports & Social Club, Gregson Lane, Hoghton	Graham Dixon 01254-853929
Parkgate	8:15 PM	Boathouse Pub/Restaurant, 1 The Parade, Parkgate, Wirral	Eddie Morris 0151-677-1840
Railway (Lymm)	8:30 PM	Railway Hotel, Mill Lane, Heatley, Lymm, Cheshire	Stewart Lever 07919-270-916
South Lakes Music Promotion	8:30 PM	Ulverston Sports & Social Club, Priory Road, Ulverston, Cumbria	Nick McDermott 07743-555227
Upstairs at the Railway	8:45 PM	The Railway, Lumb Lane, Droylsden, Manchester M43 7LA	Christine Stephen 0161-370-6587
Wigan (7 Stars)	9:00 PM	Seven Stars Hotel, Seven Stars Bridge, Walgate, Wigan	Joan Blackburn 01942-321223
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham	Ian Chesterman 01978-357307
<b>FRIDAY</b>			
Bollington	8:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wakefield 01625-573596
Carlisle Folk & Blues - new venue	8:00 PM	The Sunset Suite, Carlisle Football Ground, Warwick Road	Myrna Rae 01697-72305
Hale & Hearty	8:30 PM	The Kings Arms, Hale, nr. Milnethorpe, Cumbria	Frank Lewis 01524-734440
Leigh	8:00 PM	Conservative Club, Railway Road, Leigh	Pauline Dowsett 01942-604603
Northwich	8:30 PM	Harlequin Theatre, Queen St, Northwich	John Booth 01606-79356
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	9:00 PM	Costigan's Pub, Bodfor Street, Rhyl	Jeff Blythin 01745-588072
Walton	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lillian French 0151-474-0979
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty 01257-230508
<b>SATURDAY</b>			
Barnoldswick	7:30 PM	Fosters Arms, Gisburn Road, Barnoldswick	Sharon Hobson 01282-841727
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



NOVEMBER 2004 into JANUARY 2005					
(NB: Always check with club organisers before travelling)					
SUNDAY	28TH NOVEMBER	5TH DECEMBER	12TH DECEMBER	19TH DECEMBER	26TH DECEMBER
Accrington Town Hall	No folk artistes booked for rest of year				
Bothy	Singers Night	<b>STRAWHEAD</b>	<b>THRELFALL/ ELLISON &amp; EDWARDS</b>	<b>Bothy Folk Reunion with HUGHIE JONES</b>	closed
Folk at the Manor	Singers Night	Singers Night	Singers Night	<b>LES BARKER</b>	closed
Open Door	<b>PETE MORTON</b>	Singaround	<b>MUNDY &amp; TURNER CHRISTMAS SHOW</b>	Singaround	closed
Rattan and Rush				<b>KIERAN HALPIN &amp; PAUL TIERNAN</b>	closed
Walshaw	Singers Night	Singers Night	Christmas Singaround		closed
Walton	Singers Night	Singers Night	Singers Night	Singers Night	closed
Wooden Horse	Singers Night	<b>DANGEROUS CURVES</b>	Singers Night	Christmas Party	closed
<b>MONDAY</b>	<b>29TH NOVEMBER</b>	<b>6TH DECEMBER</b>	<b>13TH DECEMBER</b>	<b>20TH DECEMBER</b>	<b>27TH DECEMBER</b>
Bacup	Singaround	<b>PELICAN BABIES</b>	Singaround	<b>Christmas Party with VICTOR BROX</b>	Singaround
Conwy	Singers Night	<b>DANGEROUS CURVES</b>	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	<b>HIS WORSHIP &amp; the PIG</b>	Singers Night	Singers Night
Four Fools (new venue)	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Rattan and Rush				<b>KIERAN HALPIN &amp; PAUL TIERNAN</b>	
Red Bull	<b>BANDERSNATCH</b>	Singers Night	Singers Night	Singers Night Xmas Party	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	closed
Swinton	Singers Night	<b>PERSUASION</b>	Singers Night	Christmas Party	Singers Night
<b>TUESDAY</b>	<b>30TH NOVEMBER</b>	<b>7TH DECEMBER</b>	<b>14TH DECEMBER</b>	<b>21ST DECEMBER</b>	<b>28TH DECEMBER</b>
Crown	Singaround	Singaround	Singaround	Singaround	closed
Everyman	Singers Night	Singers Night	Singers Night Xmas Party	closed	closed
Folk at the Forum - (new member)		<b>PETE SMITH &amp; JOHN BUCKLEY</b>			
Howcroft Inn			<b>Christmas 'Do' STAFF FOLK</b>		
Longridge		<b>PAT RYAN &amp; KEN HOWARD</b>		Singers Night	
				Christmas Party	

<b>TUESDAY (cont'd)</b>	<b>30TH NOVEMBER</b>	<b>7TH DECEMBER</b>	<b>14TH DECEMBER</b>	<b>21ST DECEMBER</b>	<b>28TH DECEMBER</b>
Maghull	Singers Night	Singers Night	<b>GARVA</b>	Singers Night	closed
Ring O'Bells	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Southport Arts Centre			<b>GALLIMAUFRY &amp; Friends</b>		
Urmston Acoustics		Singers Night			
Wigan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
<b>WEDNESDAY</b>	<b>1ST DECEMBER</b>	<b>8TH DECEMBER</b>	<b>15TH DECEMBER</b>	<b>22ND DECEMBER</b>	<b>29TH DECEMBER</b>
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre	<b>FAIRPORT CONVENTION</b>				
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	<b>JON BRINDLEY</b>	<b>DANGEROUS CURVES</b>	<b>HIS WORSHIP &amp; the PIG</b>	closed	closed
Cross Keys	<b>REAL TIME</b>	<b>TOM and BARBARA BROWN</b>	<b>STANLEY ACCRINGTON and Friends</b>	Singers Night	Singers Night
Falcon	Open Mic. - PA provided	Singers Night	Singers Night	Singers Night	Singers Night
Pacific Arts Centre		<b>THE ANIMALS &amp; Friends</b>			
Red Bull		Music Session - English			
Swan	Singers Night	Singers Night	Singers Night	closed	closed
Walton (new entry)	Singers Night every Wednesday with SACKED PADDY (Country/Irish/Folk)			Singers Night	Singers Night
<b>THURSDAY</b>	<b>2ND DECEMBER</b>	<b>9TH DECEMBER</b>	<b>16TH DECEMBER</b>	<b>23RD DECEMBER</b>	<b>30TH DECEMBER</b>
Biddulph	<b>MIKE SILVER</b>		<b>* ARIZONA SMOKE REVIEW</b>		
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
Fleetwood	Singers Night	Singers Night	<b>ANTHONY JOHN CLARKE</b>	Singers Night	Singers Night
Folk at the Wheatshaf	Singers & Musicians	closed 12/12 to 16/02/05			
Gregson Lane		<b>PETE HARDMAN</b>		Christmas Special	
Parkgate			<b>SAD PIG</b>		
Pacific Arts Centre	No folk artistes booked for rest of year				
Railway (Lymm)	<b>STANLEY ACCRINGTON</b>	Singers Night	Christmas with <b>GARVA</b>	Singers Night Xmas Party	<b>LOOSE ELASTIC Big Spot</b>
South Lakes Music Prom.	<b>BOB FOX</b>				
Upstairs at the Railway	Singers Night		<b>STANLEY ACCRINGTON CHRISTMAS PARTY</b>		
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	<b>LES BARKER</b>		<b>YARDARM REUNION</b>		
			<b>XMAS CHARITY NIGHT</b>		

	3RD DECEMBER	10TH DECEMBER	17TH DECEMBER	24TH DECEMBER	31ST DECEMBER
<b>FRIDAY</b>					
Bollington	JOE TOPPING	BANDERSNATCH	Christmas Party	closed	closed
Carlisle Folk & Blues		LES BARKER			
Hale & Hearty	Singaround		Singaround		
Leigh	Closed until 28th January				
Northwich	Singers Night	Singers Night	** LES BARKER	closed	closed
Playhouse 2	ST AGNES FOUNTAIN				
Porkies	TANNAHILL WEAVERS		SAD PIG & Friends CHRISTMAS PARTY		
Preston	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Rhyl	JON BRINDLEY	Singers Night	Singers Night	closed	closed
Southport Arts Centre			STEELEYE SPAN		
Walton	Singers Night	Singers Night	Singers Night	closed	closed
Westthoughton	closed	closed	closed	closed	closed
<b>SATURDAY</b>					
Barnoldswick	4TH DECEMBER	11TH DECEMBER	18TH DECEMBER	25TH DECEMBER	1ST JANUARY 2005
* & ** Biddulph	Singaround				
Buffet Bar	Singers Night	Singers Night	** ELVIS FONTENOT & the SUGAR BEES		
Carlisle Folk & Blues	* & ** ST AGNES FOUNTAIN				
Folk at the Wheatshaf		* & ** JEZ LOWE and the BAD PENNIES			
Mr Kite Benefits			ST AGNES FOUNTAIN		
Philharmonic Hall	No folk artistes booked for rest of year				
Platform	No confirmed folk music performers booked for this calendar				
Playhouse 2			JOHN WRIGHT BAND		
Rattan and Rush					
Southport Arts Centre	THE BIG SESSION with the OYSTER BAND				
NB: * = Not usual night					
** = Not usual venue					

**JANUARY into FEBRUARY 2005**

(NB: Always check with club organisers before travelling)

	2ND JANUARY	9TH JANUARY	16TH JANUARY	23RD JANUARY	30TH JANUARY
<b>SUNDAY</b>					
Accrington Town Hall	Folk artistes to be confirmed for early 2005 - ring box office for details				
Bothy	closed	ROY HARRIS	Singers Night	JED GRIMES	Singers Night
Folk at the Manor	Singers Night	Singers Night	MIV CAMERON BAND	Singers Night	PHIL MCGINITY
Open Door	Singaround	Singaround	TANIA OPLAND & MIKE FREEMAN	Singaround	Singaround
Walshaw		Singers Night		PETER SHARPLES	
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	BRASS TACKS	Singers Night	Singers Night
<b>MONDAY</b>					
Bacup	3RD JANUARY	10TH JANUARY	17TH JANUARY	24TH JANUARY	31ST JANUARY
	LIGHT FLIGHT	Singers Night	RANSOM	Singers Night	PETE SMITH & JOHN BUCKLEY
Conwy	Singers Night	Singers Night	Singers Night	JILL FIELDING BAND	Singers Night
Folk at the Prospect	Singers Night	Singers Night	TOM DOUGHTY	Singers Night	Singers Night
Four Fools	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	QUEENSBURY RULES
Room at the Top	closed	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	Singers Night	Singers Night	J.P. SLIDEWELL	Singers Night
<b>TUESDAY</b>					
Crown	4TH JANUARY	11TH JANUARY	18TH JANUARY	25TH JANUARY	1ST FEBRUARY
	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn		tbc (ring for details)		tbc (ring for details)	
Longridge	Singers Night	Singers Night	HIS WORSHIP & the PIG	Singers Night	Singers Night
Maghull	Singers Night	Singers Night			
Philharmonic Hall	No programme available				
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
<b>WEDNESDAY</b>					
Alison Arms	5TH JANUARY	12TH JANUARY	19TH JANUARY	26TH JANUARY	2ND FEBRUARY
	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Blackburn	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Burnley	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
* & ** Carlisle Folk & Blues					WAILIN' JENNYS



WEDNESDAY(cont'd)	5TH JANUARY	12TH JANUARY	19TH JANUARY	26TH JANUARY	2ND FEBRUARY
Clarence	KEN NICOL	BRIAN PRESTON	QUARTZ	Singers Night	KEVIN DEMPSEY & JOE BROUGHTON
Cross Keys	No programme available				
Falcon	Open Mic. - PA provided	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
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
THURSDAY	6TH JANUARY	13TH JANUARY	20TH JANUARY	27TH JANUARY	3RD FEBRUARY
Biddulph	JOHNNY SILVO	CHRIS & KELLIE WHILE	CHRIS & KELLIE WHILE	VIN GARBUIT	SETH LAKEAMAN TRIO
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
Fleetwood	MARTIN YOUNG	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatsheaf	closed	closed	closed	closed	closed
Gregson Lane	Singers Night		ANTHONY JOHN CLARKE		Singers Night
Parkgate				NANCY KERR & JAMES FAGAN	
Railway (Lymm)	Singers Night	THRELFALL/ ELLISON & EDWARDS	MARMALADE CLUB's Big Spot	FLOSSIE MALAVIALLE	Singers Night
South Lakes Music Prom.					HELEN WATSON
Upstairs at the Railway	Singers Night		Singers Night		STUART THOMPSON & ALLAN MAYALL
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham	ROY CLINGING		Singers Night		QUICKSILVER
FRIDAY	7TH JANUARY	14TH JANUARY	21ST JANUARY	28TH JANUARY	4TH FEBRUARY
Bollington	No programme available				
Carlisle Folk & Blues	KEVIN DEMPSEY & JOE BROUGHTON		AUNT ELSIE'S EXTENDED FAMILY		Singers Night
Hale & Hearty	Singaround				Singaround
Leigh	Closed until 28th January			Singers Night	
Northwich	Singers Night	BREEZE & WILSON	Singers Night featuring TOM FRANCIS	WAILIN' JENNYS	Singers Night
Porkies	JOHNNY SILVO				FLOSSIE MALAVIALLE
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians

FRIDAY(cont'd)	7TH JANUARY	14TH JANUARY	21ST JANUARY	28TH JANUARY	4TH FEBRUARY
Rhyl	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	TOM TOPPING BAND (ticket only)	JEZ LOWE	BILLY MITCHELL	CHRIS & KELLIE WHILE (ticket only)	JAMES KEELAGHAN
SATURDAY	8TH JANUARY	15TH JANUARY	22ND JANUARY	29TH JANUARY	5TH FEBRUARY
Barnoldswick					
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Playhouse 2				JOE BROUGHTON & KEVIN DEMPSEY KIRSTY MCGEE & MIAT MARTIN KEN NICOL	
Rattan and Rush					
NB: * = Not usual night ** = Not usual venue					
FEBRUARY into MARCH					
(NB: Always check with club organisers before travelling)					
SUNDAY	6TH FEBRUARY	13TH FEBRUARY	20TH FEBRUARY	27TH FEBRUARY	6TH MARCH
Bothy	Singers Night	DANA & SUE ROBINSON	Singers Night	ROY BAILEY	Singers Night
Folk at the Manor	Singers Night	Singers Night	ROOT CHORDS	Singers Night	Singers Night
Open Door	Singaround	Singaround	Singaround	DONAL O'CONNOR	Singaround
Walshaw		THREE'S COMPANY		closed	
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	SCOLD'S BRIDLE	Singers Night	Singers Night	Singers Night
MONDAY	7TH FEBRUARY	14TH FEBRUARY	21ST FEBRUARY	28TH FEBRUARY	7TH MARCH
Bacup	Singaround	TONY AUTON	Singaround		
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	SCOLD'S BRIDLE	Singers Night	Singers Night	Singers Night	QUEENSBURY RULES
Four Fools	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	JOHN CONNOLLY
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers & Musicians
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	JOE STEAD	Singers Night	STEVE ASHTON	Singers Night	Singers Night
TUESDAY	8TH FEBRUARY	15TH FEBRUARY	22ND FEBRUARY	1ST MARCH	8TH MARCH
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

TUESDAY(cont'd)	8TH FEBRUARY	15TH FEBRUARY	22ND FEBRUARY	1ST MARCH	8TH MARCH
Longridge	Singers Night	SAM & ELAINE BRACKEN Singers Night	Singers Night	Singers Night	Singers Night
Maghull	JAMES KEELAGHAN & KIERAN HALPIN				
* & ** Rattan and Rush					
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	9TH FEBRUARY	16TH FEBRUARY	23RD FEBRUARY	2ND MARCH	9TH MARCH
WEDNESDAY					
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 and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	JAMES KEELAGHAN	TOM NAPPER & TOM BLISS	LAST NIGHT'S FUN	Singers Night	JOHN WRIGHT BAND
Cross Keys	No programme available				
Falcon	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided	Singers Night
Pacific Arts Centre	No programme available				
Red Bull	Music Session - English				Music Session - English
Swan	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
THURSDAY	10TH FEBRUARY	17TH FEBRUARY	24TH FEBRUARY	3RD MARCH	10TH MARCH
Biddulph	HARVEY ANDREWS		HIS WORSHIP and the PIG	ABBIE LATHE	
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Wheatstheat		** MALINKY		ANTHONY JOHN CLARKE	
Gregson Lane		HIS WORSHIP and the PIG		Singers Night	
Parkgate					
Railway (Lymm)	TOM NAPPER & TOM BLISS	Singers Night	JAMES KEELAGHAN	Singers Night	STEVE TILSTON
			ANTHONY JOHN CLARKE		
South Lakes Music Prom.				THE MIDDEN	
Upstairs at the Railway		Singers Night		Singers Night	
Wigan (Seven Stars)	Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham		Singers Night		tbc	

FRIDAY	11TH FEBRUARY	18TH FEBRUARY	25TH FEBRUARY	4TH MARCH	11TH MARCH
Boilington		TOM & BARBARA BROWN			
Carlisle Folk & Blues		ROGER WILSON & KAREN TWEED (tbc)		IAN BRUCE	
Hale & Hearty		Singaround		Singaround	
Leigh			VIN GARBUTT		
Northwich	KIRSTY MCGEE	Singers Night	** Singers Night	JEZ LOWE and the BAD PENNIES	28th Birthday - Singers Night
Porkies				GRAHAM COOPER	Singers and Musicians
Preston	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Rhyl	Singers Night	Singers Night	Singers Night	JOHN WRIGHT BAND	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Westhoughton	GARVA	HARVEY ANDREWS (ticket only)	THE ANIMALS & Friends (ticket only)	BERNARD WRIGLEY	JOHN TAMS & BARRY COOPE (ticket only)
SATURDAY	12TH FEBRUARY	19TH FEBRUARY	26TH FEBRUARY	5TH MARCH	12TH MARCH
Barnoldswick				Singaround	
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
* & ** Leigh				JOE'S CHARITY NIGHT	
Mr Kite Benefits		FRED EAGLESMITH			
Playhouse 2	JEZ LOWE and the BAD PENNIES				
Rattan and Rush			JOE TOPPING		CATHRYN CRAIG & BRIAN WILLOUGHBY
Standish	JAMES KEELAGHAN				
The Citadel	No programme available				
The Lighthouse	No programme available				
NB: * = Not usual night					
** = Not usual venue					
NB: THIS CALENDAR IN THE NEXT EDITION WILL COVER THE DATES - SUNDAY 27TH FEBRUARY to SATURDAY 11TH JUNE 2005.					
TO BE INCLUDED IN THE CALENDAR INFORMATION MUST BE RECEIVED BY JOHN OWEN BY NO LATER THAN SUNDAY 16TH JANUARY, 2005.					



## ADVANCE DATES FROM MARCH 2005

### BACUP

Mar 14 Bandersnatch  
Mar 28 Redmayne  
April 11 Eddie McGurk

### BIDDULPH

Mar 3 Abbie Lathe  
Mar 17 John Wright Band  
April 7 Artisan  
April 15 Archie Fisher  
May 5 Show of Hands @ Biddulph Labour Club  
July 16 Folk in the Park

### BOLLINGTON

April 29 Amazing Mr Smith

### BOTHY

Mar 6 Singers Night  
Mar 13 Artisan 20th Anniversary Tour  
Mar 20 Singers Night  
Mar 27 Easter - tbc  
April 3 Mick Ryan & Pete Harris  
April 10 Singers Night  
April 17 Archie Fisher  
April 24 40th Birthday  
May 1 Singers Night  
May 8 Sam & Elaine Bracken  
May 15 John McCormick  
May 22 Singers Night  
May 29 Spring Bank Holiday  
June 5 Singers Night  
June 12 Alan Reid & Rob Van Sante (tbc)  
June 19 Singers Night  
June 26 Tom & Barbara Brown  
July 3 Robb Johnson  
July 10 Singers Night  
July 17 Benji Kirkpatrick  
Sept 11 Pete Morton  
Sept 18 Singers Night  
Sept 25 Jon Brindley  
Oct 2 Pete Bond  
Oct 9 Singers Night  
Oct 16 Cloudstreet  
Oct 23 Singers Night  
Oct 30 tba  
Nov 6 Donal Maguire (tbc)  
Nov 13 Singers Night  
Nov 20 Damien Barber  
Nov 27 Singers Night  
Dec 4 Brian Peters  
Dec 11 Singers Night  
Dec 18 Xmas Party

### CARLISLE FOLK & BLUES

Mar 4 Ian Bruce  
Mar 18 Chris James  
Mar 30 Feast of Fiddles  
April 1 Singers Night  
April 15 John Wright Band  
April 29 Michael Marra  
May 13 Beverley Smith & Carl Jones (tbc)

### CLARENCE

Mar 2 Singers Night  
Mar 9 John Wright Band  
Mar 16 tba  
Mar 23 Prelude  
Mar 30 tba  
April 6 Rachael & Beck Unthank  
April 13 Artisan

April 20 Ed Rennie  
April 27 Kathryn Roberts & Sean Lakeman

### CONWY

Dec 6 Dangerous Curves Christmas Show  
Jan 24 Jill Fielding Band  
Mar 7 Queensbury Rules  
May 9 Joe Topping

### FOLK AT THE MANOR

Mar 20 Cathryn Craig & Brian Willoughby

### FOLK AT THE PROSPECT

Mar 7 John Connolly  
April 4 Mick Ryan & Pete Harris

### FOLK AT THE WHEATSHEAF

Mar 3 Anthony John Clarke  
Mar 17 St. Patrick's Night with Keepers Fold  
Mar 30 Embleton Live Night with Equation  
April 7 Sara Grey & Keiran Means  
April 21 Singers & Musicians  
May 5 Robin Laing  
May 19 Guest - tba  
June 2 Jim Bainbridge  
June 16 Mike Freeman & Tania Opland  
June 29 Real Time  
Sept 10 James Fagan & Nancy Kerr  
plus Joe Topping  
Oct 29 Kathryn Roberts & Sean Lakeman

### FOLK UPSTAIRS AT THE RAILWAY

Mar 3 Singers Night  
Mar 17 Singers Night  
April 3 Bandersnatch

### GREGSON LANE

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

### LEIGH

April 22 John Howarth  
May 20 Joe Topping  
June 24 Les Barker

### LONGRIDGE

May 17 Alistair Hulet  
Oct 18 Bernard Wrigley Club's 3rd birthday

### MAGHULL

Mar 15 Artisan  
April 12 John Wright  
May 3 Robin Laing

### MR KITE BENEFITS

April 2 Steve Knightley & Martyn Joseph  
@ The Met, Bury  
April 8 Kate Campbell & Will Kimbrough  
@ St Bede's Club Clayton-Le-Woods,  
Chorley

### NORTHWICH

Mar 4 Jez Lowe & the Bad Pennies  
Mar 11 28th Birthday Singers Night  
Mar 18 Anthony John Clarke  
Mar 25 Singers Night (venue tbc)  
April 1 Singers Night  
April 8 Elbow Jane  
April 15 Singers Night  
@ Davenham Players Theatre  
April 22 Hilary James & Simon Mayor

### PACIFIC ARTS CENTRE

April 1 Show of Hands

### PARKGATE

Mar 14 The Animals & Friends (extra night)  
Mar 31 Artisan  
April 28 Dave Mallett  
May 12 Johnny Silvo (extra night)  
May 26 tba  
June 30 Tanglefoot  
July 12 Colcannon (extra night)  
July 28 tba  
Aug 25 tba  
Sept 29 Allan Taylor  
Oct 27 Ghosts of Electricity (ex Lindisfarne)  
Nov 24 tba  
Dec 15 Mrs Ackroyd Band

### PORKIES

April 1 Vin Garbutt  
May 6 Paul Millnes  
June 3 Bob Fox  
July 1 Banister Barlow  
Oct 7 Garva  
Nov 4 Tanglefoot  
Dec 2 Mike Silver & Johnny Coppin

### RAILWAY (Lymm)

Mar 3 Singers Night  
Mar 10 Steve Tilston  
Mar 17 Singers Night  
Mar 24 Harvey Andrews

### RATTAN AND RUSH

Mar 12/13 Cathryn Craig & Brian Willoughby

### RHYL

Mar 4 John Wright Band

### SOUTH LAKES MUSIC PROMOTION

Mar 3 The Midden  
April 7 SLMP Birthday Gig (free)  
April 16 Blue Tapestry @ Coronation Hall  
May 5 Claude Bourbon  
June 2 Emily Druce & Steve Jones  
July 7 Anthony John Clarke  
Aug 4 Rod Clements  
Sept 8 Nancy Kerr & James Fagan  
Oct 6 tbc  
Nov 3 John Spiers & Jon Boden  
Dec 1 Les Barker

### STANDISH

May 7 John Wright Band

### SWINTON

Mar 21 Anthony John Clarke  
Mar 28 Singers Night  
April 4 Stanley Accrington  
April 11 Singers Night  
April 18 Phil Hare  
April 25 Singers Night  
May 2 Robin Laing  
May 9 Singers Night  
May 16 Johnny Silvo  
May 23 Singers Night  
May 30 Singers Night  
June 6 Joe Topping  
June 13 Singers Night  
June 20 Pat Ryan & Ken Howard  
June 27 Singers Night  
July 4 Jon Brindley  
July 11 Singers Night  
July 18 Geoff Higginbotham  
July 25 Singers Night

Aug 1 Phil Atkinson  
Aug 8 Singers Night  
Aug 15 Bernard Cromarty

### WALSHAW

Mar 13 Barleymow  
Mar 27 Closed  
April 10 tba  
April 24 Singaround

### WESTHOUGHTON

Mar 4 Bernard Wrigley  
Mar 11 John Tams & Barry Coope  
(ticket only admission)  
Mar 18 Cathryn Craig & Brian Willoughby  
Mar 25 Closed  
April 1 Closed  
April 8 Vin Garbutt (ticket only admission)  
April 15 tba  
April 22 tba  
April 29 Dave Mallett

### WOODEN HORSE

Mar 13 Tom Browne & Ian Goodier  
April 17 Dan McKinnon  
May 1 Upton Festival - closed  
May 15 Residents Night  
May 29 Bank Holiday - closed  
June 5 Guest tbc  
June 26 4 Fools Festival - closed  
July 3 Tanglefoot  
Aug 28 Bridgnorth Festival - closed  
Sept 25 Cloudstreet  
Oct 23 Mick Ryan & Pete Harris  
Nov 13 Mike Nicholson  
Dec 11 Guest tbc  
Dec 18 Christmas Party  
Dec 25 Closed  
All other Sundays - Singers Nights

### WREXHAM

Mar 17 Singers Night

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## CLUB RESIDENTS (as on 20th October 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

**BURNLEY** - Brillig, Korrigan, Wench All

**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

**FOUR FOOLS** – Pat & Ken Howard, Malcolm Gibbons, Geoff & Lindsey Smith, Tom & Ann, Angie Bladen

**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) - Stewart Lever, Nick & Lin Tysoe, Bernard Cromarty, Nelson Peach

Don & Heather Davies

**RED BULL** - Peter Hood & Linda Edwardes, Peter Fox & Anne Yates, Ged Derby, Pete Farrow, Pete Roberts, Jim Embleton, John Ashurst (poet)

**RHYL** – Rum Bum & Concertina

**UPSTAIRS AT THE RAILWAY** – Lynn & Barrie Hardman, Dave Jones, 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, Sacked Paddy

**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](mailto:johnowenbtacks@aol.com))

Dana Robinson has a musical style that draws heavily on the roots of traditional American music yet fits comfortably alongside today's best singer/songwriters. His music appeals to both old-time and contemporary folk enthusiasts. Check out the website - [www.robinsongs.com](http://www.robinsongs.com)

He is currently working on his fourth CD, of largely traditional material, which will be released in the UK to coincide with these tours. If you'd like to book them (or receive a demo) contact Vivienne Bloomfield 01908 542894 or 07770 977891 (Mobile): [www.otheragency.co.uk](http://www.otheragency.co.uk); [www.offspringrecords.co.uk](http://www.offspringrecords.co.uk)



Dana and Susan are also able to give workshops in southern Appalachian fiddle style and clawhammer banjo respectively. Their gigs in and around the North West include in January and February next year: 27.1. Black Swan, York; 13.2 - Bothy Folk Song Club, Southport; 17.2 - Topic Folk Club, Bradford; In

August (26/29.8.2005)-they hope to come back to play the Towersey and Bridgnorth Festivals and will play on 28.9 at the Edinburgh Folk Club

### SEE EMILY PLAY

This is the latest newsletter from Emily Smith. I hope you're all well and enjoying the September sunshine! August was a busy month, it started with a week of Jamie and I teaching at Celtic College in Goderich, Canada. Although we were working it really felt more like a holiday! Goderich is labelled as 'the prettiest little town in Canada' and it certainly lives up to that statement. We also played at The Celtic Roots Festival held on the weekend following Celtic College. A fantastic festival with a homely feel - and we sold out of CDs which meant I didn't have to carry any home with me! There is a full diary of our time at Celtic College ready to go up on the news centre section of the site so check it out if you want to know more and see the photos - I particularly like the one of Steve showing how excited he was to be in Canada! Meanwhile a big HELLO to all our new Canadian friends!

On arrival back in the UK I was ill with a horrible cold. Well done to the audiences at York folk club and Saltburn festival who were willing to be exposed to my germs - they had a unique experience of hearing a feverish Emily Smith with a croaky voice. A review in the Yorkshire Evening Times following the York gig had a picture of me with a caption, which read: 'Emily Smith, Husky Voice' which I thought was quite funny! After Saltburn we had a quick trip over to Sweden to play at Malmo Festival. Many thanks to Henric and the boys who treated us like rockstars!

We arrived back in Scotland on the morning of the 18th and raced up the road to Inverness where we played in Eden Court Theatre - thanks to all the brave souls who ventured out on such a horrible night. August was rounded off with a gig at Innerleithen Festival and a gig in Edinburgh's Reid Hall as part of the Fringe Festival.

This month I start recording for my next album which some may say is long overdue! I'm looking forward to going back into the studio but also a bit scared - hopefully I won't get laryngitis like I did in 2002! For more information visit [www.emilysmithband.com](http://www.emilysmithband.com) or email: [info@emilysmithband.com](mailto:info@emilysmithband.com)

### FRANKIE GAVIN

Stoneyport Agency is planning a UK tour for the master Irish traditional fiddler, Frankie Gavin <http://www.frankiegavin.com>,

from late April up to May 16 2005. Some dates in southern England are already in and awaiting confirmation on 15 and 16 May. Frankie will most probably tour with Brian McGrath, His regular keyboard accompanist who also plays excellent tenor banjo.

This is an opportunity to hear one of the great Irish traditional musicians of the late 20th/early 21st centuries. Any promoters interested in booking him for clubs and festivals should contact Stoneyport by emailing John Barrow at: [jb@stoneyport.demon.co.uk](mailto:jb@stoneyport.demon.co.uk)

### MUSIC MAKER ASSOCIATION

The Windsor Songwriter Festival was a storming success and plans are already in hand for the next one to be held at the Windsor Arts Centre on 10th September 2005. If you wish to participate or want more details click on [www.songwriter-showcase.co.uk](http://www.songwriter-showcase.co.uk)

Music Maker magazine is now on-line. You can view or download the magazine for free by clicking on the cover and receiving a password at [www.tradmusic.net](http://www.tradmusic.net)

Clubs and Venues can obtain copies of the magazine for members SOR at a discount and get a free copy of a compilation disc of tracks from selected members CDs. It's a great way of auditioning club performers although many of them hardly need that as they are well known and seasoned performers on the club circuit.

Independents CD catalogue. If you have produced a CD and have no distributor then this could be the answer for you. The printed catalogue is mailed to CD buyers and record stores together with a compilation disc and followed up by personal calls. The catalogue is also on line and achieves sales worldwide. To view the catalogue, click on the 'ON-Line Store' logo on [www.tradmusic.net](http://www.tradmusic.net).

Traditional Country Music is a dedicated on-line catalogue of traditional country music CDs. Background information and details click on [www.traditionalcountrymusic.net](http://www.traditionalcountrymusic.net)

Live in London is now on-line with a guide to music and entertainment in the capital. For more information or if you would like your club or venue included visit [www.liveinlondon.net](http://www.liveinlondon.net)

The aim of the Music Maker Association is to support independent songwriters, performers and record labels with a number of initiatives from internet and magazine publicity to live performances through showcases and festivals and CD distribution. If you have any news items you would like published in the magazine, newsletter or websites just send it to us by e-mail and include your address for a copy of the magazine. Brian Healey, The Editor, Music Maker, Magnet Publishing Ltd, 28 Grafton Terrace, London NW5 4JJ, Tel: 020-7424-0027; E-Mail: [tradmusic@btinternet.com](mailto:tradmusic@btinternet.com).

### MUSIC UNDERTONES

The Live Music Forum, created by the Licensing Act 2003 and chaired by Feargal Sharkey, has issued a call to arms to the music industry and fans alike: act now to help exploit a rare opportunity to expand live music in the UK. On 7 February 2005, an unprecedented six-month period begins, in which licences for putting on live music will, at least theoretically, be easier to obtain provided action is taken now to ensure that proper guidelines are put in place locally. According to the Culture Minister, this amounts to the "biggest social change and reform of our leisure industry in 40 years".



We are now half way through a pre-transitional period (ending in February) during which licensing authorities must prepare, consult on and publish local licensing policy statements. With these statements, local authorities effectively create their own guidelines for granting licences (in conjunction with the "Guidance Issued Under Section 182 of the Act" which aims to provide best practice and greater consistency of approach and which seeks to promote a "thriving and safe night-time economy" and "enhance people's lives by providing important opportunities for the enjoyment of leisure time"). The Guidance and local guidelines should, ideally, create a balance between the promotion of culture and community, and public safety.

Next year's expected flood of live music licence applications must be decided with regard to the national guidance and to the authority's own statement of licensing policy. According to the Live Music Forum, it is therefore essential that each individual "local statement" be drafted in such a way as to allow the maximum scope for granting licences for more and better venues to host live music throughout the UK.

The Live Music Forum is urging all musicians, promoters, lawyers, managers, event organisers and community activists to seize this rare opportunity to encourage, foster and enable local live music by ensuring that their local authority is making good progress toward publishing their statement and by ensuring that, before final publication in February, the statement properly implements the national guidelines and supports and encourages live music, as far as possible, in line with the spirit and letter of the Act. The Guidance itself suggests that local authorities should "consult local performers, performers' unions (such as the Musicians' Union and Equity) and entertainers involved in the cultural life of the local community", though it seems likely that at least some local authorities will need encouragement to make such approaches.

Perhaps the key assistance needed from interested lawyers and industry figures is advice on handling the complaints of anticipated objectors to licence applications and liaising with probable objectors such as police, developers, community and neighbourhood groups and local residents.

The national Guidance document can be found online though the document is very long and it may be more practical to go straight to relevant sections such as:

Chapter 3 Statements of Licensing Policy - which provides guidance on the development and preparation of local statements and the core content, which should be added. Notably, section 3.58 "Live Music, Dancing and Theatre" features highly unusual UK legislative drafting such as "Performances of live music and dancing are central to the development of cultural diversity and vibrant and exciting communities where artistic freedom of expression is a fundamental right and greatly valued" and "the absence of cultural provision in any area can itself lead to the young people being diverted into anti-social activities that damage communities and the young people involved themselves".

Chapter 5 Premises Licences - which provides advice about best practice for the administration of the processes for issuing, varying, transferring and reviewing premises licences and other associated procedures.

([www.culture.gov.uk/global/publications/archive\\_2004/guidance\\_issued\\_under\\_section\\_182\\_of\\_the\\_licensing\\_act\\_2003.htm](http://www.culture.gov.uk/global/publications/archive_2004/guidance_issued_under_section_182_of_the_licensing_act_2003.htm) for the full national Guidance document online)

Feargal Sharkey was appointed Chair of the Live Music Forum in January 2004 with a remit to take forward the ministerial commitment to maximise the take-up of reforms in the Licensing

Act 2003, relating to the performance of live music generally, and to monitor and evaluate the impact of the Act on the performance of live music.

The Live Music Forum requests and recommends that all interested parties should contact it directly at [LiveMusicForum@culture.gsi.gov.uk](mailto:LiveMusicForum@culture.gsi.gov.uk), or the legal or other relevant department of their local authority.  
Tom Frederikse

### TOM PAXTON - Farewell Tour

US Folk legend returns to the UK in February 2005 - the first leg of a farewell tour for the veteran singer songwriter.

Tom Paxton's songs are known and loved around the world: "The Last Thing On My Mind", "Ramblin' Boy", and "Bottle Of Wine", just a few of his truly timeless works. His generosity to both audiences and fellow musicians is renowned, and his passion for justice and the ties that bind people together is unwavering. For all this and more, Tom Paxton ranks as one of the most revered musicians of his generation.

"I think we are all born singing Tom Paxton songs" Nanci Griffith

Sat 19 Preston, Charter Theatre 01772 258858, £16.50  
Sun 20th Salford, Lowry 0870 787 5790, £16.50

### FOOTSTOMPIN' NEWS

#### New at Foot Stompin' Celtic Music

THE BUTTERFLY - Bachue: Advance copies of the latest offering from a thoroughly modern band mixing cool jazz with hot traditional. Brilliant musicianship on this, their third CD, from Corrina Hewat electroharp & vocals, David Milligan, piano, Donald Hay, drums and Colin Steele trumpet. £10.99 (£9.89 for returning customers)

BORDERS YOUNG FIDDLES: Once in a while a recording pulls you up short. The realisation hits you; a whole area of tradition has been clarified. This album does exactly that. My first impulse was to ask why no one had done it before, but the question's irrelevant; it has been done now and brilliantly. Brian McNeill, head of Scottish Music RSAMD. Also includes CD Rom with music written out. £12.50 (£11.25 for returning customers)

A RARE PIPING TREAT: Donald MacPherson - A Living Legend (Book with CD): Featuring the greatest artist of his generation, this lovingly produced book and CD is a landmark recording of a studio-shy, multi award-winning piper. On this disc he champions pibroch, one of Europe's great instrumental traditions. Sophisticated and soulful, these compositions have been transmitted orally since the seventeenth century and are considered the test of a piper's genius. No one plays them more magnificently than Donald MacPherson. (17.99 (£16.19 for returning customers)

LOCH LOMOND HILLS - Moira Kerr: Moira Kerr at her lyrical, wistful, romantic best with a collection of her favourite Scottish and Irish songs including Loch Lomond and the Cliffs of Dunee £12.50 (£11.25 for returning customers).

CLASSIC FIDDLE: Legacy of Scottish Fiddle Vol 2 - Alasdair Fraser, Muriel Johnstone & Natalie Haas. £12.50 (£11.25 for returning customers) This CD presents airs and dance tunes that were popular in Scotland during the latter half of the 18th century, many of which inspired the songs of Scotland's most famous poet Robert Burns. Great playing from one of Scotland's finest fiddlers.

YOUNG FOREVER - Aberfeldy. £12.99 (£11.69 for returning customers). The five-piece were formed by like-minded folk in Edinburgh's art cafes and pubs. The warm and organic sound

of the record owes a lot to the unusual recording technique used by the group and producer Jim Sutherland. 'Young Forever' may just have provided you with the soundtrack to the summer CAPERCAILLIE: Grace and Pride (double CD). £14.99 (£13.49 for returning customers) To celebrate the 20th anniversary of Britain's leading Celtic band. This album has 38 tracks taken from each of the band's 15 albums, including previously unreleased, ultra rare and long deleted tracks. Well worth owning. TALK OF THE FUTURE - Croft No. Five. £12.50 (£11.25 for returning customers). Previously centred on an amalgam of Scottish-style dance with jazz-funk backing, their sound has expanded to take in a Continental swathe of influences, from jaggy, spicy, Balkan and east European elements, both rhythmic and melodic, to Mediterranean café tunes.

THE FAIR FACE I NEVER SAW- Brolum. £10.99 (£9.89 for returning customers) An award winning young band, this CD is a great mix of material including instrumental sets, Scots song and Gaelic song. For a band of seven musicians they make a big sound and their sets of tunes with the bagpipes are awesome. Look out for them at a festival near you.

THE WORLD PIPE BAND CHAMPIONSHIPS 2004 (Volumes One and Two). Both CDs £12.50 (£11.25 for returning customers) each. Two CDs of exciting live performances from this year's World Championships at Glasgow Green featuring the cream of the world's pipe bands.

ANGELS FROM THE ASHES: Blair Douglas -After a gap of eight years, Blair Douglas is back with a brilliant new album which shows he has lost none of his formidable talents. Douglas a founder member of bands Runrig, MacTalla and Clìar has garnered a large cast of supporting musicians, not only from folk music but also from the Scottish jazz scene, and even some guests from the Cajun scene in Louisiana. Fifteen tracks of sheer magic.

A POOR MAN'S LABOUR: Mick West Band - Mick West is a traditional singer of great depth and substance. This 12 track CD is a great showcase for his formidable talent.

A 'FIRST' IN MULTI-MEDIA, March Strathspey & Reel Vol 1, As Played By Alasdair Gillies: This multimedia CD not only contains a live audio recording from Alasdair Gillies regarded as the pre-eminent piper of the day, but also an eMusic Book containing all the sheet music played on this CD (over 50 of the finest March Strathspey and Reel tunes ever written). There is also integrated software allowing the user to load listen and learn the selected tune at their own speed.

THE PIPER AND THE MAKER: Hamish Moore Piping Concert: This CD is a scintillating recording of 12 performers all playing pipes made by the firm of Hamish & Fin Moore. Recorded at a 'live' concert in Pitlochry on the eve of the Glenfiddich Championships in October 2003, the concert was sold out and the atmosphere in Pitlochry Town Hall was electric. The performers include Allan MacDonald, Gordon Duncan, Gary West, Iain MacDonald and more.

EDINBURGH MILITARY TATTOO 2004: Recorded Live on Edinburgh Castle Esplanade only three weeks ago this CD captures the sounds of the Massed Pipes and Drums, the Band of the Royal Air Force Regiment and combined RAF Pipes & Drums, The South African Navy Band and many of the international bands at our 2004 Edinburgh Tattoo. More than 200 pipers on parade under Edinburgh's night skies! Magic!! (Approx 72 minutes).

BINNORRIE: Elizabeth Stewart (double CD) - Elizabeth Stewart is a ballad singer steeped in the oral traditions of the Travelling People of North-East Scotland. This double CD features 27 of her finest songs and ballads. This project run by The University of Aberdeen's Elphinstone Institute aims to show that at the start of the twenty-first century, the culture of Scotland's oldest minority people is as vital and dynamic as ever.

Bothy songs and Ballads of North East Scotland (researched and written by Greg Dawson Allen and appears courtesy of the

North East Folklore Archive.)

Nowhere else in the western world possesses such a fine tradition of balladry and folk song as does the north east of Scotland and in particular a small tract of countryside in Aberdeenshire called Buchan. This agricultural heartland has long been recognised for its music and song. Prof. Francis James Child (Boston, Mass. 1825 - 1896) who, when compiling his famous "English and Scottish Popular Ballads" collection, made reference that out of the 305 ballads given to him, 91 were from Aberdeenshire. In the north east there are two distinct types of ballads. The first, the popular ballad or 'muckle sang', can further be sub-divided into two categories; the historical ballads which relate actual events such as 'The Fire Of Frenndraught' (1630), and 'The Battle Of Harlaw' (1411), and, the romantic ballads often telling of true love and its erratic path; songs of deceit - 'I Aince Hid A Lass', and tragedy - 'The Mill O' Tifty's Annie', sometimes known as 'Andrew Lammie', (Annie died in Fyvie in 1673). The aforementioned song titles are but random examples from a vast collection.

The second type, born and bred in Aberdeenshire, is the "cornkister" or "bothy ballad". Like their 'muckle' counterparts the bothy ballads refer to romance and love, expose injustice, recount real events but specifically have grown and been nurtured from the experiences of the men and women working in and around the farms or fairmouns of the 19th and 20th centuries. The bothy ballads were composed, (not necessarily written down initially), and set largely to existing pipe and fiddle tunes by the men and less frequently the women hired or fee'd for a six month period at the local hiring fairs or fee'ing markets held in towns and villages a week or so before the beginning of the terms; Whitsunday (28th May) and Martinmas (28th November). Read the remainder of this article:

Check out these songs on record: Bothy songs and Ballads of North East Scotland Volumes One, Two & Three: Three fine collections featuring unaccompanied bothy songs and cornkisters sung by Joe Aitken, Gordon Easton, Jock Duncan, Tam Reid and Eric Simpson, Frank McNally, Geordie Murison. Music at the heart of the tradition.

Young glittering stars of traditional music win through to prestigious final. The road to Glasgow's celebrated Celtic Connections festival and the chance to become the 2005 winner of the BBC Radio Scotland Young Traditional Musician Award has been set for 6 young and talented traditional musicians. Stuart Cassells - bagpipes (Falkirk), Maeve Mackinnon - song (Glasgow), Darren MacLean - Gaelic song (Skye), Sarah Naylor - fiddle (Skye), Rachel Newton - clarsach, vocals (Edinburgh), Mike Vass - fiddle (Nairn) were chosen from the 12 fantastic young musicians who took part in the Award's semi-finals concert in Coultter, South Lanarkshire on Saturday 9th October. In an amazing night of music showcasing Scotland's strength of talent in up and coming young traditional musicians, the filled to capacity hall, which including 5 judges, were treated to an exhilarating and always entertaining exhibition of musicianship and stagecraft from the competitors.

Tune Books. The Cape Breton Collection of Bagpipe Music. A fantastic collection of jigs, airs, reels and more. Keep it Up used tunes from this book on their latest CD 'On Safari' when looking for great tunes that were rarely played. Get this for the amazing price of £12.99 (£11.69 for returning customers)

Foot Stompin' Celtic Music

Read the news and reviews. Discuss the articles and CDs. Hear the Celtic music from Scotland's bright young stars at [www.footstompin.com](http://www.footstompin.com)

## NEW SCORPION BAND

Hello again, here's the latest from the band - we are presently celebrating the success of our latest CD *The Downfall of Pears*, which was launched to great acclaim in concerts at Shaftesbury, Dorset and at the Purcell Room in London in May. Early reviews are very favourable.



In June we went up to Liverpool for their Sea Shanty Festival, and then it was back into the studio, working on a new album of maritime material due for release in the autumn. This CD will be called *Out on the Ocean*, and consists of sea songs, shanties and instrumentals. We have

been having a lot of fun making this CD: tracks so far include *The Hogs Eye Man*, *The Capstan Bar*, *The Collier Brig*, *The Race of Long Ago*, and *On Board a 98*. There are some superb instrumental sets, and all in all the CD promises to be a stonker, as they say in Pulham!

The repertoire will form the basis of a show of sea songs, shanties and music linked by poetry and prose which we will be touring from the autumn and throughout 2005 as part of SeaBritain year. We are looking for venues, particularly in coastal towns and villages, so if you have any ideas, please get in touch.

We will also be offering a version of the sea programme called *Bold Nelson's Praise*, which will celebrate the maritime history and traditions of the British Isles through music, song and poetry, and features songs and music associated with and inspired by Lord Nelson. 2005 is of course the 200th anniversary of the Battle of Trafalgar.

This year's New Scorpion Band 'Carnal and Crane' Christmas tour starts in the atmospheric setting of the Earthhouse at Cranborne ancient technology centre, Dorset on 4th December then up to the North. The tour is still being finalised, but a provisional list of gigs appears below. Full contact details will shortly appear on the website for all the venues [www.new-scorpion-band.com](http://www.new-scorpion-band.com). Gigs adjacent to the North West include: 16 December Trades Club, Hebden Bridge, West Yorkshire; Friday 17 December, Lunchtime concert in York.

## SPOTLIGHT ON FOUR FOOLS FOLK CLUB



Grim sort of day, Monday isn't it?

Restaurants and takeaways are shut, gloomy programmes on the T.V, bills through the letterbox but - don't despair! Grab your instrument/voice/ears and head down the A6 to darkest Adlington for 8.15 p.m. Next door to a large Indian restaurant and opposite the police station (open on Thursdays) you will find the Spinners Arms, locally known as the Bottom Spinners (an ancient trade combining performing arts and metalwork).

The Four Fools Folk Club is now ensconced in the small back room. Presided over by the ever-resourceful Angie Bladen, who could coax a spud off a hungry pig, a wide range of quality acoustic music can be heard.

As well as surprise guests, many local performers may turn up and be ordered/invited to perform. The nearby railway line and

passing trains can add an interesting vibrato to the voice of someone who hasn't been before.

See if you can walk there (like me) or be driven, because there are usually 5 real ales from countrywide micro-breweries and a traditional cider.

A perfect recipe for a folk club? Try it and see!

Malc Gibbons

## PRESS RELEASES

### POYNTON FOLK FESTIVAL 25th- 27th March 2005

Due to the success of the last three years festivals, we are moving to accommodate the number of Folkies attending. We've moved to the Woodford Centre, Chester Road, Woodford, Cheshire. The site gives us the opportunity to hold all the events, plus caravanning and camping under one roof.

This year we have introduced Ceilidhs into the programme, which will run throughout the weekend. The family and evening Ceilidhs will be entertained by John Kirkpatrick's band, Mr Gubbins Bicycle with the Sunday dances being hosted by The Scratch Band.

Workshops are booked (sponsored by Folkus) so bring your instruments along and have free lessons. If you feel like getting up to sing, we have various events taking place, so you can get involved. These events come in the form of: Open mic sessions, Singer/song writing competition (junior/adult), Singarounds, and Music sessions.

We hope our guest list pleases everyone, so come along and see the following guests: The McCalmans (Fri); Jacqui McShee's Pentangle (Sat); Fairport acoustic Convention (Sun); There are many more support artists which make the festival exciting and entertaining.

Children are catered for throughout the three days with Professor Panic (The Panic Circus) and much more. Phone the following numbers for more info. (or see the advert in this magazine); 01625 874039, 01625 430149; [www.poyntonfolkfestival.com](http://www.poyntonfolkfestival.com) or [jdhoffice2@aol.com](mailto:jdhoffice2@aol.com)

### 3's COMPANY



3's Company is a 'not for profit' artists' collective dedicated to raising the profile of our artists music, song and dance so that it can be enjoyed by a wider audience. We hope you'll enjoy it too by browsing our site and sampling the music or visiting the store. Promoters can also book artists and download posters etc. for upcoming gigs.

MAGGIE BOYLE has been extremely busy making lots of new friends. The result of which is two new trios: THE EXPATRIOT GAME consists of herself (vocals, flute), Duck Baker (guitar) and Ben Paley (fiddle).

Drawing on their common sources - the Irish and American traditions - they have come together for a musical celebration of the highest calibre. BOYLE-DEVINE-BOYLE is the other new group. Joining Maggie is Gary Boyle (no relation) on guitar and Scott Devine on bass. This combo play Maggie's folk/trad repertoire of songs and dance tunes arranged by two superlative exponents of jazz. Three's Company are now taking bookings for both these acts.

THE DEMON BARBERS are launching their new Sessions series. Those of you who attended the last year's series at the Love Apple will know what a groovy time was had. The evenings are a platform for new acts to perform alongside more established artists, DJ sets and of course the ever lovable Demon Barbers. To keep it all exciting, the up and comers are selected about a month before each gig, so get your demos into Three's Company for consideration. The extra special double whammy launch is on 10th October at The Love Apple, Bradford.

PETE MORTON's 'Farmers Boy Christmas Show' has its debut tour this December. This ridiculous comedy unearths the facts that have eluded historians for the last 200 years. From his arrival one cold and bitter Christmas to his rise to rural power a few Christmas' later - it's all told in this performance. Local singers and script readers will be involved in all shows with plenty of audience participation. Be sure to catch it when it comes near you.

THE WITCHES OF ELSWICK's big news is that they have produced their very own range of logo-ed knickers (and T shirts and vest tops but they're not so exciting). Be sure to buy yours from the Three's Company online shop, or from them in the flesh as it were.

WITCHNOTES are reforming - Grace Notes and The Witches of Elswick came together for a special concert at Whitby Folk Week last year and it was fantastic. They are all rejuvenated now and hoping to hit the scene again next summer - watch out for them - it is an amazing seven voice strong a cappella experience not to be missed. Getting them all together at once can be tricky so any venues/festivals wanting to book them should contact the office a.s.a.p. to avoid disappointment.

Do go and visit the website: [www.threescompany.org.uk](http://www.threescompany.org.uk). For more information, to book an artist, to join our emailing list for up to the minute news, or just to say hello, contact: 3's co PO Box 152, Keighley, West Yorkshire, BD22 0YT. Tel: 01535 661991; Email: [three\\_s\\_company@hotmail.com](mailto:three_s_company@hotmail.com)

### NEW LIFE FOR BRIAN

In August 2004, much-admired guitarist Brian Willoughby left Strawbs, the band for which he has played since 1978. Willoughby feels that "Working with Strawbs has been rewarding and enjoyable, but it became impossible to commit to the band and further my career with Cathryn Craig. She and I perform our own material and this is far more satisfying than merely being part of a band. Strawbs is like a family and I feel sure there will be collaborations further down the road".

Willoughby began his professional career with Mary Hopkin in 1971, and has recorded and toured with a wide range of artists, including The Monty Python Team, Brian Connolly (of The Sweet), Joe Brown, Jim Diamond, New World and Roger Whittaker. Willoughby was lead guitarist with the Strawbs and is featured on a number of their albums: as well as on the 'The King' (a single featuring Maddy Prior).

As a duo, Dave Cousins & Brian Willoughby released two albums, 'Old School Songs' and 'The Bridge'. In 2001, Cousins,

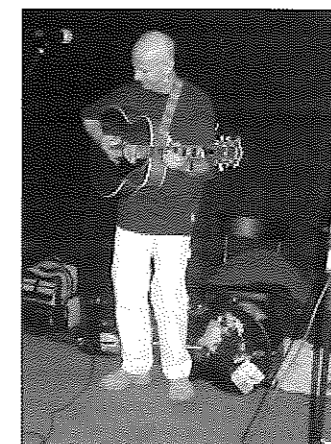
Willoughby and Dave Lambert, as The Acoustic Strawbs, produced the album 'Baroque & Roll' and toured internationally until August 2004. Their 'Live In Toronto' DVD was released in November. Brian also featured as lead guitarist in Strawbs-associated bands High Society and The Monks, whose 'Suspended Animation' won him a gold album award in Canada.

'Black & White', his first solo album, showcased Willoughby's songwriting skills, co-writing with Nashville's Cathryn Craig, Michael Snow and Bill Lloyd. The album features Cathryn Craig on vocals, with a guest appearance by Mary Hopkin. Cathryn Craig & Brian Willoughby have toured the UK eleven times and their composition, 'Alice's Song' is the featured CD single from 'Baroque & Roll' by The Acoustic Strawbs. Brian appears on Cathryn's recent record, 'Pigg River Symphony', which, like the duo's first joint album, 'I Will', is on Goldrush Records. Their song for international peace, 'Rumours Of Rain', with participation by such American and British Folk celebrities as Tom Paxton, Nanci Griffith, Ralph McTell and Martin Carthy, was released as a single in October.

Road Goes On Forever Records have recently released Brian's second solo album, 'Fingers Crossed', featuring his guitar interpretations of melodies he has written. (The album is reviewed in this edition of FNW -Ed) An instrumental album has long been requested by fans of Brian's work, initially with Strawbs, and latterly with Cathryn Craig. John Tobler of RGF Records say that "Brian has been a chum for about 15 years, and RGF has released four excellent albums on which he features, so we're delighted to be working with him again on this ground-breaking guitar album". For further information, please contact RGF Records [www.rgfrecords.co.uk](http://www.rgfrecords.co.uk) or visit [www.brianwilloughby.com](http://www.brianwilloughby.com)

### KEVIN DEMPSEY SOLO TOUR

Kevin Dempsey is a singer, guitarist, songwriter, guitar teacher and producer with over 35 years experience. His career started in the US where he lived for 10 years, working with many diverse musicians such as Alice Coltrane and Dando Shaft. Back in the UK, Kevin was part of Whippersnapper and has continued to work as Dave Swarbrick's "right hand man". He is a sought after producer and has worked in this capacity with some of the best musicians of the folk world.



Since 2000 he has spent most of his time playing alongside young fiddler Joe Broughton (Albion Band) and they are about to release their second album 'Freehand'. Recently, as a response to many requests, Kevin decided to make a solo album of traditional songs. His unique voice and gifted guitar playing are especially suited to the often haunting melodies of the ballads and broadsides. The song 'Once I Loved' was Kevin's solo song when he toured the US as part of the

Mary Black Band in March this year.

Kevin is currently recording a solo album of his favourite traditional songs, which will have a companion songbook. To launch this he will be doing a solo tour during April and May 2005. If you are interested in a booking for your club, please send Sandra Colledge an email or ring her on her home phone number 01244 399311. Below is some information, but also please have a look at his personal website [www.kevindempsey.co.uk](http://www.kevindempsey.co.uk)



## BMG BACK CATALOGUE RELEASES

BMG Budget continues its tradition of releasing essential recordings at budget-price with this group of new releases this month.

### Fairground Attraction - Very Best Of

New 21 track collection featuring all the best tracks from this million-selling late-'80s group fronted by Brits-winning vocalist Eddi Reader. The band's songwriter, Mark Nevin, who also wrote the sleeve notes, has compiled the album. Included is "Perfect" (UK number 1, April 1988), plus the singles "Find My Love" (UK Number 7, July 1988), "Clare" and "A Smile In A Whisper". It also features four rare live tracks.

### The Lovin' Spoonful - Very Best Of

Classic late-'60s North American hippy folk rock band, fronted by legendary songwriter, John Sebastian. The album contains 18 of their best-remembered songs, including the huge UK hits "Daydream" (UK number 2, April 1966) and "Summer In The City" (UK Number 8, July 1966) plus "Nashville Cats", "Darling, Be Home Soon", "Did You Ever Have To Make Up Your Mind?" - and some great new artwork.

## BUFFY SAINTE-MARIE

An international superstar, Buffy Sainte-Marie (no relation to the Vampire Slayer - Ed) shot to fame in the 1960's her song Universal Soldier became the anthem of a generation, followed by major songs like 'Soldier Blue'. She won an Academy Award for her 'Up Where We Belong', taken from the film An Officer and a Gentleman. She is available for concerts and festivals in 2005 to 2006; check [www.creative-native.com](http://www.creative-native.com) for music and more information or contact Catharine Bird, [catharine@paquinentertainment.com](mailto:catharine@paquinentertainment.com)

## DULAMAN

Dulaman are a young talented band first formed in 1999. Having experimented with various musical styles and genres, they have now developed their own style of music, which is difficult to slot into a particular genre. Their instrumental line up is guitar, fiddle, mandolin and double bass. All members sing lead and harmony vocals.

They have embraced lots of influences in their music including Celtic, Bluegrass, Pop, Classical, Folk, Country and American Old Time. They write and arrange most of their songs and tunes, which appeal to audiences who appreciate quality acoustic music that is played with invention, flair and enthusiasm.



Dulaman were BBC Young Folk Awards Semi Finalists in 2001, and Eleanor and David were semi finalists as Cross Pickering in 2003. The band won the first borough 'Mayors Oscars' for best performers in 2002. Their CD, 'Four years in November', was recorded in 2003. Dulaman are

performing at various Folk and Bluegrass Festivals and Clubs in the UK, supporting major bands such as The Oyster Band, Waterson:Carthy, Smith and O'Reilly, Little Johnny England, Flook, The Shankman Twins (now known as Malibu Storm) along the way. They played for the first time abroad in July 2004 at the prestigious Folkest festival in Italy.

For bookings for your club, festival or other event please email: [contact\\_dulaman@yahoo.co.uk](mailto:contact_dulaman@yahoo.co.uk) or telephone 01270 211491. Website: [www.dulaman.co.uk](http://www.dulaman.co.uk)

## NOLLAIG CASEY

Nollaig Casey is one of Ireland's most gifted musicians, with her own unique way of playing traditional Irish music on the fiddle and such an utterly distinctive sound that it would be impossible to mistake it for that of anyone else. This "sound" is so attractive to other musicians that there exists hardly any major Irish artist of the last twenty years with whom she has not worked.



Her new solo album "The Music of What Happened" was released in May 2004. Produced by Arty McGlynn, it features the playing of Sharon Shannon and other star guests. It showcases her exceptional expressive gifts and is a unique mixture of powerhouse Irish dance-music, meltingly beautiful airs, exquisite songs and her own memorable compositions - all suffused with her trademark lyricism and virtuosity.

Nollaig has been performing for many years as a duo with guitarist Arty McGlynn and more recently as a group with Arty McGlynn, Liam Bradley (Drums/Percussion) and Rod McVey (Keyboards). They've toured together in the UK, the USA, Australia, New Zealand, Italy, Spain, Denmark, Holland, Belgium and their native Ireland.

Her powerful presence graced Dónal Lunny's groundbreaking band, Coolfin, of which she was a founder member and with whom she had a busy international touring schedule. One highlight was their performance in a special concert celebrating the Irish roots of American country music for Island: A Festival of the Arts in Ireland held at the John F. Kennedy Centre in Washington DC which was broadcast coast to coast on network television: they shared the stage with Ricky Skaggs, Emmylou Harris and Steve Earle. Nollaig's been working with Dónal off and on for over twenty years: she joined the legendary band Planxty (of which Dónal was a founder member) in 1980, touring all over Europe with them and recording the 1987 Live in Dublin album and Timedance with them. She's been involved in a large number of Dónal's projects in the intervening years.

Nollaig's prodigious technique and her unique ability to play both classical and traditional music with equal proficiency, coupled with her exceptional expressive gifts has inspired a number of composers to write orchestral pieces for her. In 2003 she performed in front of millions as soloist with the RTE Concert Orchestra in a work by Shaun Davey commissioned by the Special Olympics held in Dublin. With the same orchestra she performed a piece by Dónal Lunny, commissioned in 1997 to commemorate the 150th anniversary of the Great Irish Famine, on several occasions, most recently at Expo 2000 in Hanover. In 1999 she gave the first performance in New York of a Concerto for Violin and Irish Fiddle by Evan Chambers, which had been commissioned by the Albany Symphony Orchestra.

She enjoys an unrivalled popularity among composers of film-music with an Irish tinge and has been the featured soloist on over twenty feature-films - most recently in Dancing at Lughnasa and Waking Ned. She was of course seen as well as heard worldwide in the 1992 Hear My Song (about the life of singer Josef Locke). She is herself a prolific composer, writing for Coolfin, television documentaries and for her own recording projects.

Nollaig has recorded and worked with a range of star performers

including Enya, Van Morrison, Sinéad O'Connor, Nanci Griffith, Ricky Skaggs, Rod Stewart, Emmylou Harris, and Steve Earle. She was a star performer in Dan ar Braz' massively successful Héritage des Celtes project: both albums (released by Sony France) received Gold Discs in France and Héritage received the French equivalent of the Brit Awards. She has made two critically acclaimed albums, Lead The Knave and Causeway with Arty McGlynn.

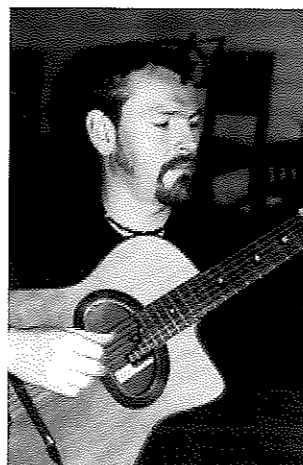
She has subsequently toured with a wide variety of artists (mentioned earlier) in Ireland, the UK, France, Germany, Holland, Italy, Spain, Portugal, Hungary, Libya, Switzerland, Austria, Denmark, Sweden, Norway, Estonia, Japan, the U.S.A., Australia and New Zealand.

She is a frequent broadcaster: her countless RTE television appearances have included several on the prime-time Late Late Show, Nighthawks, Saturday Live and Sult as well as on specialist traditional music programmes such as The Pure Drop. She's taken part in a Late Late Show Special on prominent Irish women musicians. She made frequent appearances on the major 1991 BBC TV series Bringing it All Back Home with members of U2, Dónal Lunny and Arty McGlynn, and performed on the prestigious Good Morning America TV show when the series was launched in the USA.

To Contact Nollaig Casey & Arty McGlynn: Jonathan Ford Manager; Nollaig Casey & Arty McGlynn 20 St. Kevin's Parade Dublin 8, Ireland [jonathanford@iol.ie](mailto:jonathanford@iol.ie); +353-(0)86-10 33 558

## DYLAN FOWLER

Welsh guitar virtuoso, Dylan Fowler, has released a second CD on Acoustic Music Records, the prestigious German label that draws heavily on his Welsh heritage. Here are some reviews of 'Ffynnon Ofor (Best.Nr.319.1283.2) [www.acoustic-music.de](http://www.acoustic-music.de)



Dylan has developed an international career as an instrumentalist that has seen him collaborate with such great British musicians as Danny Thompson and Richard Thompson. He has also worked with the great Husna Arslan in Turkey, Canadian guitar virtuoso, Don Ross as well as Akash Deep in Rajasthan. In the last few years he has toured with the ground-breaking East European group, Szapora and recorded and toured with probably the finest contemporary folk singer in Britain today, Julie Murphy.

Festival appearances to date include Bracknell 2002, Berlin 2002, Brosella 2003, Hebridean Festival 2003, Vancouver 2003, Womad 2002 & 2003. Touring has included Italy, Belgium, Holland, Canada, USA, Norway, Finland as well as many appearances in the UK. Dylan has also conducted workshops in Bulgaria, Norway and the Czech Republic.

Dylan will be touring throughout the rest of the year as a soloist and with Julie Murphy and Danny Thompson. For further information please check out the website [www.dylanfowler.com](http://www.dylanfowler.com)

## GLASTONBURY IN THE SAND

Guerba, one of the UK's leading adventure travel companies, launches trips to the Sahara's biggest music festival. British

interest in African music has prompted Guerba to launch trips to Mali's music extravaganza in the Sahara, the Festival of the Desert (7-9 January 2005).

UK musicians influenced by Africa's eclectic sound include Britpop pioneer Damon Albarn, whose visit to Mali spawned his critically acclaimed Mali Music album; Sting, who has collaborated with Algerian artist Cheb Mami; Peter Gabriel, who cites the African drum as a force for good, and former Faithless guitarist, Dave Randall, who worked with West Africa's Maezah on Slovo's debut album, to rave reviews.

Ian Ripper, Guerba director says: "African music has long influenced many of the UK's most famous artists. Our Sounds Of The Sahara tour is more than just a way of listening to the artists - we're providing a full adventure in Mali's culture. "With African music so in vogue, we're anticipating there will be many people looking to swap the mud of Glastonbury for the sandy stages of Mali next year."

Guerba's 11-day Sounds Of The Sahara tour, which costs £950, features a three-day boat ride on the winding Niger River, a visit to Timbuctoo, and the full three days of the festival, at Essakane. The musical extravaganza celebrates local cultures with a blend of music and dance. Bands take to the stage at sunset, and the star-lit sky provides the perfect backdrop every night. The festival also includes camel rides, games and 'tindes' (traditional songs sung by women).

The tour, departing 2 January 2005, includes one night's hotel accommodation and the hire of professional camping equipment for the remainder of the event. Price excludes flights, which Guerba arranges on request. A local payment of 250 euros is chargeable for meals. Book with Guerba (01373 826611; [www.guerba.com](http://www.guerba.com)). All prices subject to availability and correct at time of publication.

## CHILLY CHALLENGE

Hannah Shields from ex-folk group Shields Sisters took part in a race to the magnetic North Pole in the Polar Challenge that featured in a new BBC Two series, The Challenge, which began on 14th October.

As a youngster Hannah played mandolin and tin whistle in Shields Sisters, a traditional Irish folk group. Throughout her life, she has run competitively, representing Northern Ireland on numerous occasions in International Championships, and remains in constant training for hill-marathons and marathons. This September she is representing Northern Ireland in the World Hill Running Championships in Italy.

She still feels passionate about folk music and says "Its like blood flowing through the veins in our household. My family has been entrenched in traditional music for years, it has been passed down from generation to generation of singers and musicians. It's a form of identity in Northern Ireland, something to hold onto."

Hannah's race to the North Pole covered a gruelling 320 miles whilst pulling 100lb pulks! Hannah battled against everything from extreme cold (the temperature at the start line was -100C with windchill!) to attacks from polar bears. Despite all this she was awarded the Wedgwood Trophy for Human Endeavour for her efforts, and her team were placed an impressive second.

Hannah is now an ambassador for Polar Challenge.

For more information or interview requests, please contact Liz Hyder on 020 8752 6413.

## HAREM SCAREM

Over the years the Edinburgh session scene has produced many a fine traditional music band. Harem Scarem - a group of young but highly experienced musicians drawn from all over Scotland - is the latest name to emerge from the Edinburgh all-nighters.



Tracks on 'Let Them Eat Fishcake' (released on Vertical Records on 4th November) range from traditional instrumentals, from home and further afield, to original compositions. There is a fine mix of expertly arranged tune sets and lusciously harmonised songs, all executed in a polished

but relaxed and individualistic style. It is no wonder that the musicianship is so faultless when you check out the credentials of the young band members.

Inge Thomson (accordion, vocals, flute, percussion) belongs to the tiny island of Fair Isle, from a musical family, she is a founder member of Drop The Box, has appeared with bands such as the Flatville Aces, Broken Family Band and has a recording history as one of Sharon King's 'Never Never Cowboys'.

Sarah McFadyen (fiddle, vocals) hails from the Orkney Island of Hoy and was taught to play by the outstanding Jennifer Wrigley. She has been active on the traditional music scene for the past six years and has toured extensively in Scandinavia and New Zealand. Sarah is currently involved in Jim Sutherland's latest project Aberfeldy, with Riley Briggs.

Nuala Kennedy (flute, vocals) grew up surrounded by traditional influences in her native Dundalk, Co Louth, before moving to Edinburgh and becoming embroiled in the Edinburgh session scene. Nuala recently released an album, to much acclaim, with traditional trio Fine Friday and is a founder member of the Marvellous Magical Ceilidh Band

Eilidh Shaw (fiddle, vocals) is currently a member of John Rae's Celtic Feet; Keep It Up; The Poozies; Drop The Box and the Highfield Ceilidh Band. A much sought after musician, Eilidh is from the Oban area, where Mum, Dad and brother Donald are highly respected musicians/

Ross Martin (guitar) comes from the tiny west coast fishing village of Arisaig. Ross's sensitive yet 'banging' accompaniment means he is much in demand. He has toured widely with piper Fred Morrison, and has become infamous in the Scottish Gaelic scene with his own band of musical mentalists Daimh.

Contact details Email: [contact@haremscarem.co.uk](mailto:contact@haremscarem.co.uk); Web site: <http://www.haremscarem.co.uk/>

## THE HELLFIRE CLUB

The Hellfire Club is now available for bookings. The band, featuring Philip Chevron, Terry Woods, Jamie Clarke and special guest Ronnie Drew, is a musical collective with three ex-Pogues members along with some of Europe's best folk players.

The performances include Pogues and Dubliners classics and new and rare material, and loads of traditional tunes/songs put together with new arrangements to bring out the best of the musicians on stage. They also feature some of the breakneck tempos that "perfect" are famous for - challenging the playing skills of the "folk" element on the stage which can only make great listening/viewing!!

This project came to life out of 2 other projects, which brought these players together, and is based entirely on the mutual respect of each others playing skills and a shared love of the music and songs performed. After 3 shows in Germany in July 2004, the new "Hellfire Club" was formed, a new programme arranged and written., and so it begins. The band should be recording and releasing a CD worldwide before the summer of 2005 and are planning tour dates to promote this release now. There is also a live DVD planned for release next year.

The Hellfire Club is currently looking for agency and management representation; for the moment the band can be contacted for more information/CDs/photos through Jamie Clarke, PERFECT office, (10 a.m. to 6 p.m.) email: [mailperfect@aol.com](mailto:mailperfect@aol.com); tel/fax: 0049-721-30584; handi: 0049-171-1667429; Website: [www.homeofperfect.de](http://www.homeofperfect.de);

## BLACKWATER

The show offered by Blackwater mainly consists of their own compositions, whereby the musicians evoke emotions and energy for the pleasure of their audience. The style and originality with which they present Irish music allow the band to reach a large section of the general public. Such music could be identified under the label : "Dynamic Irish".

The Blackwater band is at the forefront of the resurgence of interest in Celtic culture with instruments as diverse as Uilleann pipes, tin whistles, accordion, double bass, bouzouki and fiddle, supplemented by added vocals and guitar.

Blackwater are more and more dedicated to composing, their thinking and emotion have determined the choice of pieces, which they have skilfully personalised as a result of their sensitivity to traditional Celtic pieces. They have already issued two CDs and the energy produced by their music is the result of these different combinations, which create a special band and confirm their place in the world of Irish music. Their experience and growing success over the last 4 years insure that they are able to perform well at numerous venues and festivals in France and abroad. Their success with fans of this style of music as well as with people for whom it is a new discovery shows their quality and exceptional character.

Recently their tour of Brittany won over the public and impressed Dan Ar Braz himself, who congratulated them, and who knows what will follow. They are keen to share their love of music beyond the borders of France. You can have a look at our website and listen to our music at: [www.lesonotone.com/blackwater](http://www.lesonotone.com/blackwater). Contact: Gaël Rutkowski, 3 Grande Rue, 25330 Bolandoz, France; Tel: 03 81 86 46 98; 06 83 45 21 72; E mail: [gael.rutkowski@wanadoo.fr](mailto:gael.rutkowski@wanadoo.fr)

## THE DUHKS

The Duhks are a young folk band hailing from Winnipeg Manitoba, which is located where the wind stops at the east end of the Canadian Prairies. Their show is a pure, unrestrained and dynamic presentation of traditional and contemporary acoustic music designed to make you kick up your feet and party. The harmony of the Celts mixes with Appalachian Old Time fiddle music, with French-Canadian



Gigues & Reels, with some of the songs of the great songwriters of the last century and with new songs and tunes written by themselves and by their friends.



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Their JUNO-nominated debut album and their highly anticipated new release is being produced by Bela Fleck and will be out in February on Sugar Hill Records. The Duhks are available for concerts and festivals in 2005 to 2006; please check [www.duhks.com](http://www.duhks.com) for music and more information.

### SUSANNE LUNDENG BAND

Susanne Lundeng is perhaps Norway's most prominent contemporary folk music artist and composer, mixing her own special music with traditional styles and contemporary techniques.

Susanne is gifted with a natural talent. She started playing the fiddle when she was 9, and gathered most of her musical knowledge through old fiddle players in the Salten and Lofoten area. This was unknown territory to most traditional folk music players and therefore particularly interesting for Susanne to explore. By adding a lot of herself, she comes up with original musical solutions.

Her particular form of expression is deeply rooted in traditional music, but also gathers inspiration and elements from other genres. We detect elements of both jazz and rock, and also sense the resonance and musical openness that characterizes contemporary music. On her last two albums "Waltz to the red fiddle" (2000) and "Strange Journey" (2004) she has further developed her musical characteristics and the



unmistakable Lundeng sound. All with a great deal of character and a form of expression.

Her five-piece band includes some of the finest Norwegian musicians. They experience musical backgrounds from jazz, rock, pop, and church music -and of course folk music. Their respect for the music, as well as great interplay and out-turned communication, lifts her music to an even higher level!

Web: [www.susannelundeng.no](http://www.susannelundeng.no)

### KWARTET JORGI

The noble, wild sound originated in Wielkopolska. Dudy (doodles), the oldest Polish instrument existed here from time immemorial. Vital, rich sounds cheered up the meetings.

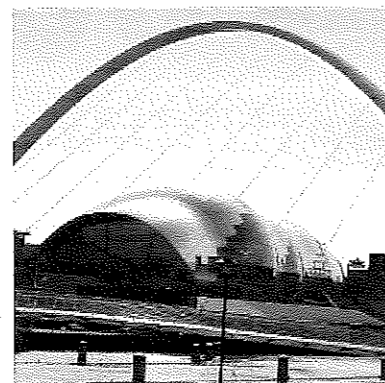


Today, when the folk music is fashionable again, the repertoire of traditional themes gains more and more enthusiasts, which enlivens this super interesting tradition. Jorgi for years have been working with the Tradition; they offer "playing in Crudo from Wielkopolska". For the listener it is an unusual occasion; it is like opening the doors of the house. It is the invitation to the inside. Thousand-years old pipes, replicas of the instruments from

Early Middle Age settlements, additionally underline the sound of the Doodles. These are the only instruments of that type in Poland. The strong melodic line is counterpointed by zither and drum. This practise is known from Bourdon music performances from all over Europe. Jorgi, revitalise archaic sounds and could it with the enthusiasm of an energetic meeting.

Contact: Waldemar Rychly, Os.B.Smialego 25/7, Poland 60-682 Poznan 061 656 27 05; 0502 582 588; Email: [kwartetjorgi@go2.pl](mailto:kwartetjorgi@go2.pl); WWW: <http://jorgi.terra.pl/>

### SAGE OPENING



Everyone is welcome to the opening weekend of The Sage Gateshead, the North East region's new home for music and musical discovery.

Tickets for the opening weekend are being made available free courtesy of The Sage Group plc. The opening celebrations of the £70m home for music on Gateshead Quays will run over a whole weekend

starting at 5pm on 17 December. It is expected that over 15,000 people from the Northeast and beyond will be welcomed through the doors of this landmark Norman Foster building during the weekend.

Artists involved in the opening weekend include the orchestra of The Sage Gateshead Northern Sinfonia, new wave rock band and Warp Records new signing Maximo Park, world renowned Northumbrian smallpipes player Kathryn Tickell, jazz pianist Alex Wilson and soulful singer Juliet Roberts, funk revivalists New Mastersounds, saxophonist Andy Sheppard, and contemporary classical musicians The David Paul Jones Quartet.

There are two more time slots with a twist. On the Saturday night from 10pm special late night events will take place including a Ceilidh and an AV-spectacular featuring VJ pioneers, Hexstatic, and NAME, with live film soundtrack from special guests to be announced. On the Sunday morning a special singing morning gives everyone the opportunity just to listen, or to join in.

Free tickets for the opening weekend are available from 9.30am on Monday 27 September from The Sage Gateshead's box office - 0870 703 4555. Website: [www.thesagegateshead.org](http://www.thesagegateshead.org)

### CASTLE CHARITY'S TEN SUCCESSFUL YEARS

This year marks the 10th anniversary of a remarkable and inspirational story of courage, which saw top entertainer Roy Castle, embark on an international Tour of Hope Appeal in July 1994. During this time more than £3m was raised to build the world's largest dedicated lung cancer research centre.

When Roy died from lung cancer 10 years ago, his priceless legacy was the internationally renowned Roy Castle Lung Cancer Foundation. The centre wholly dedicated to research into a disease, which every year in the UK claims 40,000 new patients - many of whom have never smoked. To mark this anniversary year, the charity has come up with ten top fundraising tips to inspire more people to help fund its vital research, health promotion and specialist care.

If you would like to support Roy Castle Lung Cancer Foundation or find out further information, visit the website at [www.roycastle.org](http://www.roycastle.org) or contact the fundraising office on 0871 220 5426.

You can also visit the Roy Castle Recycling Appeal website at [www.recyclingappeal.com/roycastle](http://www.recyclingappeal.com/roycastle).

## CD REVIEWS



### AFRO CELT SOUND SYSTEM - Pod (Real World Records CDRW116)

Well, what do you know, a format that was just asking to be utilised by one of the most forward thinking artists to emerge from the (ever harder to please) folk scene. From a distance this looks like just another album of re-mixed material from previous offerings but I can say that each track stands on its own merits and with Simon Emmerson & James McNally at the helm who can blame the band for being so outlandishly experimental.

For once, I can honestly say that this is a band that fires up the adrenalin like no other I have seen since Moving Hearts. A lot of this is due to the vibrancy of the band, which is abundantly clear



from the live footage of the accompanying DVD. Here is a band willing to push the envelope and we should be proud to count them as 'folk' even if the so-called purists baulk at the idea. Put aside any prejudices you may have and just listen to the music, preferably with a set of headphones on so that you can

really soak up the ambiance. For those of you with a delicate disposition, maybe it's not the album for you. To those of us who enjoy the freedom that folk mixed with rock has to offer there will be plenty to awaken the senses.

The linchpins of the Sound System are Simon and James who, between them, muster an arsenal of musical weaponry from guitars and bouzoukis to keyboards and drum programming. The cacophony of sound is augmented by the vocals of Larla O'Lionaird, acoustic percussion, and additional instrumental colour, such as Emer Maycock's Uilleann pipes and flute. This band really knows how to get down and groove with extended solos that draw the listener in instead of alienating them in say a modern jazz context. If you haven't got the message already this is seriously good music (even if you don't count it as 'folk') and, as if to prove the point from the video shoots that are included, it was born to be married as a powerful background to striking visuals. Wonderful stuff!

Pete Fyfe

### BACK IN BUSINESS "Mike and Norman with Songs we like to sing" CRM132

This is certainly a long awaited CD for anyone who has enjoyed hearing this duo over the years.

Mike Bartram and Norman Wilson are 'Back in Business'. For me they are a duo who embody all that is great about the folk scene. A couple of warm friendly people who have a great love and respect for folk music and song and this shows in their performance whether it be in a singaround or on a concert stage (or even trudging round a wet campsite in the middle of the night on campsite duty).

Their voices blend seamlessly together. Norman's subtle guitar and bouzouki accompaniment together with Mike's weaving Concertina enhance the songs themselves without detracting

in any way from the words.

For all those who know Mike and Norman their choice of songs on this CD sounds like a popular request list, certainly I have probably asked to hear most of these at some time or other.



There is a superb selection of songs on here, Mike Bartram is a very underrated Songsmith himself, as can be seen on the CD with the beautifully crafted songs 'St George's Family Tree', 'Songs They Used to Sing' and 'Benediction'. Norman's self-penned "The Fantastic Mr Fox" is also a delight to hear.

Chris Harvey from Cock Robin Music has really done a superb job with this CD. The recording is so good that if you closed your eyes you could easily think Mike and Norman were standing in front of you singing.

Couldn't pick out a favourite on this CD as I really do enjoy them all. If I was really pushed it would be 'Songs They Used to Sing' and 'The Fantastic Mr Fox', but then there is also 'Marques' that wonderful Hughie Jones song that they do so beautifully, and then I could go on and on....

If you've heard 'Back in Business' then I'm sure you will enjoy this CD. If you haven't heard them, buy it, see what you've been missing and get to see them.

Once again congratulations guys. When's the next one???

Angie Bladen

### HARRIET BARTLETT - Eyes Wide Open (Greentrax Records CDTRAX255)

With sleeve notes where she says that 'it's been a long time coming'; you'll guess that teenager Harriet Bartlett has some big ambitions. She's also got some considerable support, with mentor Phil 'Philly Boy' Cunningham and Ed Boyd of Flook making major contributions to her first record, Eyes Wide Open. With that sort of backing and ambition, you might guess that this young lady is one to watch.



From the opening tunes on the record, 'Philly Boy'/'Charlie's Jig'/'Crabbit Shona', you are shown the versatility of her piano accordion playing. Whether it is the gentle ballad style or breakneck finger work, she seems to have it all down. We then get treated to her version of

'Crazy Man Michael', which is a rather well worn cover but does reveal that her voice is perfectly acceptable. Something of a relief to a reviewer who can find purely instrumental albums hard work.

So, the record blends a mixture of tunes from either Harriet or the pen of others such as Karen Tweed, with songs leaning towards the gentler side of folk. My favourite of the latter is 'Some People Cry' by Huw Williams, which she delivers with gentle aplomb. Also worthy of note is the unaccompanied rendition of 'My Donald' that closes the album. However, it's her accordion playing which really gets your attention. Always an instrument that puts across a vibrant feel, whether it is in a jaunty or more sentimental mood, we can expect to hear more of it with Harriet around. A fine debut. The CD is available too but online

or by phone from Music Scotland: [www.musicScotland.com/acatalog/Harriet\\_Bartlett.html](http://www.musicScotland.com/acatalog/Harriet_Bartlett.html) or tel 01688 302 993.

Steve Henderson

### BEGGARS ROW - Seal Song (Private Label)

It was a chance tip-off from one of my many scouts around the folk scene. A Scottish band, called Beggars Row, were packing 'em in by the thousand in Holland and yet, south of the border in the UK, they were relatively unknown. Why, I asked myself, are we Sassenachs so philistine that we could not appreciate good music - even if it came from those Pictish tribes north of Hadrian's Wall - or did we fear a stirring of the old blood feud by Anglo-based Scots who would flock to hear them. I decided to find out more and had a long, interesting and, above all, friendly conversation with Dave Ritchie, their piper. Dave freely admitted that they were more popular in Europe than the UK playing to 3,000 people at a time and had, as yet, to break into the UK markets down south. He was kind enough to send me their latest CD, Seal Song to review.



From the moment I heard the first (title) track, "Seal Song", I knew that, whatever else to like or dislike, this was a quality recording. The tone, atmospheric and haunting, set the scene for an album that was full of different nuances, swinging from the positively exuberant to the mood inducing, with tune sets and

songs sitting happily side by side and presenting a never ending variety for the listener. "Rambling Rover", one of Andy M. Stewart's (ex Silly Wizard) favourite songs, followed. This was given the full vocal and instrumental treatment by this 5-piece outfit and then in total contrast, "Abbo Kintay", unaccompanied apart from African percussion. After another tune set, "The Long Road" (traditional) turned out to be a Russian (?) song, the tune obviously "borrowed", note for note, by Paul McCartney for "Those Were The Days". Inevitably, I suppose, a Robert Burns' song, "Green Grow the Rashes o," came next but what a fine interpretation this is. No matter how we may strive "down south" to sing the songs written by the master balladeer, no one but a true Scot can really capture the spirit and feeling of Burns' fine songs, and this one is no exception.

Another tune set, "Sunset over Dunvegan", and Dougie McLean's, "The Gael", followed before "My Lovely Rose". Back to the haunting sound of this Bob Ferguson song that one could easily imagine crossing over to become a standard of many ballad singers far beyond the narrow confines of the folk world. In complete contrast again, Bob surprises us with another of his songs, "Drink Away", an out and out drinking song in the best traditions of the folk/shanty idiom.

The penultimate track, a tune set from the prolific and melodic mind of piper Dave with the fascinating titles "Rebecca's Lullaby", "Sammy's Motor Car" and "Barclays 80th of Foot". Finally, this excellent value for money CD comes to an end with another Burns' classic, "Ye Jacobites", that builds up to a fitting crescendo.

As to Beggars Row, I found them listenable and enjoyable. Whilst not trying to pigeon hole them, it is difficult not to make comparisons. They are certainly no Battlefield Band or Runrig but do have their own distinctive "Scottish" sound. They are all fine musicians, have strong vocals and, perhaps, are more in the show band category than some of their more traditional based countrymen, though they too show their Celtic musical heritage in the performances of Burns' masterpieces. One other

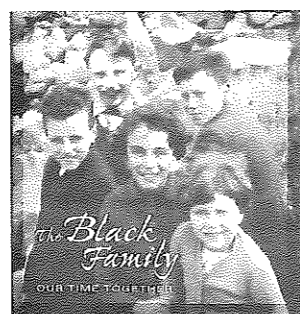
remarkable fact is that, of the 11 tracks (17 pieces) on the album, be it tune sets or songs, only 5 are not written by band members.

After such praise it seems churlish of me to criticise one aspect of the album but that was ever the downside of us reviewers. The sleeve of the album could perhaps have contained a little bit more information although it does the necessary as far as the listing of musicians, production, studio, etc in a minimalist sort of way. It is however a small negative and Beggars Row very much let their music speak for them. The CD can be obtained by visiting their website [www.beggarsrow.supanet.com](http://www.beggarsrow.supanet.com) - tel 0141 884 3153. By the way they are still looking for an agent this side of the border - anybody out there who wants an out and out winner in their stable?

Ian Chesterman

### THE BLACK FAMILY - Our Time Together (Dara Records TORCD 1163)

How ironic is that? I'm sitting here listening to the Black Family full of gusto singing the music hall imbued 'McGilligan's Daughter' whilst watching (with the sound turned off you understand) Disney's "Happiest Millionaire". Now, that just has to be fate. What an odd thought, I can still see Tommy Steel lip syncing terribly to Michael Black's voice. The song is similar in style to De Dannan's 'My Irish Molly' and rather good it is too in that jaunty sort of way. The second number ushers in more serious thoughts with Dick Gaughan's song of hope 'Sail On' where Mary's vocals prove as sumptuous as ever. So, be prepared, for this is an album that will appeal to anyone who enjoys a bit of colour as the tracks don't appear to have any significant running order - more a case of we like it so we'll include it.



Some of the tracks have been given the homespun treatment, whilst others, such as 'Rathlin Island (1847)', featuring Frances, have been more heavily produced by the ubiquitous Phil Cunningham. Stirring memories of The Dubliners, I'd forgotten how enjoyable were songs such as Martin's contribution, 'The Zoological Gardens', when performed in, for want of a better

term, the folk club style, with everyone unashamedly joining in the chorus. I've much admired Shay Black's timbre always thinking how good it sounds when singing a sea-shanty and on 'The State Of Alabama' (although not a sea-shanty) I doubt it could be bettered. The song, with its bittersweet lyrics is an excellent choice and probably my favourite on a very rewarding CD. All in all, I'd say it's a patchwork quilt of an album and one that I'm sure their mother Patty (who joins the family for a touching rendition of 'A Bird In A Gilded Cage') would have been proud of. For more details contact: [www.irelandcd.com](http://www.irelandcd.com)

Pete Fyfe

### BOHOLA - 4 (Shanachie Records 78058)

Ah, just what the doctor ordered! An album I can enjoy just for the sake of it. Bohola have been around for four years now and extremely polished they are. There are no frills here just good, honest performances from Jimmy Keane, Sean Cleland, Pat Broaders and Kat Eggleston's warm vocals. This album is as good as it gets, reminding me of the first time I heard De Dannan on record.

Opting for as near a 'live' setting as can be captured in the studio, the quartet proves how dynamics should be employed and are equally at home tearing into a blazing set of tunes or the more

subtle nuances of Richard Thompson's song, 'How Will I Ever Be Simple Again?' Come to think of it, as I'm writing this review, I must also say how refreshing it is to hear a recording that is clutter free of loads of instruments. Bohola just rely on the strength of accordion, fiddle and dordan to drive everything with a passion.

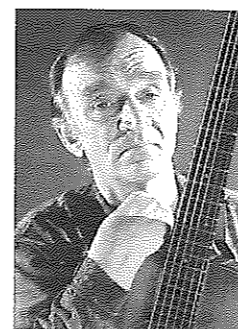


Browsing the sleeve notes, I notice that some of the tracks at first sight appear to be a trifle long (one is 13:22), in order to keep the listener's attention, but this is dispelled the moment you get into the presentation. In fact it's a shame when the track ends - a rare feat indeed and one the band should be justifiably proud of. This is folk music the way it should be played and features some great tunes and songs that are well worth adding to your CD collection. Websites: [www.shanachie.com](http://www.shanachie.com) or [www.bohola.com](http://www.bohola.com)

Pete Fyfe

### MARTIN CARTHY - Waiting For Angels (Topic Records TSCD527)

If you've ever wanted to get a bunch of traditional folk fans going, you just needed to pose one question - 'what is the point of recording the same song over and over, again?' At that point, you could retreat to the kitchen and all the beer and sandwiches would be yours. Sadly for those who like their food and drink, Martin Carthy has just scuppered that play!



Of course, serious folk fans know that looking at the same song and re-working it with a different arrangement is what is at the heart of the living, breathing traditional song. On Waiting For Angels, Martin takes those songs and leans heavily on the pals of daughter Eliza as well as pulling in old mates like Martin Simpson. The net result is arrangements that are brim full of atmosphere. Imagine, for example, what the credit to Ben Ivitsky for 'creaking' on 'A Ship To Old England' means to the music. Complete with percussion and trumpet, the arrangement almost gives me seasickness in the same way that a Tom Waits record can make me feel like I'm down a dark alley somewhere on the seedy side.

With some songs, Martin 'plays it straight' adding little of the atmospheric accompaniment; and who would need to add anything else when Martin Simpson is there to add slide guitar to 'The Royal Lament'. Then, that whole atmospheric comes together with the two Martins to create one of the finest moments of the record on 'Bonny Woodhall'. However, it's the ten minute long working of 'Famous Flower Of Serving Men' that will get the attention of Carthy fans. Unadorned with 'creaking' or, indeed, the sounds of tears or gushing blood, it is still the dramatic story that has enthralled Martin's fans down the years. Delivered here with the usual passion and a bit more, it completes an album that finds him pushing away at the musical boundaries. So, about re-working those old songs...

Steve Henderson

### MARY CHAPIN CARPENTER - Between Here And Gone (Columbia Records 517213-2)

Mary Chapin Carpenter has established a fine reputation for the song writing that stretches across her ten albums including this new one, Between Here And Gone. Her songs are the investigation of relationships that typify the contemporary singer songwriter with a country leaning. Titles like 'What Would You

Say To Me', 'My Heaven' and 'Girls Like Me' just confirm that personal lyrical territory. There's plenty of gently swooping songs gliding along, with the Dobro guitar and fiddle setting the tone. At other times, such as on the excellent title track, the piano takes centre stage. Whatever the setting, it's ballads that provide the winning cards. Going by her lyrics, she's obviously comfortable with her lot including a recent happy marriage, that features on the closing track, 'Elysium'.



Thankfully, she hasn't littered the record with 'celebrity' musicians and has kept true to her long time collaborator, John Jennings. Appearances by the ubiquitous Tim O'Brien and Garrison Starr provide the notable exceptions to this rule.

I have to admit that I'm not overly familiar with Mary's earlier material and, so, cannot draw keen comparisons in that direction. However, I do recall the excitement of Julie Matthews when she was asked to support Mary Chapin Carpenter. Indeed, if you're a fan of the

gentler side of those local favourites Chris While and Julie Matthews, I reckon that you'll enjoy this record too.

Steve Henderson

### CROFT NO. FIVE - Talk Of The Future (Planet Five Records PFRCD 001)

Those of you who spent the summer wandering around some of the 'Folk' festivals will no doubt have been surprised by what passes as 'Folk'. It would take more than this brief review to give justice to defining the criteria used for this musical category. But then why should we try and pigeonhole music in any case? Suffice it to say that the wide range of music available at 'Folk' festivals does help to bring all ages to these events.

On your wanders, like me, you may have stumbled across this young Scottish band offering up a dance-oriented take on their music. Croft No Five aren't the only act with a Scots flavour doing this, though you'll find less of the bagpipes and more of the accordion at the centre of their music. 'Elephant' takes the central theme of John Summerville's accordion and adds whistles along with a meaty beat and some moody synthesiser. As John is the main writer in the band, it's not surprising that much of the album has his accordion at the centre; 'Cyanara' being another example of this. However, with a lack of vocals to provide some lyrical variation, the melodies do seem to blend into one another.

Unlike one of their major influences, Martyn Bennett, 'Talk Of The Future' provides little variation in the musical approach. Hence, the result is a CD that lacks character. Sure, on a sunny summer's day, Croft No Five will help you to pass a pleasant few moments and would even get my tired old feet shuffling around. I'm afraid, however, that 'Talk Of The Future' seems rather dull sat in front of the fire on a dark winter's night.

Steve Henderson

### JENNIFER CUTTING'S OCEAN ORCHESTRA - Ocean: Songs For The Night Sea Journey (Sunsign Records SCD2004)

With a stellar cast that includes amongst others Peter Knight & Maddy Prior, Troy Donockley, Tony Cuffe and Dave Mattacks, Jennifer Cutting has created the ultimate must-buy CD of 2004/5 for folk-rock enthusiasts. I try to avoid comparisons whenever possible as most artists like to make their own mark on our consciousness but at least it provides the reader/listener with a



starting point and if names like Loreena McKennitt, Enigma, Steeleye Span and even Michael Flatley's 'Lord Of The Dance' capture your attention then you're in for a treat! The attention to detail and labour of love that Cutting has poured into this album are obvious as each track is given its own distinctive feel whether it be the ethereal sounding 'Call Of The Siren' (sung brilliantly by Polly Bolton) or the full-on 'Out On The Ocean/Rolling Waves' there is something for everyone to enjoy. With all things in moderation even the sound of rushing surf has its place and the inclusion of melodies by Gustav Holst and J.S. Bach adds a touch of class to the proceedings.



By avoiding the pitfall of including any yo-ho-ho sea shanties or the like, Cutting sensibly sticks to her own song-writing abilities (which are outstanding) alongside more traditional ballads. In doing so, she has created that rare thing, a concert album without cliché. The performances from each

musician are technically faultless but are far from soulless as the whole project sounds like everyone involved had such a good time adding their contribution. Unfortunately, I don't have the space here to congratulate each musician and vocalist individually (although they all deserve it) but needless to say that this has to be one of my favourite albums of the year. I don't know if the album will be released commercially here in the UK but for further information check out Jenny's website: [www.kin.esiscd.com/jennifercutting](http://www.kin.esiscd.com/jennifercutting).

Pete Fyfe

#### MAURICE DICKSON - A Year in the Life (Mo 006CD)

It's now four years since I first heard Northern Ireland born Maurice Dickson perform and it's fair to say that once you have witnessed the spectacle, you become addicted to his songs, his style and his obvious enthusiasm. He turned professional in 1979, touring Europe and North Africa, learning the tricks of his trade. His first album, 'Land of Dreams', was released in 1992 and now twelve years on, album number six, 'A Year in the Life', has just been released and once again the quality of this singer/songwriters work shines through brightly.



The opening track, 'Baby Blue', is a song of parting with Steve Tams adding highly effective piano.

How often do we choose not to see or hear, when the results can be so painful, 'Cold Blows the Wind', displays Maurice's vocals at their best and he also adds

great whistle backing. 'The Gypsy Queen', is a fantasy that so many dream of and it seems so real, but it soon disappears.

A good change of tempo follows on, 'In Your Company', brought about by an instrument new to me, the Mando - Gazooki !! This is a song of genuine longing. Again a song of love, this time a shadowy figure the 'Lady of Love'.

Promises made and promises broken, 'War Paint & Feathers', tells of a chameleon type existence.

We all have so many things we want to do or try, but for the most part we are afraid to try, you really should 'Spread Your Wings'. Ian Briggs harmonica gives this track a real up-tempo feel.

With the war in Iraq continuing to dominate world news, Maurice puts George W Bush firmly in his place with, 'Texas Pride'.

As I explained earlier Maurice is an absolute magician on the

guitar, as he demonstrates with two instrumental tracks, 'The Road to Basra 1 & 2', both have a dramatic, haunting quality. Music is all around us in everything, heaven, earth, wind, sea & sky. 'Spirit of the Music', tells how we just have to listen to hear it.

'The Journey', explains how some people are forever on a journey, be it to foreign lands, within their own locality or more importantly of discovery, but staying in one place is not being true to our naturally restless spirit.

Maurice again plays earthy, haunting whistle and, along with Herbie Hancox, Keith Thomson and Matt Coldrick, manages to make the harmonies sound something akin to Ladysmith Black Mambazo. All in all, a CD with real substance and depth and one of which he can be proud. The one thing Maurice continues to achieve is a real awareness of the here and now with every successive album. If you've never encountered a night of Maurice Dickson's music, put it right as soon as possible.

David Jones

#### ROSIE HARDMAN - The Lost Leader (VAMP 1)

Imagine my surprise and delight when I found out that the legendary Rosie Hardman had released a new recording. Throughout the '70's and up until she finally called it a day in 1991, Rosie's self penned songs and live performances were an inspiration to many and gave her icon status on the British folk scene. Her powerful guitar style and soaring vocals never failed to ignite the audience and have never been emulated.

It's thirteen years since Rosie last performed in public, but the songs contained on this CD are a vivid reminder of those halcyon days. The songs have been digitally remastered from otherwise unheard tapes which were lying on a shelf in Rosie's house and Rosie has dedicated this CD to Bill Leader who's Leader/Trailer Record Label was responsible for so much success by so many.

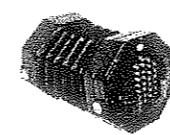
'Latin Lady', is a song set on Teesside about Vin Garbutt, the contrast between thinking of warmer climes and lost love. 'David', plays music that is agreeable and from a gentler time and brings two people closer. If only pictures could speak, what a story they would tell, perhaps 'The Picture on the Wall', holds the key.

An old friend of Rosie going back many years is, Graham Cooper, who accompanies Rosie on piano for, 'How Simple Were Our Pleasures'. Childhood is for most people a time of happy memories and carefree living, no pressures of the real world, just fun, love and laughter. When dawn comes up, for many it's the best part of the day, as it makes us more aware of everything around us. 'How Bright the Morning', is a very beautiful song.

How quickly the seasons pass, especially as we get older, we should grasp opportunity with both hands. 'In Another Year', has a real poignancy. 'Somerset Monday', is another song written from personal experience and the heart.

The first of two songs on the CD not penned by Rosie is, 'Court of the Queen', by Dave Cartwright, what would you do if you were summoned to court and asked to be the royal minstrel? Would it be enough to be given royal approval? Cities are full of faceless people, none more so than London, are they really happy following 'City Ways', a song by Stuart Marson who also plays on this recording. Whether a ghostly figure or a lady of substance, the aristocratic, 'Sad Eyed Lady Katherine [of the Woodbine Grove] is searching, but for what?

My favourite track is the final one. Cornwall is such a beautiful county, with its stark outline of St. Michael's Mount all too vivid against the dawn sky. 'Marazion Sands', hold such memories



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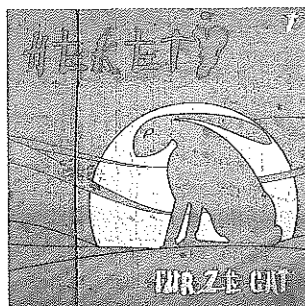
for Rosie. Written about Ian Hunt, Ian completes the line-up of musicians on the CD.

It really is a recording of quality and clarity and set my mind racing back 35 years to when I first saw Rosie perform. Like me, you will find this recording rolls back the years, for Rosie Hardman was always a hard act to follow and that edict remains to this day. If you'd like to purchase the CD 'Lost Leader', send a cheque for £15.00 inc p & p to: C.R. Ixer, 44 Elms Road, Sutton Coldfield, West Midlands, B72 1JF. You can also visit Rosie's web site: [www.rosiehardman.com](http://www.rosiehardman.com)

David Jones

#### HEKETY - Furze Cat (Wild Goose Studios WGS319CD)

Good god, I thought I'd just stumbled upon a long lost recording by the now sadly defunct Pyewackett! But no, this is the English dance band Hekety; and make no mistake, they are "English". Having come up through the Celtic culture (although I'm not quite sure why, maybe it's got something to do with my genes?), I therefore expect my music with something of a 'snap' to it. Unfortunately I find a majority of English dance bands too pedestrian for their own good. But there's none of that here I'm pleased to report.



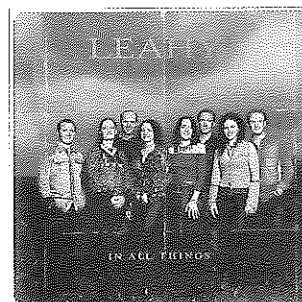
The quintet appear to be having a gas with plenty of swing and punch whilst running through a gamut of styles - a reggae 'Rambling Sailor' anyone? Although I must admit that I'm not sure about the at times over busy bass lines (possibly to make up for the lack of drums?), all of the tunes are ideal for the purpose with which they have set out to achieve - mainly to make

everyone get up off their backsides and dance. With plenty of counter melodies and harmonies the combination of melodeon, fiddle and clarinet is quite startling in a positive way. I can honestly say that my dancing feet haven't stopped since I put the recording on and anyone who has seen me dance (!) would say that Hekety have achieved the impossible. Website: [www.wildgoose.co.uk](http://www.wildgoose.co.uk) or [www.hekety.co.uk](http://www.hekety.co.uk) or phone 0114 231 2469.

Pete Fyfe

#### LEAHY - In All Things (EMI Records 70876 18341 2 3)

Some will call this recording slick but at the end of the day this is seriously good music (and dancing). Ever since the Rankin Family first appeared on our shores the way has been paved for Canadians to strut their stuff with polished stage shows and



there's currently no finer exponent than Leahy. The album starts with a blazing set of tunes incorporating some (at times Spanish Flamenco sounding) step dancing that is quite literally breathtaking and the pace doesn't let up throughout the recording. The innovative use of pizzicato fiddles on the song 'High Places' is intriguing and as a bedrock for the gorgeous vocals that are laid

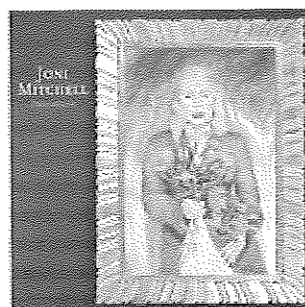
on top would be worth purchasing the CD alone. There is nothing I like better than to hear a band that is tight and professional and Leahy have obviously spent a lot of time and energy in crafting a sound that they (and their audience) can enjoy. Unlike most other European countries Britain has an uncanny knack of confining music by pigeon holing it. OK, so if the term 'folk' makes

you feel more comfortable than that's a starting point but this music will appeal to a much wider audience and the often-maligned term 'middle-of-the-road' has a much larger audience (BBC Radio 2's millions of listeners anyone?) than many would be willing to admit. For fiddle players looking for something to get their teeth stuck into there are virtuoso performances (reminiscent of Dave Swarbrick or Scott Skinner) on the 'Clog Medley' and 'Pointe Au Pic Medley'. If you're looking for a more 'folk' orientated Corrs then this is definitely the album for you. Hopefully the band will be touring the UK in 2005. For further details contact [www.leahymusic.com](http://www.leahymusic.com)

Pete Fyfe

#### JONI MITCHELL - Dreamland (WEA Records)

It's a crying shame that Joni Mitchell has hung up her singing boots. Good painter she may be but it's her music that surely must make her one of the finest female artists to emerge from the rock scene of the 60's. All we see now are repackaged variations of her material. We've had the 'Best Of...' in both Volume One and Volume Two. We've had Joni's own re-interpretations with full orchestra - apparently she felt it the only way to approach the material as her voice now lacks some of the top end that was her trademark. Finally, I guess, we have a single volume collection of her finest moments taking tracks from her full career including those orchestrated recordings.



As you'd expect, there are no poor tracks on this record and many of the favourites are present and correct. 'Big Yellow Taxi', 'Help Me', 'Free Man In Paris', etc, etc and including the orchestrated versions of 'For The Roses', 'Amelia' and 'Both Sides Now'. It's the latter that provide one of the decision points for you. Personally, I would want to go

back to the original versions and that makes this set less appealing to me. Mind you, if you are like me and already possess a number of her records, a better option would be to plunder more of her back catalogue.

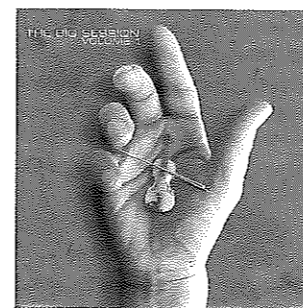
If you don't have her records - shame on you - you'll find that this set comes complete with various examples of her own art. So, you pay your money and you take your choice. Sadly, it looks like there isn't sufficient in the vaults for us to get a listen to some unreleased material but who knows. Record companies can be frustrating in how they release material. At least with Joni, you know you'll get quality through and through. Steve Henderson

#### OYSTERBAND & FRIENDS - Big Session [Volume 1] (Westpark Music 87105)

A great idea - get a bunch of your mates together; package it, send it out on tour, make a recording and Bob's your uncle! Here we have it then, volume 1 of the fruitful collaboration from the folk rock band with attitude otherwise known as Oysterband and guests.

Putting this lot together must have undoubtedly been a labour of love and it shows in so many of the tracks. OK, so some of the tracks are tried and tested folk favourites such as 'John Barleycorn', 'Lowlands' and 'The House Carpenter' all of which are given a new lease of life - forgive the hackneyed turn of phrase - and things really come into their own when adding the muscle of Show Of Hands on their politically incorrect song 'Country Life' (at least according to BBC Radio 2). I don't think I've heard Steve and Phil on better form for ages because their

performance positively sparkles in a vocal tour de force I for one hadn't expected. Another track that totally blew me away was Eliza Carthy excelling herself on her own song 'Fuse' where the use of cello, strings and piano created just the right dramatic effect to drive this journalist into another world - magic!



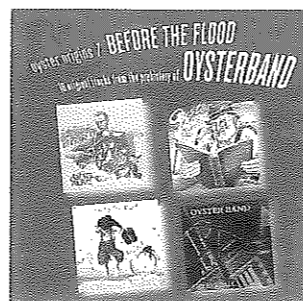
By the way, for those of you that thought Jim Moray was the answer to the folk world's prayers (and even he makes a good stab at it with a re-working of the "Cuckoo's Nest"), the Oyster boys certainly hold their own against the young pretender to the crown. I don't know why I should look on this album as such a surprise; maybe I was a bit jaded from an influx of review-itus. Whatever, do

yourself a favour and buy the album - it's cracking! Contact: [www.oysterband.co.uk](http://www.oysterband.co.uk) for more information or Running Man, PO Box 32100, London N4 1GR for all mail order enquires.

Pete Fyfe

#### OYSTERBAND - Before The Flood (Running Man Records RMCD3)

Ah, the memories come flooding back (excuse the pun - I promise it'll only happen once). Was it really over 20 years ago that I entered into a Slough folk music competition with my own band Heck Speckle's Phantom challenging those young upstarts the Oyster Band? Well it says so here in black and white so it must be true. In those days I also remember seeing the band perform material from their (then) latest album "Lie Back & Think Of England" at The Ship in Croydon and having to sit on the floor as there weren't enough chairs to go round. Of course they weren't the slick showmen we see today but they were still bloody good! The band mention in their sleeve notes that they feel some of the arrangements were a little naïve. Personally I don't think so - more a case of following the trend as it was then with bands such as Steeleye Span the Albion Country Band and even The Bushwackers influential in that folk-rock style.



There's a host of good material to savour on this compilation of their first four albums including traditional tracks such as 'Limbo' and the quirky synthesised jaws harp on 'Stonecutter Boy'. The CD also introduces the band's first songwriting excursions with 'Liberty Hall' and 'Think Of England'. John Jones had (and still has) a truly superb voice and

after hearing his interpretation of the traditional 'The Lakes Of Cool Flynn' I remember wishing that the song wouldn't end - I was that moved by it! For those longing a piece of nostalgia pick up a copy. Contact: [www.oysterband.co.uk](http://www.oysterband.co.uk) for more information or Running Man, PO Box 32100, London N4 1GR for all mail order enquires.

Pete Fyfe

#### POMS FROM OZ - Threads (PFOZCD103)

One thing that strikes you from the very beginning of this latest offering from the Poms (who, if you remember my previous reviews, aren't 'Poms' at all but are the Pomeroy family from Townsville, Queensland) is the clarity of tone and clearness of diction. This pervades throughout - no language or accent barriers here. Mind you, I've seldom had problems understanding even the strongest 'strine' accent anyway!

There are a good number of acapella tracks, which illustrate well the three part harmonies that are thoughtfully constructed. The close harmonies between Judy and Kathy are particularly pleasing but you have to like lassies singing in the higher register if you are going to appreciate them! Accompaniments are kept to the minimum with Judy playing a nylon string guitar softly and Alan harmonica, with the occasional addition of extra guitar and keyboards from Richard Kaal, who also mixed and mastered the production.



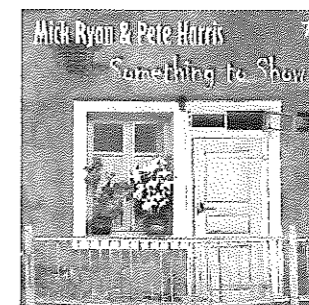
As to the material, well there are some familiar songs here such as Bill Caddick's setting of Tchaikovsky's theme in his 'John O'Dreams', Dougie McLean's, 'Leaving for Australia', and Deborah Silverstein's 'Draglines'. There are also a number of original songs, including one from Judy called 'Annie Bags' and a

collaborative one by Judy and Alan called 'Flight From Lizard Island'. The latter song has an interesting background to it, which is explained, as are many of the other songs, in the extensive sleeve notes. A couple of 'silly' songs, 'I WWW Dot Love You' and 'Nobody Here But Us Chickens', keep the things in perspective and lighten what would be otherwise a fairly 'heavy' album.

This recording isn't going to set the world on fire but the material and presentation of it is well chosen, well performed and produced. If I was to name a favourite, I think I would go for their rendition of Anne Lister's 'Seagull' - well I would being a birder wouldn't I?! Oh, and by the way, this cover is a vast improvement on the last one, which the 'Poms' never fail to remind me was one that I definitely took a dislike to! You can get this CD and other Poms From Oz CDs at: [www.tradandnow.com/shopping/](http://www.tradandnow.com/shopping/) Derek Gifford

#### MICK RYAN & PETE HARRIS - Something to Show (Wildgoose WGS 318 CD)

I'm not even going to attempt to review the performances on this CD because, if you have heard or seen Mick and Pete, you'll know that their music positively oozes with skill and professionalism; so it's straight to the material.



This CD comprises a thoughtful mix of traditional songs and Mick's own compositions written in traditional style. We start off with one of Mick's songs called 'The Ballad Seller', inspired by a piece of prose in a collection of broadsheet ballads. Next, it's the traditional 'Queen of the May', a tune written, and guitar accompaniment nicely arranged by, Ian Palmer.

Other traditional songs include 'Farewell My Dearest Dear', 'Jack Went A-Sailing', 'Two Brethren', 'The Eighteenth of June', which has an added verse, and 'The Grey Hawk' - the latter I liked particularly partly because it is a good song seldom performed. Mick's other compositions include 'Sons of the Land' and 'Prince of Peace'. Both are from his show 'A Day's Work' about Hampshire farm labourers in the Great War. 'King Kaley' however was inspired by a folk tale and is described by Mick as a "bit of a 'Hammer Horror' ballad"! Blood and gore everywhere in this one!



The other two songs by Mick are the up tempo music hall style 'Work, Work, When's It Gonna Stop?' and the title track 'Something to Show' which is not actually, in my humble opinion, the strongest song on the album. To make up the fourteen songs presented, there's a fine song from Graham Moore's folk opera of the same name called 'The Last of England' about, not surprisingly, emigrants and 'Faithless Sally Brown' (shame on her!), with words from a poem by Thomas Hood, and Mick's tune and chorus, which is sung unaccompanied and, therefore, sounds more traditional than a truly traditional song!

Mick and Pete are joined on a few tracks by Wild Goose 'regulars' Paul Burgess (fiddle), Paul Sartin (oboe), and Tim Van Eyken (melodeon). As always the package is well presented with sleeve notes on the songs and near perfection in recording and mastering from Doug Bailey. The only thing missing is Sue Bailey's wonderful 'butties'! You'll have to make those yourself, of course, but only once you've purchased his excellent CD from either Wild Goose direct [www.wildgoose.co.uk](http://www.wildgoose.co.uk) or tel 01264 860569; several Folk Recording specialist retailers or, best of all, from one of their gigs.

Derek Gifford

**KATHRYN TICKELL BAND - Air Dancing (Park Records PRKCD72)**

The beautiful melody 'April Frolic', written by Border fiddler Ron Purvis, opens the CD. You can just tell that Kathryn and her band have enjoyed the experience of turning the tune on its head. It's all done very tastefully (well, what else did you expect?) and each segue seems to better the last. Mind you, on the third turn, when it gets into the tune proper - so to speak - you can't help but smile. Steering the listener with time changes is no new thing but, through subtle use of nuances, you can educate the ear of your audience to be more discerning - a point that is never lost on any of the protagonists.



On the next track, and in much the same way that 'Midnight On The Water' or 'The Ashokan Farewell' have been presented by American string bands through liberal use of the double-stop (chordal) fiddle technique, brother Peter Tickell's arrangement of the Alistair Anderson tune, 'Rhymeside', gives the tune a whole new colour.

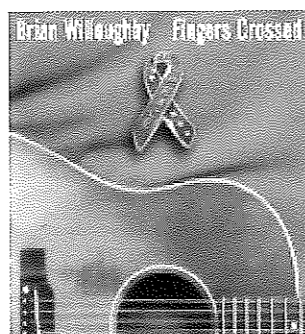
Now, I don't know if it's just me, but Kathryn seems to have settled for a more (shall we say) traditional approach over her past couple of albums and, although her experimentation in previous recordings has been nothing short of stunning in a flashy show of technical brilliance, I for one far prefer her most recent, more organic approach. The technicality is still there but stripped bare to let the beauty of the melody imbed itself in your consciousness. This is, to me anyway, so much more important than a dazzling display of digital dexterity. That's not to say there aren't the touches of showmanship you would expect from such august company as Joss Clapp (guitar), Julian Sutton's melodeon, plus occasional splashes of percussion, courtesy of Donald Hay, it's just that things aren't so obviously in your face.

This is a well-crafted album with some great tunes, many of which are written by the band members. I'm sure that, like the traditional track 'Herd On The Hill/Elsie Marley', they will find their way into numerous pub sessions. For copies of the CD check out Kathryn's website: [www.kathryntickell.com](http://www.kathryntickell.com)

Pete Fyfe

**BRIAN WILLOUGHBY - Fingers Crossed (RGF Records RGF/BWCD 055)**

On a number of occasions, I've found myself a few feet away from Brian Willoughby and his guitar. Even for a non-musician like myself, his playing is quite mesmerising. With Brian's second solo record, 'Fingers Crossed', the question is about whether that mesmerising effect translates into the non-visual medium of a CD.



The sleeve pictures nine guitars in their racks and tells you just how much Brian loves those strings. While I'm taking statistics, 'Fingers Crossed' has nineteen tracks with most of them being quite brief workouts of only a couple of minutes. As the album is all instrumentals, the brevity of the tracks help to keep the whole thing moving and, looking at the sleeve notes, Brian has put to use most of the guitars in that picture.

The songs range from lightly picked numbers, such as 'The Bonas Track', through traditional textures on 'Caillin Dall', to the blues of 'JJ's Blues'. A well-trained ear will recognise that his playing is impeccable but those for whom music is a spectator sport will find that the music tends to wash across and away. If there was any doubt in mind about the intentions here, it went away when I saw noted on the sleeve not only the guitars used but their stringing too. It will be helpful for some to know that 'She rang My Bell' is 'another in DAGGAD' but it doesn't mean much to me. So, this is one for the guitarists out there to file alongside their Bert Weedon books. You can buy this CD online: [www.shop.firstandbest.co.uk/www/](http://www.shop.firstandbest.co.uk/www/)

Steve Henderson

**CD RE-ISSUES**

**SHIRLEY COLLINS & THE ALBION COUNTRY BAND - No Roses (Castle Music CMRCD951)**

What a welcome return. I hadn't heard this album in its entirety for about ten years and although I hadn't forgotten how good it was it brought back many happy memories. This recording is influential in so many ways. There's the instrumentation for a start. At the time it was pretty innovative utilising bassoon, hammered dulcimer and hurdy-gurdy alongside drums and electric guitar etc and the membership of the band consisted of a who's who of the folk scene. Apart from Shirley, there is Ashley Hutchings, Bary Dransfield, Richard Thompson, Simon Nicol ... the list goes on!



Perhaps overall the album is best summed up with the track 'Murder Of Maria Marten' where the repetitive flow of Dransfield's fiddle introduces the song and the ending where the overdubbed sound of a horse and cart lend to a deliciously theatrical and Gothic conclusion to the hanging. I know this review may come across as something of a nostalgic indulgence but who cares?

There's not a duff track here and an essential purchase! Contact: [www.shirleycollins.com](http://www.shirleycollins.com) or [www.amazon.co.uk](http://www.amazon.co.uk)

Pete Fyfe

**DONOVAN - Beat Cafe (Applesed Recordings APR CD 1081); RICHIE HAVENS - Grace Of The Sun (Evangeline Records GEL 4080)**

The diversity of music available to us due to the relatively cheap cost of producing CDs has had various effects. CD re-issues, for example, have re-awoken various sleeping musical giants who have responded with new material. Despite very different backgrounds, Donovan and Richie Havens both achieved respect as troubadours on the music scene back in the late 60's. So, forty years on, what have they to offer us?

Donovan's offering, 'Beat cafe', is squarely in his electric style and I have to take my hat off to someone who can capture a rhythm section comprising of Danny Thompson on bass and Jim Keltner on drums. Both are masterful musicians and both have been given room to breathe on this record with bubbling bass work and rock solid drums popping up everywhere. The opening 'Love Floats In Space' sounds like the sort of spontaneous work out that gave us 'Goo Goo Barabajagal (Love Is Hot)' in his heyday. 'Yin My Yang' is a great groove masterfully put together with the typical hippy, lyrical noodling that we would expect. 'Two Lovers', 'Whirlwind' and others fit the Donovan mould and, for some variation, we get him re-working the traditional song, 'The Cuckoo'. Of course, he still maintains an unerring ability to walk a line that straddles a line between appearing sloppily pretentious and producing material with a magical quality. For example, using himself as the subject for 'The Lord Of The Universe' is really quite laughable. Nevertheless, the world is entertained by an eccentric and so am I.


Richie Haven's tactics in the 60's seemed to be to take a well-known song and play it on his acoustic at twice the speed getting the recognition factor and the energy level that would suit an audience awaiting the arrival on stage of a rock band. Fine for a live audience but there are no memorable studio recordings of the time that I can recall. 'Grace Of The Sun', his new record, takes a similar speeded-up tack with Dylan's 'All Along The Watchtower' but age must have mellowed him as he slows down Joni Mitchell's 'Woodstock'. Variations in pace were always a Havens trademark though his approach moved me little in the past and does no more than that today. Sadly, his own compositions do not have the legs to stand on their own which leaves this new record as one for those in need of a slice of nostalgia alone.

Steve Henderson


**ALISTAIR HULETT AND DAVE SWARBRICK - Saturday Johnny and Jimmy The Rat (Jump Up Records JUMP UP 007)**

I was pleased to see my old mate, Brian Preston, praising Alistair Hulett's performance at Gregson Lane in the last issue of FNW. I too cannot believe that Alistair is not headlining all over because, as Brian so succinctly put it, he's 'bloody good'. So, what of Saturday Johnny and Jimmy The Rat?

Well, at last, we seem to have some good folks out there who are making available material that is indispensable but has been absent from the shops for some time. We were deprived of The Albion Band's 'Rise Up Like The Sun' for an age before Fledgling Records put us out of our misery. Now, it's time to thank Jump Up Records who've helped to make available Alistair's first recording with Dave Swarbrick. The album contains Alistair's classic song 'Blue Murder' - covered by all and sundry but the



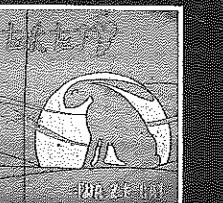
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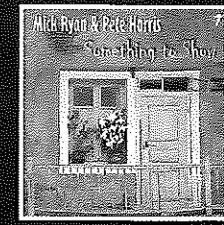
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version heard here, with Swarb swirling around the tune, is the definitive one for my mind. It might be the stand out track that makes it worthy of entering anyone's CD collection but there's plenty of other good material here, too. The title track, 'The Tattie Howkin' - yes, Alistair blesses us with plenty of Scottish dialect, 'The Earl of Errol' gives us a traditional treat, 'The Old Divide and Rule' finds Alistair in political mode; these tracks and, indeed, the rest of the record just resonate with the spirit of fun that occurs when two musicians meet, hit it off, and just play. So excited were the pair that they were in the recording studio within three days of meeting! The result really is a joy to behold.

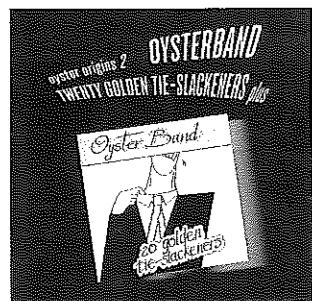


If you'd like to get hold of this CD - and if not, why not - or any of his others, it's available mail order direct from Alistair by sending a cheque for £13 payable to 'Alistair Hulett' at Flat 2L, 66 Kenmure Street, Glasgow G41 2 NR. By the way, as many will know, Swarb is not in good health at the moment. Do watch out for various concerts being planned for later in the year to help him through these difficult times.

**Steve Henderson**

**OYSTERBAND - Twenty Golden Tie-Slackeners (Running Man Records RMCD4)**

Yeah man - don't you just dig those sounds? It's time to dust down the guitar phase pedal and boogie to the groovy sounds of the Oyster Band in their Ceilidh band format. This 1983 offering goes some way in proving just how popular (predominantly) English folk tunes had become at the time. The tunes had a nice snap and were a breath of fresh air as a backlash against all things Celtic. There's even the occasional use of a 'caper' (for this read tricky Morris Dancer step) thrown in for good measure on 'Speed The Plough'.



This is very much a recording based on the idea of chucking everything in and hoping some of it will stick. So, there's nothing too subtle and it just sounds like the lads were having a gas. There is liberal use of harmonica/melodeon and C-melody sax (so it says here) for the lead and counter melody lines whilst the busy bass lines kept everything flowing without the use of drums.

I'm sure that, for those completists out there, this will prove a must have item and I'm sure that the Ceilidh/folk dance circuit who still rely on recordings (cheapskates!) will just lap it up. Contact: [www.oysterband.co.uk](http://www.oysterband.co.uk) for more information or Running Man, PO Box 32100, London N4 1GR for all mail order enquires.

**Pete Fyfe**

**STOP PRESS**

Just space to say congratulations to the organisers of Maghull Day of Music. As usual a sell-out and a great day of entertainment. I enjoyed the Youth Music Session in the afternoon and applaud Terry Coyne for stepping in to the breach at short notice to help out when a couple of schools withdrew at short notice. Niamh Parsons and her miraculous guitarist Graham Dunne were fantastic, The Witches of Elswick were magic, Derek Brimstone was in good form, Flook were amazing, Malinky were late, The Bill Elliott Band did not feature a young male dancer put did feature some good honest North Eastern Song. The Oldham Tinkers were as sharp as knives. Well done.


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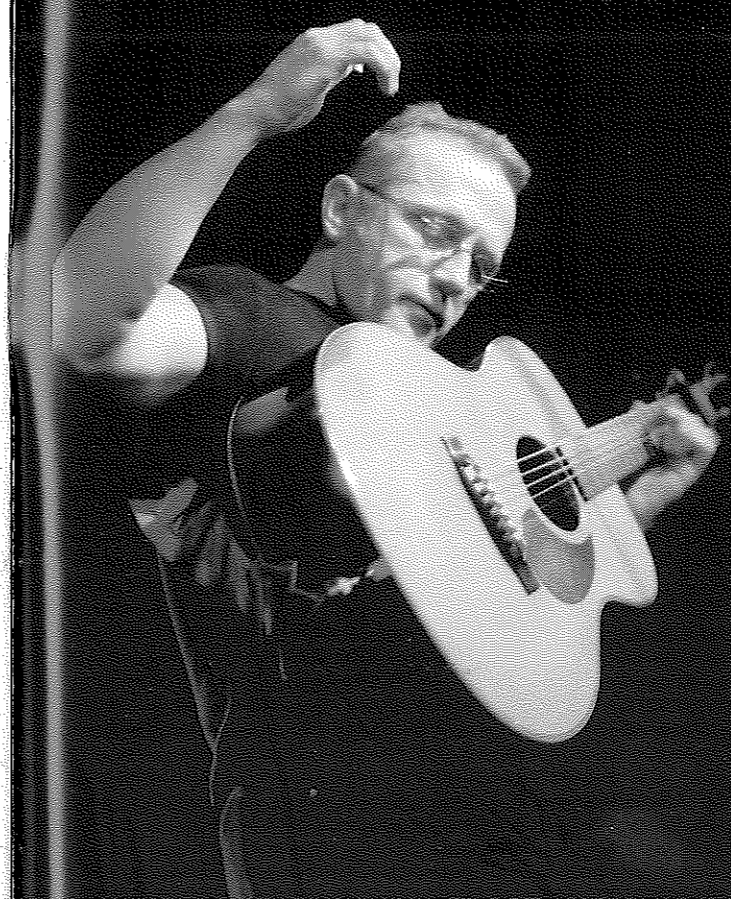
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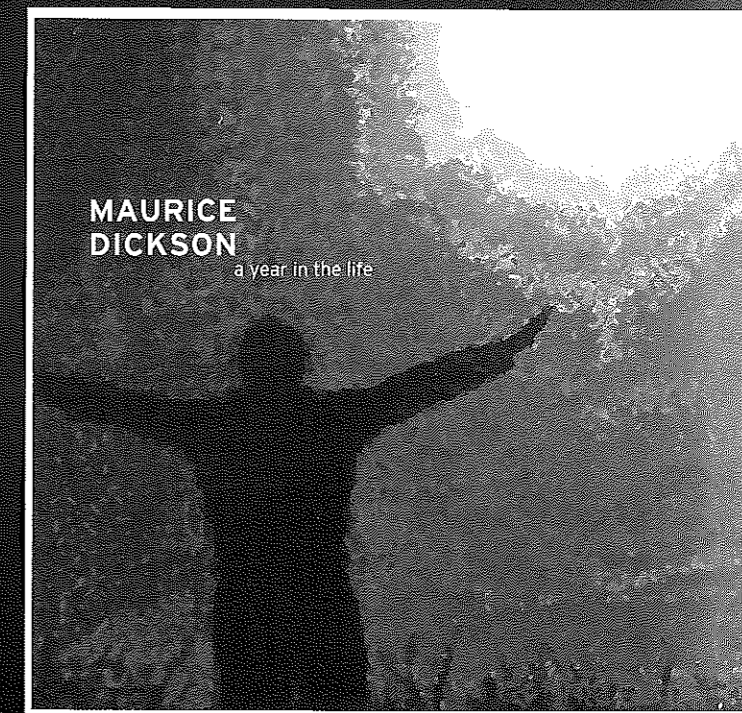


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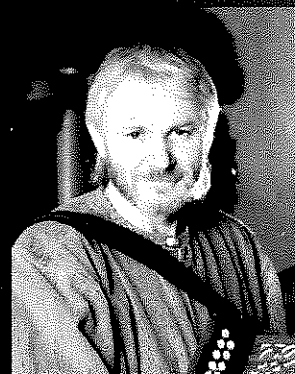
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