



FOLK NORTHWEST

Ashley Hutchings 60 not out

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Please note that the copy date for the next issue is October 10th 2005.



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EDITORIAL

This is the first magazine done on the new computer. Hopefully the next issue will be done using new software and get a bit more of a makeover.

I have identified a new criteria for judging the quality and staying power of a CD. All you have to do is decide whether you want to put it on your MP3 player and then make a note of how long it remains there before it is superceded by something 'better'. Does it assist with the gardening or does it spoil a good walk? Does it cause you to sing along to the consternation of your fellow passengers on the bus?

I have been sent a review copy of Sibelius 4 (see page 65) music making software. So far I am very impressed with it. I easily managed to scan in a tune and could then play it back at any speed, transpose it and pick from a wide range of instruments. A full review will be in the next issue.

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CHAIRMAN'S JOTTINGS

The folk world has a lost a number of luminaries during the past couple of years, Jake Thackeray and Cyril Tawney amongst them, so it came as a great shock when I learned of the untimely death of Joe Scurfield early in June.

Joe was a founding member of the Old Rope String Band; without doubt the most hilarious act on the scene. But he was far more than that - he was a top class fiddle player who took his trade seriously and translated it into an art form, Joe was also a true friend to so many and always had time for people.

At his funeral more than a thousand people turned up, many of them with fiddles, and they played in the open air before carrying on for the rest of the day in celebration of a man - a thoroughly decent human being - who will be much missed.

Our thoughts go out to Joe's family and to Pete Challinor and Tim Dalling, the surviving members of the band. They have decided to carry on the legacy left by Joe and by doing so can pay him no higher tribute.

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 - 8.00pm
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 - 10.00pm
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 and 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 - THE FOLK SHOW 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

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

FM88 - 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
MW1341
MW 882

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)		
BBC Radio Derby	MW 756 (North), 837 (South), 1458 (West)		Tel:- 01228 592444
BBC GMR	FM 95.3, 104.5, 96.0 (Buxton)	MW 1116	Tel:- 01332 361111
BBC Radio Lancashire	FM 95.1, 104.6 (Saddleworth)		Tel:- 0161 2002000
BBC Radio Merseyside	FM 95.5, 103.9, 104.5,	MW 855, 1557	Tel:- 01254 262411
BBC Radio Scotland	FM 95.8	MW 1485	Tel:- 0151 7085500
BBC Radio Shropshire	FM 92.4 - 94.7	MW 810	Tel:- 0141 3398844
BBC Radio Stoke	FM 96.0		Tel:- 01743 248484
BBC Radio Ulster	FM 94.6, 104.1	MW 1503	Tel:- 01782 208080
BBC Radio 2	FM 92.4 - 95.4	MW 873, 1341	Tel:- 02890 338000
Downtown Radio	FM 88.0 - 90.2		Tel:- 08700 100222
Radio Maldwyn		MW 1026	Tel:- 02891 815555
Manx Radio		MW 756	Tel:- 01686 623555
RTE (Radio Telifis Eirann) via ASTRA Satellite	FM 89.0, 97.2, 103.7	MW 1386	Tel:- 01624 682600
		MW 567	Tel:- 003531 2083111



RADIO XTRA

The range of programmes has broadened to include several which, whilst not wholly devoted to folk, frequently include it and have potential to reward the discerning listener. These include BBC Radio 3's **Late Junction**, Monday to Thursday, usually 10.15pm -12.00 midnight, presenters Fiona Talkington and Verity Sharp, and the **Andy Kershaw** programme, also Radio 3, Sunday 10.15 - 12.00 midnight. Both for details on the above and for information on occasional programmes/items/short series with a folk flavour on Radios 2, 3 and 4, the Radio Times is always worth close scrutiny. Frequencies: Radio 3 90.2-92.4 FM; Radio 4 92.4-94.6 FM, 198 LW; BBC information : 08700 100 222.

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 (Tel: 00353 91 506677), broadcasts on Astra Satellite Channel 22 and carries a range of Gaelic Music/Language programmes including Lan A Mhale, 7.00-8.00pm Tuesday and Thursday evenings.

Note that local radio programmes may be subject to temporary alteration in day, time and delivery (AM, FM or DAB) when, for example sports coverage takes precedence.

Most regional/local programmes to a varying degree provide diary dates for clubs, concerts and festivals. The reliable standards set by for example, GMR and Radio Shropshire/Stoke for comprehensive and regular listings can, it is hoped, apply across the board. E.mail, website and Internet details are routinely given during programmes or can be found via the main telephone numbers and on-line searches. The number of programmes available on the Internet is increasing - some are retained for short period access - and it is understood that the whole of BBC Radio output should by now be accessible. The main BBC website is at www.bbc.co.uk.

Telephone numbers for radio stations, plus directions to other forms of contact, have been provided so that event organisers and artistes can fulfill the important role of promoting their activities in the region. Given the propensity for radio programmes to devote much air time to new albums, the listing of programmes is also intended to complement the extensive CD review feature in Folk North West.

To demonstrate an interested and active profile of folk listeners, do liaise with any and all programmes, stations and producers. The North West is favoured with a wealth of programmes, which praise and constructive comment will help maintain. It is essential for listeners to provide feedback to the programme producers, for, as the song goes "You don't know what you've got till its gone".

Over the last couple of years, the North West's seen a good area get even better, with the addition of not only GMR's "Sounds of Folk" programme but also Radio Lancashire repeating "The Drift". Speaking to folkies in other regions and looking at the situation elsewhere, we've certainly got what many other regions haven't (and envy). Irrespective of Internet expansion(which incidentally has no positive additional impact on the issue of local event promotion/diary dates) it is all well worth nurturing, not least for regional flavour.

Rob Dunford

LIVE REVIEWS



THE RAMBLIN' RIVERSIDERS SKIFFLE GROUP, supported by John Poulton and Trouble at Mill, at Gregson Lane Folk Club on 31 March 2005



What do you do when your guests call three hours before they're due to perform, and say 'We've got the 'flu, and we're not coming tonight.' Graham Dixon got the call, and then called out the Ramblin' Riversiders.

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

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

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

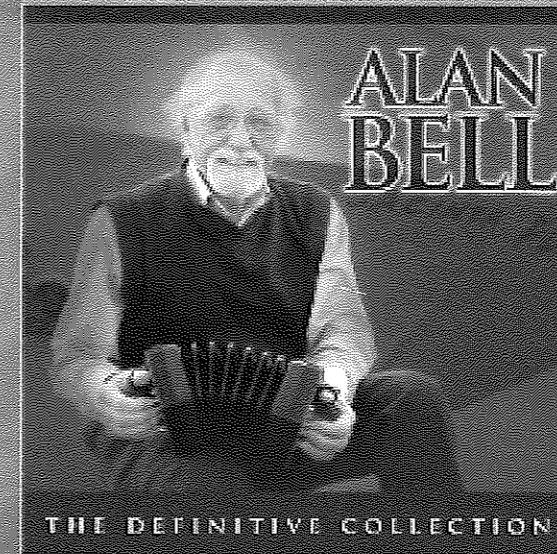
It was all high-energy stuff. 'Streamline Train' and the 'Wabash Cannonball' 'Jesse James' and 'Blue Moon of Kentucky' 'Just a Rambler' and a Lancashire accented 'I Shall Not Be Moved' from Neil Farnworth, which must have left the Americans wondering about British accents and the Queen's English. It's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

John Poulton opened the first half with a mix of modern songs,

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ALAN BELL "The Definitive Collection" CDTRAX 285

To meet many requests from around the world, Alan and friends have re-recorded the most popular and requested songs written in his forty-year career as a songwriter. The selection includes "The Lakeland Fiddler", "Windwills", "Fair Stood the Wind", "The Band in The Park", "Alec White", "The Jacinta", "The Minstrel", "Bread and Fishes" and more. In addition to the Alan Bell Band, Scolds Bridle, Th' Antique Road Show and Rebecca Green all contributed to the 'Definitive Collection', which was recorded by Andrew Green. The album re-emphasises the prolific output of Alan Bell, the Fyvie Folk Festival director.

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-Sean Laffey, Irish Music Magazine

"This is how Irish Folk should sound, and it's a pleasure to listen to this... I'm just glad they are deciding to let the rest of us into their secret... A culmination of folk & blues...I want more!"
-Tara McSweeney, Irish World

"Bags of energy, with a style that is somewhat reminiscent of early Pogues... A great live act, as I can testify!"
-Dave Brookes, Folk Monthly

"This is a tiger of altogether different stripes, Jugopunch show signs of growing and 'Cold' itself even dips a toe into rock music, with some beefy rhythms - more please!"
-Simon Jones, The Chronicle

his own 'The Beatles and The Stones' and the traditional 'McCarthy's Party'. He was followed by Trouble at Mill who started with 'Love Sonnet', from the catalogue of the Amazing Blondell, and ended with Richard Thompson's 'Wall of Death',

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

Don Moore

ROBB JOHNSON, supported by Pete Hardman and Rob Kentell, at Gregson Lane Folk Club on 28 April 2005



Robb Johnson follows the tradition, not quite so fashionable now, of writing and singing what might loosely be called 'protest songs'. Yet to say that is a feeble attempt to categorise him. He's more than that - in the tradition of Ewan MacColl, Billy Bragg, or Woody Guthrie. He writes well-crafted songs, literate and often

full of humour, yet songs with relevant points to make about contemporary society.

Unlike a lot of songs on social issues, they're not difficult to listen to. Robb's guitar ranges from a delicate finger pick to an energetic strum, his voice is clear and strong. Not everything has a political point. 'Supporting Chumbawamba at Whitehaven Civic Hall' for example, swings along as a tale of a musician's life on the road, as does 'Beautiful Dark' a song about the Autobahn, and 'Breakfast in Chemnitz'. There are also songs about ordinary lives. 'Stand Clear' is the tale of a railway employee enjoying a small victory as the crowds were on their way to Ladies Day at Ascot. An airhostess on an American flight, past her best years, inspired 'Almost a Homecoming Queen'.

Robb's songs of urban life took a good portion of his repertoire, and it's here that his politics show more strongly. These are songs of the London suburbs, which he knows and encapsulates in a few verses. Songs like 'Bang', 'Here' and the obvious 'The Day We All Said Stop The War'. 'She lives in Slough' to the tune of the National Anthem, and 'Anarchy in Hackney' have obvious targets, whilst more reflective stuff is in the set, like 'Real Cool Purple Shirt' centred around a shirt from a charity shop. Social and political comment in song is subtly written, as well as sometimes being made blindingly obvious.

Support came from Pete Hardman, with a lively opening set of new songs. 'To Each Other' was followed by 'Somebody Like You' and 'Latin Style' before 'Waterloo Sunset' made way for Robb Johnson. His opener for the second set was another original, 'Shirley', then Rob Kentell gave a rousing version of Josh Ritter's 'Kathleen' followed by 'Blackwater Side'

Robb Johnson gave us an excellent evening. The audience were so unwilling to let him finish, they even paid for the encore - by filling a glass with money for the 'Sing for Someone Else's Supper' appeal, which Graham Dixon is organising. The gig was booked long before the election was called. I suppose, in the interests of balance, they should have had someone from the right as well. Maybe it should be considered in the run up to the next election.... errr.... anyone know a decent and witty right wing folk singer?

Don Moore

JOE TOPPING at the Prospect Folk Club, Runcorn, on 23 May 2005



Joe Topping's first CD - Love, Loss and Alcohol - can be found in the top half of my top 10 list of all time favourite CDs. I bought my well listened-to copy at Joe's first gig at The Prospect Folk Club some 16 months previously. (Fortunately, unlike the review I wrote of the gig, the CD didn't get lost in cyber space.) Having recently returned from working overseas in Taiwan for a year I couldn't wait to return to the Prospect to see Joe play again, and to pick up a copy of his new CD.

Joe started by posing the question "Cat Stevens or James Taylor?" as a way to ease himself into the gig. James Taylor won the popular vote and we were treated to Fire And Rain. It was a treat indeed, and as good a cover as you'll hear anywhere. Next up was When All Else Fails, a song of steadfast love, and the first song of the night to be taken from his latest CD, Take Me Home. I couldn't help but marvel at Joe's voice, which, within seconds, moved from "as smooth as honey" to "as strong as steel". The end of the song left me desperately searching for the appropriate metaphor to complete "as soulful as..."

Interspersed between the songs were the entertaining tales of Joe's travels in North America. His father couldn't wait to get rid of him, so he wrote When All Else Fails for his mum, who didn't want him to leave! The story continued in this order: - Had trousers (with wallet) stolen in Canadian hostel; busked for money to buy second hand shorts; met an award-winning llama farmer; fell in love with said llama farmer; was taught a song by said llama farmer. The song in question, 45 Years, by the great Stan Rogers, was the next song of the evening. Fast-forward to Las Vegas and Joe's song Wicked Intentions about lounge lizards in a casino, a song that included some wicked harmonica playing.

Last Of The Great Whales was a haunting, unaccompanied song written by Andy Barnes, which showcased Joe's best instrument - his voice. It really did make the hairs on the back of my neck stand on end! Joe has a great love of blues music, and moved to his steel guitar to treat us to the Blind Willie McTell song, Won't Be Long. The first set finished with On We Sail, written on the deck of a yacht sailing round the Greek Islands. Time to buy a raffle ticket, put some money in the hat, purchase the new CD, and buy another drink...

The second set kicked off with the first song of Joe's I ever heard him sing. Any songwriter will tell you that the love song is the hardest song to write without sounding clichéd and unoriginal. Joe pulls it off magnificently with The Flame Danced Flamenco. Having written a song for his mum his dad became jealous, so along came Tame Birds, in which his dying dad (Cripes! Sorry Tom!) offers Joe some words of hope for the future. Joe then moved back to the steel guitar for Robert Johnson's Walking Blues, the first slide guitar song he ever learned, followed by Andy M Stewart's Lover's Heart, about a soldier leaving his sweetheart to go off to war.

A new song next - It's All Coming Back To Me Now was written after bumping into an old flame on a ferry from Denmark and follows the typical three act play.

Act 1: Reminiscing about the good times;
Act 2: Making fleeting suggestions of getting back together again; and

Act 3: Finally remembering why you split in the first place!

The Bill Withers song Lean On Me gave us all the chance to sing along again before the final song of the night, Throw Me To The Wind, in which it's his mother's turn to (metaphorically) die. What a great song!

Joe told us about how lucky he was to have grown up around folk music. Even though his dad ran a folk club, young Joe didn't always appreciate the music and rebelled first into heavy metal, then Jake Thackeray... Fortunately for us he saw the error of his ways and has become one of the most exciting performers to emerge onto the folk scene in recent years. If you get the chance to see Joe perform you won't be disappointed! Thanks, Joe, for a great night.

Graham Holland

BRIAN PRESTON, supported by Ken Kershaw, at Gregson Lane Folk Club on 26 May 2005



One of these days, I'm going to come on the stage and just sing. Brian Preston said in the middle of his second set. Well, I don't really want to be there when that happens. Brian is more than just a folk singer. He's a complete character, with stories, humour, and a spontaneity that defies description.

His first set ranged from ancient to modern. William Delf's 'Three Score and Ten' was originally published as a broadside to raise funds for the bereaved fishermen's families. It followed 'Desperate for a Friend'. This was written just over ten years ago by David Munyon, an Alabama resident who Brian had tried to book on a tour of England. Munyon proved to be so eccentric that it was impossible to proceed, but he still wrote some good songs - and gave Brian a few tales to tell on the way. 'Spencer the Rover', from the John Harkness collection of broadsides in Preston Library, followed and the first half concluded with a fine version of Ewan MacColl's, 'Thirty Foot Trailer'.

The second set was just as comprehensive. Songs included 'Dainty Davie', Sergeant William Bailey', 'Newry Town', , and Rosie Hardman's 'Cry in the Dark'. The encore included 'Bonnie Glenshee' and inevitably for this is Gregson Lane, Brian concluded with 'Wild Mountain Thyme'. Brian's Fyde guitar held a metronomic base line, ringing chords and rippling trebles throughout. His tuning was precise, and sometimes altered between songs.

Support came from Ken Kershaw, who opened both the first and second halves. He's a veteran of skiffle and the folk clubs of the early 1960's. It was a lovely set, some with guitar, some unaccompanied, reminding us of the songs that were our staples; 'The Manchester Rambler', 'In My Liverpool Home' and the shanty 'Liverpool Judies Have Got Us In Tow.' Ken also has a rare repertoire of tongue twisters. 'Willie Lee', and 'The Rawtenstall Annual Fair' were sung with a straight face and clear diction. It was good fun, and finished with a ukulele accompanied 'Frankie and Johnny'.

So, how can the evening be summarised. It was an excellent show, from a consummate professional. Brian wasn't even fazed when Ken presented him with an old LP record he'd signed 'To Julie with love' that had turned up in a Lancaster charity shop. We almost had to switch Brian off at the end. He made us laugh,

yes; and he made us think as well. A truly great Lancashire singer, one we should cherish, gave us his best performance, and we appreciated every minute.

Don Moore

LYNN AND BARRIE HARDMAN, supported by Caroline Lovett, at Gregson Lane Folk Club on 23 June 2005



It's always good to hear Lynn and Barrie Hardman in an extended set. Lynn surely has an ideal folk singer's voice. She's clear and always on the note, her voice keeps her natural accent, and there's a sweetness coupled with power and a hard edge that can

make the hair on the back of your neck stand on end. Barrie's faithful '62 Guild guitar has excellent tone and keeps steady rhythm, whilst his backing vocals blend with the assurance of good songs and a strong back catalogue.

The set started sharply with 'Ain't Gonna Be Treated This Way' then 'Such Times as These' followed by 'Many's the Mile' and P.J. Murphy's 'Geronimo's Cadillac'. Gerry Rafferty's, 'Her Father Didn't Like Me Anyway', seemed to blend seamlessly with Woody Guthrie's 'Do-re-mi' and 'Keep On The Sunnyside', written by Blenkhorn and Entwistle, but always associated in my mind with the Carter Family.

The second half started with my favourite, Kate Wolf's 'Across The Great Divide', followed by Sean Tyrell's contemporary song about the Irish experience, 'One Starry Night', from his 2002 'Belladonna' CD. Barrie sang Jock Purdon's 'Jackboots'; an important song for our troubled times and other songs included John Prine's 'Mr Peabody's Coal Train', Guthrie's 'Deportees', and Robb Johnson's 'Rosa's Lovely Daughters'. Yet not all the songs were as full of message. 'Stewball', 'Candyman' and 'They All Sound the Same' filled out the set.

We two got cameo sets from visitors from Bacup Folk Club. Pete Benbow sang two songs, including Tom Rush's 'These Days', whilst Martin Willingham's set included one of the best versions of John Martyn's 'May You Never' that I have heard recently. Support was from Caroline Lovett. Her first set included Slaid Cleaves' lumberjack song, 'Breakfast in Hell', and her own new song about office politics, 'Winds of Change' - or maybe about globalisation, depending how you interpret the metaphors in the lyric. Her second set included Jeff Finlin's bleak 'Perfect Mark of Cain' and her own 'Hold On'.

There's never any doubt about where Lynn and Barrie stand, and their choice of songs reflect their view of life. There's nothing wrong with that. It may be unfashionable for today's new performers, but it's what brought many of us to the music in the first place.

Don Moore

GARVA - Lymm Festival - 6th July 2005



I last had the pleasure of seeing Tony Gibbons performing just over a year ago at the 'Ormskirk Comes Alive Festival', when Brass Tacks and Elbow Jane were on the same bill as Blarneystone. It was a superb evening's entertainment and so,

on this night, the penultimate evening of this eight event Lymm Festival, Garva were equally brilliant.

For the uninformed, and there may be a few of you, Garva is a superb Merseyside-based quartet who specialise in Irish songs and tunes interspersed appropriately and regularly with well-known covers. Tony leads on vocals, cittern, chat and 'bad jokes', (his words, not mine). I always find myself smiling immediately he launches into anecdote mode. If you see him, ask him to tell you the one about Quasimodo!!

Lesley McGough, keyboards and vocals is the perfect foil for Tony and his 'partner in crime', Terry Coyne. Terry, of the famous musical family, (and by the way director of the Liverpool Irish Festival - October 2005), excels on fiddle, flute, whistles, (including the 'drainpipe') and vocals.

On this night although I was expecting the fourth member to be Kevin Webster on squeezebox, I was delighted to see for the first time Terry's elder brother Eamon supporting on fiddle and mandolin.

With 170 + people in the audience and the wind playing havoc with the marquee 'flaps', the night got off to a great start with a couple of songs each from Bernard Cromarty, Joan Gallimore (Maghull/Wooden Horse) and the festival organiser Stewart Lever.

Tony led on the very apt and lively opener - "You couldn't have come at a better time" followed by "The Kesh Jig". Terry apologised in advance for the next song being a ballad but he need not have done as it is one of my favourites - "My Old Man". It tells of the antics of a man affected by the demon 'drink' and concludes with the rhyme 'Nick nack paddy wack give a dog a bone, My old Man comes rolling home'.

"Sharon Shannon's" tune/march, "Same Old Man" and "Bobby Casey's Reel" were followed by an excellent a capella version of the poignant - "Do Me Justice". The band's versatility was next demonstrated with Lesley taking lead on "Back Home In Derry". "Eamon Coyne's Reel" and the Foxhunter's Reel" were followed by James Taylor's "Copperline" another one of my favourites. The first set was brought to a close with "Planxty Irwin". Tony's "Tribute to 'O'Carolan", (aided somewhat it must be said by a certain Neil Sedaka) and "Spanish Lady". The first half had in fact flown by and now it was time for me to win for the third time at the festival, the interval raffle. I wondered - would I win a back-edition of one of Stewart Lever's naturist books or would I win a measly bottle of vino el calapso? I won nothing actually. (For the story behind the naturist magazines read my column 'John's Chat' elsewhere in this edition).

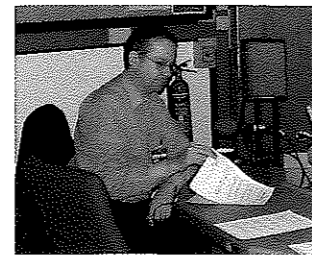
The second set got off to a flyer with two reels - "Cunningham's" and "Farrell O'Gara". Terry then led on the song "Exploration". Terry and Eamon were then left on stage and duetted on whistle and mandolin with the tune "Loftus Jones" - brilliant. "Sailing to Philadelphia" was one I had not heard before but after that I was back on familiar territory with "Taglioni", a double-meaning song that is actually about a hat. This was followed by another two reels "Sheila Coyle's" and "The Phoenix". I was eagerly waiting to hear Lesley again and she did not let me down by taking the lead on the Starland Vocal Band's a capella hit "Afternoon Delight". Lesley was 'there again' taking lead on the James Taylor hit - "Fire and Rain". Garva's performance was brought to a close with the very well known "Hard Times" (come again no more), but we all knew that it was not going to be their last song. The audience were on their feet demanding more and so it came in the form of another instrumental - "Pinch Of Snuff".

Garva are back on the road again in great style and I bring this to the notice of club and festival organisers who should, I feel, now be in the process of nominating their principal acts for the back

end of this year and 2006 which is now not too far away. Garva is a super band of the very highest quality and I put them in the bracket of 'top-notch' performers. Ask Stewart Lever, the Lymm Festival organiser, who books Tony and Co. as a matter of course when drafting out his yearly events. The band is, (for the 7th time) appearing in Geordie land (way yay man....) at the Tyneside Irish Festival and more locally, back at the Railway FC (Lymm) this Christmas as usual on Dec 22nd. They are also currently booked at Porkies FC on 7th October, Liverpool Philharmonic on 21st October (fronting Christy Moore), Westhoughton on 4th November and Longridge on 6th December. Get along to one of these gigs and ENJOY!! Contact for bookings can be made via - gibbonstony@hotmail.com or 01744-607566.

John Owen

STANLEY ACCRINGTON & MELVYN AND THE VOLCANOES, supported by Celtic Fringe, at Gregson Lane Folk Club on 7 July 2005



We didn't know what to expect. We were told that this was a return visit. Stanley played Gregson Lane in January 1990, but few of us had been present. This seemingly normal chap in front of us very quickly became much larger than life. Complete with red sombrero, a salsa beat, and singing about 'Carmen Miranda'

in an untypical Lancashire style. 'Lord Franklin's Dream 2' was a version of the old song, modified in view of the discoveries by Canadian archaeologists of the real fate of the expedition, poisoned by the lead content of their own food tins.

His own 'Ellen McArthur' followed to the tune of 'Ellen Vannin', quite how many rhymes there are for 'B and Q' was a revelation. More seriously, 'The Last Bayer-Garrett' was inspired by an elderly locomotive found in Zimbabwe, but built in a long ago closed factory in Manchester. It wasn't serious for long though. The Anti Smoking Song was quickly followed by 'You're Drunk' and 'Charlie's Wedding', a cross between 'Bohemian Rhapsody' and 'Mari's Wedding', all played on a solo guitar.

This was an accomplished performance, full of music hall, and the best tradition of Lancashire humour. All too soon, Stanley was replaced by his alter ego as part of 'Melvyn and the Volcanoes', who with great fun ran through a collection of 60's hits at breakneck speed. This again was a recreation of the 1990 appearance at Gregson Lane.

Support came from Celtic Fringe. Their traditional set was punchy and upbeat, including Alan Bell's 'Windmills' and Ralph McTell's 'Weather the Storm' amongst more traditional material. They continued with the rarely heard 'McPherson's Lament' and concluded with fine harmonies in an unaccompanied 'Home Boys Home'.

In summary, an excellent performance from Stanley, and one which could have been longer given the depth of his back catalogue. And Melvyn... well they tell us he's still on his way.

Don Moore

NANCY KERR & JAMES FAGAN at Croydon Folksong Club, Croydon on 11 July 2005

I've just come away with a warm glow and a smile as broad as a Cheshire cat - or at least that's what I was told by one of the regular attendees at the Croydon Folksong Club. The reason for

Ingleton Folk Weekend

30th September – 2nd October 2005

Friday 30th September

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

Open Air Family Ceilidh

Free for everyone – just come and go as you please

8.30pm Old Rope String Band

Tickets £12

Lest we forget (the one with the beard).....A celebration of the life and music of Joe Scurfield

Saturday 1st October

12.00pm–4.00pm *in and around the village square - sponsored by the Wheatsheaf Inn*

Street Entertainment – Face Painting – Morris Dancing – Live Music

4.00pm – 6.00pm *live at the YHA*

Band & Barbecue with the Duncan McFarlane Band Free Entry

8.00pm **Coope Boyes & Simpson** *in concert* Tickets £14

8.00pm **Keepers Fold & Friends** *at the Ex-Servicemens Club* Free Entry

Sunday 2nd October

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

Folk Weekend Songs of Praise

From 1.00pm Live Music in the Pubs *with Odd at Ease - Wildwood*

- Janet Russell – The Hall Brothers – The Dalesmen – Johnson Brothers –

plus – Comic Song Competition hosted by Mooncoyne sponsored by Mason's Dog Oil

Free Bus Service to the Station Inn – Sunday evening only

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

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Info & Bookings - Ingleton Community Centre - 015242 41701

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

Supported by Craven District Council, Integrated Rural Development Project & Hanson Aggregates

this is down to the class act that goes by the name of Nancy Kerr & James Fagan. Of course I've seen the duo before so it wouldn't surprise me that I was exactly the same then and if you too have witnessed their prowess as musicians and ...dare I say the word... entertainers would feel exactly the same way! You see, you can perform these songs and tunes and enjoy them.



From the opening notes of "Sir John Fenwick's Flower Amongst Them All" and the two Willie Taylor compositions "Pearl Wedding/Nancy Taylor's" you just know this is going to be a night to savour. Nancy's fluid style of fiddle playing sounds as

if she was born with the instrument in her hands; delicate at times and then thoroughly dramatic the next and let's make no mistake the intensity with which she plays shows a passion that any musician would die for. James likewise is in total command of his Sobell bouzouki-guitar providing driving rhythm or well placed clean picked notes that accentuate the intricacies of the melodies. As if that wasn't enough, both are fine vocalists and their choice of songs combining a balanced mix of traditional and contemporary is a lesson to every aspiring performer in how to construct a set-list. Coming from Australia, James features songs by writers the calibre of Alistair Hulett ("Sons Of Liberty"), John Schumann's wonderful "Peter The Cabbie" (like a condensed lyrical take on the TV show 'Taxi' with an Eastern European influence in the arrangement) and New Zealander Paul Metzger's "Farewell To The Gold". Nancy's Northumbrian upbringing also provided many memorable highlights including the gorgeous "Searching For Lambs", the piping melody "Lads Of Alnwick" and her own self-penned "April Friend/Barbara Allen".

All in all this was a consummate performance and laced with pithy one-liners about Nancy's inability to multi-task while James can watch a football match and drink a beer at the same time show they both have a good sense of humour which wasn't lost on an audience hanging on every word. If you see them mentioned at a venue near you do yourselves a favour, cancel any prior commitment and enjoy a great night out - you won't be disappointed! Check the duo's website at www.kerrfagan.com

Pete Fyfe

FESTIVAL & EVENTS REVIEWS

HEARTS OF COAL at Otley Civic Hall on 6 March 2005



"Where are you tonight now we need you/They broke the hearts of coal" - John Tams

There were two production of this remarkable folk oratorio over the first weekend in March: I attended the Sunday show at Otley Civic Hall.

Twenty years on from the end of the Miners' Strike, Barry Coope, Jim Boyes, Ray Hearne, Georgina Boyes, Janet

Russell and the massed voices of The Roses & Thorns Choir combined forces to celebrate the men and women of the Yorkshire mining industry, their struggle, their triumphs and most of all their sense of community. The soloists not only contributed individual songs but also took us on a journey which traced mining from the thirteenth century (surface mining) to the present day (proposed privatised deep pits); as the story unfolded, rich in individual detail and detailed individuals, we found ourselves moved and amused, saddened and elated, informed and always entertained. Ray Hearne, in particular, delivered a classic performance, his full South Yorkshire vowels rendering the tale vivid while his song Yorkshire Colliery, set to the tune Monksgate, appeared in quatrain fragments, a rich seam which bound the whole together.

I use the term "massed voices" deliberately. The stage was filled six deep with a choir drawn from several singing groups in the area, each shedding its unique identity to become part of a stunning whole. The choral singing was literally breathtaking, a great wave of human sound that combined passion with precision. The songs ranged from familiar Union anthems to a Methodist hymn, from a Sheffield lullaby to barroom bravado, from a hard-edged begging song to a rock legend (that is, from stung to Sting!).

Like the whole performance, it was the variety of textures, which was most impressive in the choir's performance. This was true not only of the variety from song to song, but also within the songs themselves - the steadily swelling counterpoint of Amazing Love, the solid stanzas and triumphal refrain of Unity, the seemingly impromptu burst of John Barleycorn. Nothing, however, could surpass the closing medley of Remembrance Day and Coal Not Dole. John Tams and Kay Sutcliffe are authentic voices of the miners' struggle, but the familiar hymn tune of Tams' song and the extensive performance of Sutcliffe's can render them hackneyed and diminish their power. Not in this performance, however. The choir restored the songs' integrity, perspicacity, dignity and resolution. Tears flowed among the audience at the sheer power of these performances.

It is little surprise that the audience wanted more - not just an encore (Miners Lifeguard restored to its original tune) - but more such moving and emotive events, and more singing of this calibre. The lucky few who found themselves in the crowded pub afterwards enjoyed two more hours of rather more informal harmonising.

In just a few weeks, these performances and these people had come together going from "strength to strength and line by line". Hearts Of Coal is a story of community, of people with a common purpose and a productive bond. The achievement of these amateur singers, and of their leaders, in bringing together such a powerful and commanding performance in a very short space of time is both a reflection of and a tribute to that spirit.

Nigel Schofield.

6th WHEATON ASTON MUSIC FESTIVAL - 13th to 15th May 2005.

Located in the county of Staffordshire, it took us four and a half days to arrive at this little village. "Why"? I hear you ask. "Car break down"? "Walking for charity may be"? No actually, we travelled by that serene mode of transport the canal narrowboat and what a beautiful journey along the meanderings of the Shropshire Union canal via the scenic Audlem locks.

This quiet village came to life on the Friday evening with the two festival venues hosting concerts at the Village Hall and the Coach and Horses pub. Highlights of the opening night were

the four-piece female a capella group 'Witches of Elswick' who are quickly gaining in popularity with their clarity of voice and tight harmonies. One of them by the way recently won the BBC2 TV show "Weakest Link". But this quartet did not have a weak link as they sang in the festival 'good-style'. The evening was concluded by Irishman 'Kieran Halpin', a songwriter whose superb songs are occasionally bettered by other performers when seen live, e.g. John Wright. But then again that is only my opinion. I would prefer to see a little less aggression behind some of Kieran's delivery. Perhaps a bit more light than shade? I enjoyed him nevertheless.

Being at a festival out of the region gives one a chance to see for the first time different 'filler' or 'support acts'. On this occasion I felt that the general standard was only average for many of the acts, some of whom had been invited back for a second consecutive year.



In the courtyard of the 'Coach' on the Saturday afternoon one of the top acts was an absolutely fabulous band of musicians from South Wales called 'Mabon'. Lack of singing did not hinder their act as they entranced the audience with an electric

performance of jigs, reels, hornpipes and European music. Led by Jamie Smith on accordion, this young man is a tremendous talent accompanied by his father Derek on guitars, Gareth Whelan on fiddle, Lolo Whelan on drums/percussion and Jason Rogers on fretless bass. This band is 'fantastic' and must be seen to be believed. Jamie is so good that he has the ability to demand one's attention throughout a whole set of tunes, and that is saying something for accordionists. He exudes a confidence and ability bordering on arrogance as his complete mastery of his Salterelle accordion made me liken him to the likes of Freddie Mercury, the ultimate 'front-man'. I bought the band's CD 'Ridiculous Thinkers' and have almost worn it out with playing. You can find out more about this exciting band at www.mabon.org.

Later that evening, having missed them in the afternoon, we stayed in the Village Hall to see for the first time a top-class young duo called 'Newfolks'. This pair also hail from Wales and I likened them at times to an enhanced version of Spiers and Boden but with much less singing. They are Oli Wilson-Dickson on fiddle and Eddy Jay on accordion and guitar (but not at the same time of course!). For me they 'hit the button' with a superb array of jigs, reels, delicate airs, the odd hora, a klezma and even the occasional song (from Oli). The encore saw them walking into the audience and playing to individually embarrassed watchers. But what a brilliant set beautifully interpreted and exquisitely presented. You can find out more by visiting www.newfolks.net/

Other festival and club organisers would be well advised to approach these two bands now whilst they are relatively unknown as without doubt they are going to be very, very big on the folk scene in the not too distant future.

'Pete Morton' is another of my favourites and his self-penned song, "The Two Brothers" may be objectionable to some but it puts into perspective the triviality of war as it likens the conduct of two boys in conflict to the troubled situation in the Middle East. What are we really fighting for? What is it all about? George Papavgeris produced a pleasant set of self-penned songs but it must be said that we 'fled the scene' after listening for ten minutes to the eternal janglings of some world music performers whose performance seemed completely out of context with the fayre that had gone before. GBH of the

eardrums is an understatement.

From there, being late Saturday night we ventured back along the High Street (called Long Street) to the "Coach" to catch a dose of session playing but unfortunately it was all 'diddy-diddy' dominated and the small packed room did nothing to entice us inside. "Back to the boat" was the cry and so we retired to reflect on an enjoyable day with some very enjoyable 'ups' and conversely a number of not so very enjoyable 'downs'.

Sunday morning now and the weather is glorious. So it is off to St Mary's Church to see Fiona Simpson and her band deliver an excellent sequence of songs. Fiona exudes an infectious personal 'glow' which is unsurpassed by any other performer I know and with her simply superb voice we were entranced once again. The church was packed full of festival and local church-goers who were thrilled to see the vicar give over his teachings to the principal performer along with a Renaissance Minstrel called 'Dante Ferrara'. This multi-instrumentalist (whose number one fan is the Duchess of York - ye gads!!) began by explaining the workings of each of his instruments that included the hurdy gurdy, cittern, English bagpipes and a lute. In full regalia, this man was well into role and provided a wonderful set of 16th and 17th dance tunes and tavern ballads. Having left our donations to this charity gig we said our goodbyes to Fiona and Co and left to head back to base. But not before stopping to witness the 'Slaying of the Dragon' by a group of actors who had just commenced their playlet in the village square (actually it is more of a 'round') immediately outside the church.

Somewhat blowing for tugs now so after an afternoon nap we decided it was time to head back up north along the canal so missing (unfortunately) the top act of this festival Chris Newman and Maire Ni Chathasaigh. Try saying that surname when you have had a few drinks!

Browsing through the innovative and unusual festival programme which is printed in tabloid newspaper style A5 size, it reminds me of how much variety Julian Badcock and Hilary Holton (the festival organisers) provided at this festival, and how hard they try to integrate the villagers into this type of event.

An excellent craft-fair located in an orchard, an Art Trail where ten artists were able to exhibit their diverse and stimulating work at six venues, a 'Meet another side of Keith Donnelly' session (in a Chinese takeaway), where he demonstrated a more serious slant on his music and life, 'Marie the Faerie 'flitting about' the village and flamenco guitar expert Antonio Federico are all typical examples of the variety displayed.

All in all, I would recommend to you a visit to this quiet rural setting during the middle of May 2006. You would have a great time. More info. can be found at www.wheatonastonfestival.supanet.com.

John Owen

ORKNEY FOLK FESTIVAL 26th to 29th May 2005

Yes its Festival time and choices have to be made where to go this year. For a change we decided to give the Chester Festival a miss and head up, way up to Orkney. The idea was to spend a week on the islands touring on bikes and round the stay off with the four-day festival. The trip was a six-hour drive and an overnight stop-off to visit The Taybank Hotel in Dunkeld, Perthshire for a song or two at their Friday Folk Club, and a good choice it proved to be.

Another five hours driving the next day and we were at Scrabster

where we were to get the ferry to Stromness. We dropped the car, assembled the bikes and loaded up. As Roadie, I was to have two large panniers full of clothes and to add to the load, a guitar on my back. Angie had a small rucksack clipped securely to her panniers and another smaller one on her back. A small bag was supposed to be attached to her handlebars but as this did not fit properly I found it hung around my neck. Fortunately our self-catering cottage at Stenness was only three miles from where the ferry docked. I did get many strange looks from everyone we passed as I gamely cycled on with my load.

For the next five days we toured around visiting the fantastic attractions of Scara Brae, Maes Howe, The Ring of Brodgar, The Broch or Gurness and the Tomb of The Eagles, all within easy reach on Orkney Mainland. We also ventured to see the Old Man and the best trip of all was to view the fantastic Mid Howe Broch and the Stalled Cairn on Rousay. This alone made the long trip from Chester worthwhile. We cycled almost 200 miles over this period and were due for a rest and some entertainment at the Festival. We were not disappointed.

We were aware that the fiddle and accordion were very popular instruments in the islands and were prepared for an onslaught of didlee didlee music. This was to prove to be far from the truth. Although these dominated the line-up of acts careful work by the organisers gave a diverse programme with an international feel, many visiting acts blending with local stars. Thursday night was the opening night and we went to the concert at Stromness Academy, a rather formal affair that proved an excellent start. First up were a school group of fiddles and accordions showing some of the great talent in Orkney. These were followed by Tarneybackle, a Perthshire base trio with a big sound, and great vocals. The Danish duo Hugaard and Hoirop proved to be equally popular and the well-known Wrigley Sisters gave a great performance to their home crowd. The final act of the evening Croabh Rua headlined the night but it would be wrong to say they out performed any of the afore mentioned acts. We went home pleased particularly as I won a bottle of wine in the raffle.

Friday we simply took in some of the sessions in the hotels and added a few songs to the proceedings. A late night was out of the question as we had to move to our new accommodation a B (no B) in Stromness on the Saturday morning and get to an early concert so once again I made a sight to behold as I cycled through a very busy town guitar on the back. I lost count of the number of photos taken of me as I passed bemused and sometimes hysterical bystanders.

Our first concert was "Icebound" an incredibly sad and tearful story in word and song of a group of ships trapped in ice for months performed by the Roaring Forties. The songs were written by them and the diaries of the trapped seamen providing the rest of the story, their story.

To lift our hearts and warm our souls after the performance, Highland Park Whisky was supplied by the concerts sponsor as was a selection of cheese and oat cakes. I kept to the fine whisky of which there was plenty.

Our evening choice of event meant we were to travel to Harray. A bus was laid on a bit early but it also took the bands that were performing for their sound check. We took a small supply of sarnies and nibbles to keep us going for what we thought would be a long night. We need not have bothered as we were to find out later.

The time passed quickly listening and chatting to the acts. We had taken a dislike to one band that on the bus on the way seemed to be well fuelled by drink considering they were to be

entertaining us later. Their performance proved to be lack lustre and word has it their planned set was dramatically changed as they were to far gone to play. This was not only my opinion but was reflected in what would only be termed as polite applause by the rest of the audience. But not to worry the other acts that performed were brilliant. Local duo, The Marwicks, were my favourite. These two schoolboys brought the house alive and if you should chance upon them, you must go and see them. The others on the bill were Threes a Crowd, another very competent local act. Tarneybackle once again gave a performance of high professionalism and entertainment value to put the band from Fort William to shame. The headliners for the night were Croabh Rua, more of them later.

Well it was now only half way through the evening and a glorious cold buffet was served with tea or coffee to wash it down. Now you might think that was the evening over but far from it. The chairs and tables were cleared and the dancing began to the Donald Dewar Dance Band.

I was exhausted and drenched with sweat. This was competitive stuff. The floor was packed for every dance. Great fun. Towards the end of the evening I was once again chatting to Tarneybackle and Croabh Rua members when whether it was the music, the beer or just the Irish spirit Croabh Rua had a private dance competition at the back of the hall. These boys can move as well as play and the high kicks almost touched the ceiling. Hilarious!

It was 2.00am when the bus dropped us outside our B&B. We crept in trying not to make a noise and as we stood there trying to close the door quietly I heard footsteps behind me. Oh no! I thought. I have disturbed someone. I turned to find our host on the stairs, "Fancy a dram or two? We are all upstairs" he asked. Well would you refuse? I think not.

All the residents were there. A very competent Shetland fiddler played jigs and reels while a Norwegian couple gave a great display of their folk dancing, Angie Wright beautifully sang a few songs, the landlady played slow airs on piano and we all sat and drank fine whisky till 4.00am before calling it a night.

Sunday as you realise was a late start. Try as we might we could not get tickets for either of the two closing concerts. They had been sold out long before we arrived and as we sat chatting to some good friends from the Glenfarg Folk Club one said he had a spare, but only one. Well it was a start. Enquiries with the organisers suggested that there might be one or two returns and with this in mind I started queuing and my luck held out. We were in. The final concert was many of the visiting acts doing a short set of two or three songs in one venue then with the aid of excellent programming were bussed to the second venue to do the same again. I therefore got a taster of all the acts at the festival in one night.

It all seemed to finish a bit too early despite the huge line up and how they managed to squeeze all the acts on to the stage for the massed finale I just don't know. Of course it did not end there.

The Stromness Hotel was abuzz with music. We joined the "Fiddle Free Zone" for a singaround. The McCalmans were there as were a smattering of Croabh Rua, all of Tarneybackle, Angie Wright, half of Haggardash, and Bob Sharp and some of the Glenfarg contingent. There in the middle of it all were our hosts from the B&B, so no need to sneak in. They were still there when we left at gone 4.00am. Thankfully the last effort of cycling to the ferry the next day was very easy. It was down hill all the way. We fell on board and as the ferry left the harbour two pipers played on deck and a singaround started in the bar.

PACIFICROAD ARTSCENTRE

SEPTEMBER

10 WIRRAL SCHOOLS CONCERT BAND
15 GORDON GILTRAP
16 SWEET SOUL MUSIC
17 LOS PACAMINOS
22 AN EVENING WITH BOB FLOWERDEW
23 BACKBEAT BEATLES
24 STEVE PHILLIPS & BRENDAN CROKER
29 IAN MCNABB
30 THE CHRISTIANS

OCTOBER

1 ABC
4 AN EVENING WITH GERVASE PHINN
6 SWING OUT SISTER
7 BARBARA NICE
8 BEV BEVAN'S MOVE
11-13 THE BEST OF BRITISH - BOST
14 ALABAMA 3
20-22 BIRKENHEAD BEER FESTIVAL
25 DEAN FRIEDMAN
26 HAZEL O'CONNOR
27 REGENESIS

NOVEMBER

3 OPERA SCENES 2
4 B A ROBERTSON
5 LIVERPOOL MOZART ORCHESTRA
10 BLACK UMFOLOSI
11 THE MAD, THE BAD & THE DANGEROUS TOUR
12 ROBIN TROWER
13 CULTURAL DIVERSITY FAMILY DAY

14 DEAN JOHNSON & KARL LORNIE
16 DOMINIC MILLER, MARTIN TAYLOR & NEIL STACEY
17 GLENN TILBROOK AND THE FLUFFERS
18 THINK FLOYD
19 CATFISH KEITH
20 B J COLE
22 BREAKMAKERS
23 SOUTHSIDE JOHNNY & THE ASBURY JUKES
24 RALPH MCTELL
25 SHOW OF HANDS
26 MIDGE URE
27 BILL NELSON
30 VIVASANTANA

DECEMBER

2 BUDDY HOLLY & THE CRICKETERS CHRISTMAS SHOW
7 A FANFARE FOR CHRISTMAS - BOST
11 RLPO CHRISTMAS CONCERT
13 THE SENSATIONAL ALEX HARVEY BAND
14 B'EAGLES
15 HAWKWIND
17 ROY WOOD'S CHRISTMAS SHOW

JANUARY

9 BRIDAL FAYRE
11 MARTYN JOSEPH
12 BLUES BAND
18 RLPO
19 HOWARD JONES



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I think we will go back again.

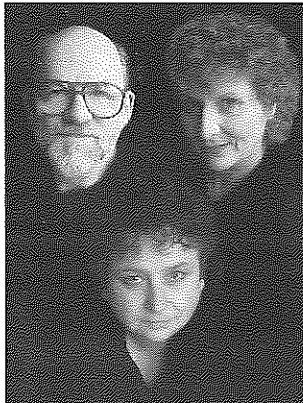
Noddy

CHESTER FOLK FESTIVAL on 27-30 May 2005

First the bad news. On arriving at Kelsall, I discover the Royal Oak is closed for refurbishment. This means no showers will be available and the staff session on Thursday night is a bit of a flop as it is impossible to get any atmosphere in the Olive Tree bar.

Next the good news. Things are really organised and the site is ready much sooner than in previous years, so we're ready for a great weekend. Friday night in the social club is the sort of start we hoped for, well hosted by The Waites and includes two (new to me) performers, Sean & James Cannon (father & son) and Mike Nicholson, both of whom are mightily impressive. I decide to see more of them over the weekend.

Saturday and Bernard Wrigley is providing the humour in his usual manner, John Kirkpatrick and The Poozies are top lining, but for me the first two days of the festival have been stolen by Sean & James Cannon. Sean has a wonderful stage presence, is not afraid to risk any wrath that may be forthcoming for singing songs that misuse has caused to fall into disrepute (Wild Rover etc), and is more than ably assisted by his talented son James. On each occasion this weekend Sean has had the audience in the palm of his hand with his self-deprecating humour and wonderfully laid back Irish style. Unfortunately, it is quit a trek up to the Farmers Arms, a new venue. I walked up to catch the dance display on Sunday lunchtime and it seems a promising venue but may not take off because of the distance.



Don't know if I will catch Artisan again before they sadly part (hope to do so) so their trip through the ages on Sunday was a happy-sad event. At this session and later in the concert, we are left in no doubt why they have enjoyed so much success for so long. No doubt in future years we will be seeing all three of them in different guises. Thanks for all the pleasure you have brought over the years.

I never miss the chance to see Mrs Ackroyd Band but explanation of them defies me and, if anyone out there has never seen them (surely not), then do so. The only time I get to see Dear Gregory is at Chester. I'm not sure why they are not more regular on the circuit because they are very talented musicians with a fine selection of songs. Much the same can be said of Elbow Jane, whose energetic self-penned songs certainly grab the attention.

All Bank Holiday festivals that go on into the Monday do seem to die a bit on the last day, and sadly this was the case here. People do have to be home for work on Tuesday, but festivals on non-holiday weekends don't seem to suffer the same on the Sunday. Solutions on a postcard to festival organisers please. Anyway there is plenty to see and Mike Nicholson, who had so impressed me at the first session on Friday, is still here and does so again at the final session on Monday night. Mike has a rich baritone voice that lends itself wonderfully to Stan Rogers songs, of which he does a few, but my favourite (may be because I'm a genealogist) was a song I had never heard before called The Census, which relates the details of a family from the census carried out in 1851. So to the closing ceremony and a few (!) beers. Great time, great people. See

you next year.

Geoff Smith

BEVERLEY FOLK FESTIVAL on 17-19 June 2005

The sun was beating down as we put our tent up late on Friday afternoon. The precious cricket square was already covered in tents and caravans, and there was a brand new changing block for the use of campers. The Mrs Casey organisation has arrived to help Chris Wade manage the festival. A tented village was offering craft stands, a children's tent and a food tent. There was no queue so we had our meal there and studied the programme. This cost £3 and we clung to it tightly.

In the Leisure Centre, Rachel Unthank and the Winterset opened the evening concert, followed by Eleanor McEvoy standing in for Martin Simpson. He was on paternity leave and best wishes go to Martin, Kit and baby Molly. To stretch our legs, we walked to Nellies, a Sam Smith's pub. But it no longer has a music or entertainment licence so the sessions had moved on.

The Picture Playhouse, too, is no longer available and the Saturday evening choice was a Ceilidh in the Main Hall, Irish Night in the Memorial Hall or Chumbawamba and the Staithe's Fishermen's Choir in the Minister. The Memorial Hall was hot! Eleanor McEvoy opened the concert with her contemporary songs. She considers herself to be a folk singer, and will pass a spare afternoon in a record shop, transferring her CDs from the rock to the folk section. There is an easier way, Eleanor - put some folk songs on your next CD!

Maire ni Chathasaigh and Chris Newman sparkled and Lunasa played their hearts out, sweating by the bucketful. Perhaps we should have taken Chris Wade's advice to enjoy the cool atmosphere of the Minster.

Sunday saw the launch of Triple Echo from Coope Boyes and Simpson. They treated us to a selection of traditional songs, whilst Georgina Boyes filled in the background. They then followed James Raynard and Eleanor McEvoy (yet again) in the Wordsmiths Concert, with a splendid selection spanning the group's career. Mischievously, they finished with Save the Whale by Graham Fellows, better known as John Shuttleworth.

Black clouds loomed as we hurriedly took our tent down. Sadly, by leaving at teatime we had to miss Kate Rusby. We also missed several other familiar faces this year and felt a keener commercial attitude. But we had enjoyed our weekend and, as it started to rain, we hoped the groundsman wouldn't be too upset about his square on Monday.

Henry Peacock

FOUR FOOLS FOLK FESTIVAL, LOSTOCK HALL COMMUNITY HIGH SCHOOL, on 24-26 June 2005

The Four Fools festival settled comfortably into its new home at Lostock Hall High School. It's a busy weekend for artists and audience alike, with lots of chances to see artists in intimate surroundings and opportunities to participate too. As there may be as many as seven events taking place at once, the choice requires careful deliberation in the bar. The Fitness or the Drama Room sometimes seemed an unlikely destination, but the effort always proved worthwhile.

I missed the Friday evening concert, which would have been a good introduction to some faces new to me. As I arrived on Saturday morning, the Morris dancers were gathering for their local displays. I was faced with a choice of singing and instrumental workshops and plumped for the voice workshop

with Alison Younger. I found her and fifteen others in remarkably good voice at this relatively early hour. After an hour and a half of concentration, I thought I deserved a leisurely lunch break, and forfeited the next round of events. It's a long weekend and you have to pace yourself!

First choice for the afternoon was 'The Manchester Ballads', a long awaited chance to actually hear the songs from the collection brought together by Harry Boardman and Roy Palmer. After some further research and assistance from Roy Palmer himself, Mark Dowding and Chris Harvey have put each of the thirty-five songs to an appropriate setting. The crowded room was given details and performances of a dozen or so, and we came away clutching copies of the new double CD still hot from the presses.

After tea, I went to the Folk Club hosted by Steve Jordan and found it so entertaining that I stayed there all night. We were treated to the tunes and songs of Cara, the singing of Dave Fletcher accompanied by the truculent Bill Whaley, Scottish songs from Harvey Davidson and the unaccompanied harmonies of Craig, Morgan and Robson. Each floor singer made a notable contribution too.

On Sunday morning, I returned for a second rewarding session with Alison Younger. In the afternoon there was another event of local interest, an account of the Lancashire Cotton Famine, which resulted from the American Civil War. There was a full house to hear Sid Calderbank's talk, with aural illustrations from Back in Business, Mark Dowding and Mary Wilson. It was a fascinating account of a time of great hardship for the cotton workers.

The final folk club offered a superior bill of Cara, John Connolly, Les Barker, Bill and Dave and Sean Cannon, who revealed that he had spent a year in Spain teaching the locals to speak English! Looking back at the programme, I seem to have missed a lot of guests. I didn't see Scolds Bridle, Muldoon's Picnic or Joyce and Danny McLeod. Never mind, you can only be in one place at a time, and I did stand behind Martin Carthy in the queue for vegeburgers. I had a great weekend and managed to survive until the end.

Henry Peacock

FOUR FOOLS FOLK FESTIVAL (a second perspective)

A busy few weeks meant that my planned visit to the Four Fools Festival was a rushed one that only allowed me to stay for Saturday but what a day it was. How do these organisers plan the weather? It took a few minutes to find my way around the venue Lostock Hall School and when I thought I had got it worked out the alcohol kicked in later and I was forever taking wrong turns. Arriving a bit later in the day than I wanted I just caught the end of a very entertaining Les Barker meets "Norma Waterson"? Which, much to the delight of the audience over-ran somewhat. A quick spot of Martin Carthy meets Sean Cannon and then a very quick spot of lunch before diving into Harmony with Craig, Morgan, Robson. To my shock and horror it was a workshop! For someone who cannot sing it is never a choice I would normally make however they barred the door and I stayed. They treated me kindly and I survived the whole event, so if you hear me singing from now you know who to blame!

With the choice of "A Bird's Eye View" or the "Gander's Eye View" I chose the former where I was entertained by Scolds Bridle, Peta Webb, Hannah Hutton and a different "Norma Waterson"? A nice touch in this concert was its informality and the inclusion of a quick round of the audience to give a song. The standard of offering was very high. Angie Wright made her roadie run to the car and back to get her guitar for

her to let her sing, and a very fine treat it was. At this juncture I declined the offer to sing, despite my success at the earlier harmony workshop.

Another much needed meal break before the last concert, which was the "Safe on Land" option. It was in this that I heard Muldoon's Picnic a truly fantastic five-piece vocal harmony group. For me they were the best thing at the festival outshining Martin Carthy, Sean Canon, and all the other headline acts by far. Their arrangements were mind-bogglingly complex, the quality of the total sound was immaculate and individually they were superb. After their set all acts paled in comparison. I was not surprised when our excellent MC for the evening, Clive Pownceby who was similarly impressed brought Muldoon's Picnic on again for a few songs before the final act. The room was packed to the rafters and the audience to a man echoed my thoughts with thunderous applause at the end of their short set.

From the sublime to the ridiculous, I am certain that Les Barker will accept that as a compliment as it is meant to be for it was left to him to close the night in his unique style. Satiated with my fix of folk I drove home practising my singing much to the chagrin of my passenger who had to listen for over an hour.

Noddy



Hello again. I have been ultra-busy throughout the summer and like many of you have attended a number of festivals. The month of May saw us for the first time sail to a festival, yes sail. Or should I say cruise? We journeyed along the Shropshire Union canal from Northwich to Wheaton Aston for the first of five festivals. The village of Wheaton Aston is located about four miles from Telford in Staffordshire so we were a little bit out of our region. The outstanding memory I took away from WA is seeing for the first time a wonderful Celtic band called 'Mabon' from South Wales - they were absolutely 'outstanding' and a must for festival organisers who are looking for fresh blood in 2006.

Next came our annual pilgrimage to the village of Kelsall for the brilliant Chester Folk Festival. 'Brass Tacks' were booked for the second year running, only this time I was able to be a part of proceedings following my health blip of May 2004. The committee, Cheryl & Co., did their usual sterling work in producing a lovely festival with variety that had all the right chemistry from beginning to end. I missed the 'Pogues' unfortunately but 'Brass Tacks' were delighted to be able to take part in the local Sunday morning church service; open the marquee concert on the Sunday afternoon and host the excellent folk club night at the Social Club that evening. Highlights for me were 'Elbow Jane', Scottish quartet 'Back of the Moon' (a young 'Battlefield Band' - only better!), Chester's very own 'Full House' and believe it or not the 'Chester City Morris Team' who would grace any festival. Their shanty set is brilliant as well.

In June my gang had a superb time at the first ever Wirral Folk on the Coast Festival, which I previewed in the summer edition of 'Folk North West'. Suffice it to say that the Wirral Tourism Board were delighted with the response from the public and were very appreciative of the many local acts that provided such

quality musical fayre. Highlights? Well undoubtedly, 'Elbow Jane' again, the 'Tom Topping Band', 'Tanglefoot' of course and, the most fantastic night of them all? - the opening night at Bromborough Folk Club when we fronted local Irish band 'Cream of the Barley'. The atmosphere was electric from start to finish. It was fantastic! The European funding for this event was indeed money well spent. Role on 2006.

A week later we were at MFAB, the Middlewich Folk and Boat Festival. This festival found the perfect partnership some number of years ago when the canal boat fraternity joined up with 'us folkies' to form MFAB and what a perfect fit it is. Dave Thompson is no longer the festival director but the bedrock of organisation that he laid with his committees is clearly being carried on in similar positive fashion. At this two festivals-in-one-event, we had a super time doing the fringe in company with 'Alison Parker and the Third Man'. Alison by the way is the one who owns the caravan with the flowery wallpaper. Yes, so what is unusual about that? Actually it is pasted entirely over the outside of the van! - and rain-proofed as well. Look out for it and ask to see the fairy lights inside. The word 'grotto' springs to mind.

The fringe was littered with folk celebrities including 'Anthony John Clarke' and 'Jez Lowe'. We were delighted with the appropriateness of the Boar's Head musical afternoon provided by 'Bob Fox' and 'Benny Graham' with their 'Back to the Water' slide show/song and stories, presentation. We learned a lot about the trials and tribulations of canal construction and commerce. For me, the voice of all voices, be it contemporary or traditional, is 'Bob Fox' and with excellent support from his mate Benny, the afternoon was absolutely enchanting. This type of musical presentation is unique and would go down well at any folk festival or club or even at non-folkie occasions such as WI, Lions, Probus etc.

July saw us caravan at Lymm Festival, which is not just a folk festival. The whole town comes alive. However, Stewart Lever who organises the weekly club night at The Railway pub, for the second year in succession, took the plunge and hired an expensive marquee (with a green plastic floor as well). Eight consecutive nights saw a glitterati of performers grace this wedding style marquee with the highlights for me being 'Nancy Kerr and James Fagan', 'Back of the Moon', 'Chris While and Julie Matthews', 'Anthony John Clarke' and 'Garva', (see my review of their (Garva's) concert elsewhere in this issue). I understand that at the last night Ceilidh the worms came up through the ground again (smiling) and a young lady was seen carefully collecting them and putting them on the grass outside the marquee. Now there's a protective instinct for you.

You may have heard a rumour by the way that 'Chris While' and 'Julie Matthews' are splitting up. Let me state here and now on their behalf that this is absolutely NOT true. A fact that was reinforced publicly by both girls during their set.

And now the naturist magazines - One to store in my memory bank was to see Stewart Lever announcing that he had been in to his loft and dug out his back-copy naturist magazines. He was now offering them as raffle prizes. Quirky, or what? Stewart, a naturist of course, had the audience in tucks with this one, as, when he had got rid of all the conventional prizes, apart from one punter, nobody would 'cough' to having a winning ticket. I wonder why? Anyway, well done Stewart and all your team for an excellent festival.

With Parkgate FC guests having been 'Tanglefoot', then 'Colcannon' and the superb 'Ken Nicol', and with an opportunity to see for the first time 'Ewan Carruthers' at another local club, that concludes my review of what I have been up to in recent months.

"Thank God", I hear you say. "When is he going to start looking forward?"
Answer - "Well, now actually".

Club news

Unfortunately, I commence with some bad news. This quarter sees folk music Upstairs at the Woodcock going to the wall. Christine Stephen blames lack of interest and an unsuitable venue as major factors. However, the good news is that, as one leaves, one arrives, in the shape of Burnley Mechanics. So I bid a hearty welcome to Barbara Hood and the team whose contact details are - www.burnleymechanics.co.uk Ticket office no. - 01282-664400.

Burnley FC has moved from the Burnley Miners Social Club to the Waggon and Horses Inn, Colne Road, Brierfield.

Clive Pownceby at BothyFC announces that you can catch session-type musical activity at lunchtime on the 1st Saturday and in the evening of the 3rd Monday of every month at the 'Guest House', Union Street, Southport.

Christine Jones at the Tuesday night Everyman FC tells me that she does have some special guests lined up for the autumn and winter but to date things have not been finalised. So give Chris a ring on -0151-709-3336.

Penny and Paul at Rattan and Rush Acoustic Tearoom have a special night on 1st September when the 'Acoustic Strawbs' will be appearing at Penrith Playhouse. 'Kieran Halpin' has a CD launch on the 10th of that month when it is the usual 'folk music and a meal' format. The following night however Kieran performs there again but on a 'music only' evening. 'Boo Hewerdine' replicates this two-night set up on the 22nd and 23rd October.

John and Ailsa Booth at Northwich FC remind everyone that the club nights on September 9, October 28 and December 16 will be held away from the normal club location. It would be useful then to give them a ring on 01606-79356, or why not get along and see their array of quality performers? They include the absolutely superb 'Nancy Kerr and James Fagan', 'John Spiers and Jon Boden' and Australian duo John Thompson and Nicole Murray better known as 'Cloudstreet'.

If you like special nights then Tuesday 18th October at Longridge FC will be one, when the club celebrates its third birthday with the 'Bolton Bullfrog' as their special guest. 'Bernard Wrigley' is his name, as if you didn't know.

Terry Howarth at Folk in the Barn, (remember the normal night is Friday), has been active in booking some artists on alternative nights such as, 'Kerr and Fagan' on Saturday 10th September. Mega name - 'Julie Felix' appears in the theatre on Thursday 22nd September, as does a group called 'SWAP' (which includes 'Karen Tweed' and 'Ian Carr') on Monday 24th October. On Sunday 4th December 'St Agnes Fountain' perform their Christmas set (While, Matthews, Leslie and Hughes). See centre pages for the full list of guests. Contact no. for Terry is 01900-604765.

Steve Henderson points out that he has nine concerts scheduled, two of which may be subject to change, i.e. Sunday 9th October ('Cary/Cockrell') and Sunday 13th November ('Fred Eaglesmith'). Contact no. for Mr Kite Benefits is 01772-621411.

Maghull FC has a very special night looming up almost two weeks after its 'Day of Music', when, on Friday 25th November,



Wyre's Festival of the Sea

MAKING WAVES is part of the **Sea Britain 2005** celebration to commemorate the bi-centenary of **The Battle of Trafalgar**

MAKING WAVES DAY OF MUSIC & SONG 23rd OCTOBER 2005
The Marine Hall, Esplanade, Fleetwood

Lunchtime sessions in **The Elizabeth North Euston Hotel & Steamer Hotel.**
12.30pm onwards.

The Afternoon Concert 2.30pm - 5pm

Compere: Alan Bell introduces, Stanley Accrington.
Scolds Bridle in a performance of their show **"We are the Women"**
Strawhead and friends in a full performance of their show
"Bold Nelson's Praise"

The Evening Concert 7.30pm - 10pm

Compere: David Jones introduces, Strawhead, Scolds Bridle
The Alan Bell Band, Plus a performance of Alan Bell's award winning show
"Wind, Sail, Sea & Sky" featuring Derek Gifford.
Rusty & Stu Wright, Dave Pearce, Dick Gillingham, Scolds Bridle,
Th'Antique Road Show, The Alan Bell Band.

Afternoon concert: Tickets only £5. Concessions £4. Juniors £3.

Evening concert: Tickets only £5. Concessions £4. Juniors £3.

All day ticket £9. Concessions £7. Juniors £5.

Tickets available from:

Box Office, The Marine Hall, Esplanade, Fleetwood Tel: 01253 770547

Fleetwood Museum, Queens Terrace, Fleetwood Tel: 01253 876671

Folkus, 55 The Strand, Fleetwood, Lancashire FY7 8NP

Tel: 01253 872317 Fax: 01253 878382

email: alanbell@fylde-folk-fest.demon.co.uk

MAKING WAVES 2005 is a community partnership of Wyre Borough Council



'Frances Black' is booked to appear at the Maghull Town Hall. This is sure to be a sell-out. Get your tickets from Joe Ryan on 0151-531-9273.

Arts Centres/Theatres

Southport Arts Centre has a multi-international line-up in the shape of - 'Patrick Street' (Ireland), 'Gretchen Peters' (USA), 'Bob Brozman' (USA), 'SWAP' (UK & Sweden). 'Heatwave' - Seckou Keita (Senegal), Marsada (Indonesia) and Justin Vali (Madagascar), 'Tommy Emmanuel' (Australia), and 'Waterson/Carthy' (UK).

That excellent modern theatre The Brindley at Runcorn will host two contrasting acts in November. They are 'Waterson/Carthy' with 'Peggy Seeger' on 29th November and the following evening will see an Appalachian roots duo named 'Ira Bernstein' and 'Riley Baugus' who are described as a dynamic mix of traditional dance, song and instrumental musicianship from the south Appalachian region of USA - with a few international twists thrown in. What you will get specifically is - percussive flatfooting and buckdancing, rhythm tap dancing, French-Canadian step dancing, English clogging, South African boot dancing, hambone, fiddle tunes and fiddle sticks by Ira. Riley provides southern Appalachian songs and ballads, old-time banjo and fiddle tunes and mountain preaching. Plus a goodly dose of fiddle and banjo and double-fiddle duets. Where do they get the energy? Already I am tired just typing this out. Sounds a bit like the now defunct 'Barachois' don't you think? Go visit and support this recent new venue to the North West Folk Federation - and 'dance your way home'.

The Brewery Arts Centre at Kendal doesn't have a Press Officer at present but nevertheless Sandra Wood, the Marketing Manager has provided me with a lengthy list of interesting performers, some of whom are 'John McCusker' (Kate R's husband), 'Martin Simpson', 2004 BBC2 Radio 2 Folk Awards winner, 'Family Mahone' with Radio 1's 'Mark Radcliffe', 'Show of Hands', 'Blazin' Fiddles' and 'The Dylan Project'. The 'BBC Young Folk Awards' also takes place there on Saturday 15th October. Its great to see this type of venue giving such prominence to folk music in their listings.

Barrow-in Furness's Folk at the Forum launches its fourth successful season with a wide selection of performers including, 'Eileen McGann', 'Mark Haines' and 'Tom Leighton', (two acts from Canada), the 'Wrigley Sisters' (Scotland) described as 'two players-one breath', 'Rosie Doonan' and 'Ben Murray' - 'best of the next generation', the wonderful 'Bob Fox' and the hilarious 'Keith Donnelly' (England). Contact - Box Office 01229-820000.

The Pacific Arts Centre at Birkenhead has a number of notable names booked this quarter, they are - 'Gordon Giltrap' on 15th September, 'Ralph McTell' on 24th November, and 'Show of Hands' the following evening.

Regular readers may recall that I brought to attention a guy who is a folk 'star' waiting to explode on to the folk music scene. His name? - 'John O'Connell'. Well you have an opportunity to see John in action on 21st October when he will be providing 'folk and blues' at the Birkenhead Camra Beer Festival. This date is the second of four that week and proceedings commence at 6pm until 11pm. What better way of spending an evening than with a pint of real ale and an excellent entertainer? Get along there if you can.

Festivals coming up

The 2nd to the 4th September is Fylde Folk Festival weekend at Fleetwood. This is a Mecca for the region's folkies and

many other people visit from way outside our region. Top-liners this year are 'Waterson/Carthy', 'Roy Bailey', 'Naimh Parsons', 'James Keelaghan', 'John Wright' and over fifty other performers. I will be looking forward to seeing 'Ken Nicol' and 'Brian Willoughby' together. Without doubt two of the very best guitarists on the folk music scene today. That partnership has 'class' written right through it.

Open Door FC is once again having another of its Extravaganza Festivals. This time it is number 9. Artists booked so far are 'Bill Caddick', 'Hughie Jones' and 'Th'Antique Roadshow'. It's only £10-00 for the whole day with individual tickets available as well. It all takes place on October 16th. Pauline Westall is the contact on 0161-681-3618.

Ged Todd at Swinton FC informs me that Swinton Festival will take place on 21st and 22nd October when the principal performers will be - 'Jez Lowe', 'Tony Downes', 'Trio Threlfall', 'Phil Hare', and 'Geoff Higginbottom'. Ring 01942-811527 for further info.

The Cains Liverpool Irish Festival takes place in October with 'Christy Moore' being the top act appearing at the Philharmonic Hall on the 21st and 22nd. He will be supported by 'Declan Sinnott'. Other performers booked for this event at the Philharmonic are - 20th October 'Matt Molloy', 'Arty McGlynn' and 'John Carty'. In the Rodewald Suite will be 'Garva' on 21st, nb: commencing at 5pm. The following night (same time, same place) will be the 'Emer Mayock' trio. After show parties on the 21st and 22nd will see that man with a distinctive and super voice 'Alan Burke' (ex-'Afterhours') at the Casa in Hope Street. On Sunday 23rd an Irish Festival Family Showcase will take place (at 1pm) and at 7-30pm 'The Black Family' (Frances, Shay, Michael and Martin) will perform with the 'Emer Mayock trio'. Box-office no. is 0151-210-2895.

The Maghull Day of Music takes place on Saturday 12th November when the headliners will be 'Tanglefoot' (second tour this year - they are so very active). They will be accompanied by 'Mrs Ackroyd Band', 'Malinky', 'The Spikedrivers', 'Colum Sands', 'Marie Little', 'Flossie', 'Bill Whaley and Dave Fletcher', 'Tony Gibbons' and 'Kate Bradbury' and the Maghull FC residents as well (and a nicer gang you couldn't meet). 'Jez Low and the Bad Pennies' and 'Davy Edge' launch proceedings the previous night at the Maghull Town Hall. Ticket contact nos. are: 0151-531-9273, 0151-526-6661 and 0151-526-1082.

Performers snip-its

'Cathryn Craig' and 'Brian Willoughby' have launched their online CD and Guitar Shop named 'Anglicised American'. If you are looking for a guitar, maybe Brian can help? Visit www.anglicisedamericana.com

'Fiona Simpson' is the featured guest on Ali O'Brien's Radio GMR "Sounds of Folk" programme at 8pm on Monday 19th September. For bookings contact - folksingerjohn@aol.com or 07981-639-336.

For 'Roy Harper' fans, if you are unable to see him at Burnley Mechanics on 4th October then you can catch him at the Morecambe Dome on the 8th. Box office no. 01524-582803.

Graham Dixon at Gregson Lane advises that his band 'Trouble at Mill' is booked at nine gigs throughout this quarter they are: -

Kenlis Arms (Garstang) - 10th Sept, New Hall Tavern (Samlesbury) - 22nd Sept, St Teresa's Parish Centre, (Penwortham) - 8th Oct - tickets from 01772-728834, Black Horse, Gregson Lane - 15th Oct - 'Sing for someone

else's supper', In concert at Pendle Hippodrome Theatre - 29th October, Walmer Bridge Village Hall - 12th Nov - 'Sing for someone else's supper', Kenlis Arms (Garstang) - 19th Nov, Dog Inn, (Whalley) - 24th Nov and at The Plough, (Eaves) - 27th Nov (afternoon).

In conclusion, it is always good to receive positive news and I was extremely pleased to receive an email from Tom Bliss to inform me about a new internet venture which by the sound of it can do nothing but good for folk music. Doubtless there will be more detail elsewhere in this edition about Radio Britfolk that recently commenced transmission on 1st July. Described as 'the most exciting new thing to happen to folk music in the UK for a long while'. It was developed by a group of professional folk musicians. <http://www.radiobritfolk.co.uk> aims to become a major hub and worldwide shop window for all the folk music of these islands. Imagine an on-line folk festival with 'main stage' shows, 'session-type' shows, 'workshop' shows available 24 hours a day offering a balance of traditional and contemporary music from the UK and beyond with all genres and styles represented.

Will it help develop 'folk music on the radio'? - 'I should think so. Now you're talking'. If you want further details, visit the website or give Tom a ring on 0113-269-1761.

Well, as I write, ex-Household Cavalry soldier James Blunt, who saw service in Kosovo, is top of the hit parade 'with a contemporary folk song' - "You're beautiful", which gives one a kind of warm feeling. How long before another comes along, I wonder? Is folk music on the up and up? Let's hope so. We are off to Cropredy, Fylde and the Liverpool Irish Festivals in the coming months. So I hope to have some interesting reflections to share with you in December. That's all for now. Enjoy the autumn season.

John Owen

ARTICLES



The Bold Poachers

It's of three noble young men,
One night in January
Ignoring laws contrary
A-poaching went straightway

They were inclined to ramble
All amongst the bush and bramble
A-firing at the pheasant
Which brought the keepers nigh

Now the keepers dared not enter
Nor dared the woods to venture
But out far from the centre
In some old bush they lay

The poachers soon grew tired
And to leave they soon desired
And at last young Perkins fired
And spilled one keeper's blood

Fast homeward they were making
Nine pheasants they were taking
When another keeper faced them
They fired at him also

He on the ground lay crying
Just like some person dying
With no assistance nigh him
May god forgive their crime

Then they were taken with speed
All for their inhuman deed
Which caused their hearts to bleed
For their young tender years

Thus seen before was never
Three brothers tried together
Three brothers condemned for poaching
Found guilty as they stood

Exiled in transportation
Two brothers they were taken
And another one hung as a token
They can't forgive their crime

Songs about poaching are plentiful in the English tradition and The Bold Poachers is a good example, highlighting as it does the running conflict between poachers and gamekeepers and the likely consequences of capture. Poaching was a widespread phenomenon throughout the late eighteenth and nineteenth centuries (and of course persists to the present day) and it is interesting to note that the sentiment of such songs is always sympathetic to the poachers, sometimes casting them in a near heroic role.

The reason for this sympathetic treatment of the poachers lies in the injustices wrought by the long series of Enclosures Acts passed by Parliament, mainly between 1750 and 1820. Prior to 1750 much of England and Wales, especially the English Midlands, comprised huge open fields belonging to the local parish or village community. The open fields were subdivided into strips belonging to various families in the village and there were joint cultivation of these strips with much sharing of ploughs and oxen. In addition to the open fields there were large areas of uncultivated common land where the villagers had the right to graze stock animals, collect firewood and catch rabbits and other wild creatures for the pot.

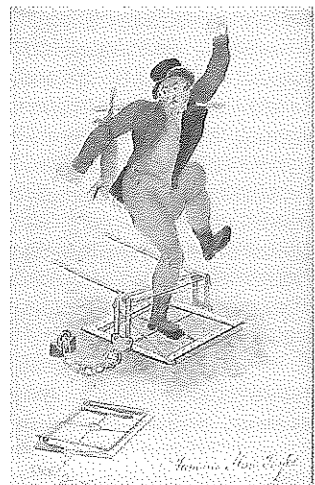
This lifestyle necessitated a great deal of interdependence and co-operation amongst the villagers. The system had its origins in the Middle Ages and therefore stretched back many centuries. The peasant class who shared these open fields and commons could be forgiven for imagining that their way of life would extend centuries into the future.

However, things were about to change dramatically. The rich landowners who occupied the House of Lords (the dominant House at this time) saw the opportunity for a great increase in their wealth and power and embarked on a sustained campaign to take over the common land system from the villages by passing one Enclosures Act after another, each focussing on a small area so that the old system was chipped away piecemeal. Once an Act was passed the land in question would be fenced off by the new owner and the villagers lost the rights of access which had been theirs for generations.

Why was it done in such a long drawn out fashion? Probably so as not to spark a widespread revolt. The enclosures were deeply unpopular but each community resisted only the taking of their own local fields and commons. Nearby communities which were not threatened by the current Act did not make common cause with those who were, considering it none of their business. Such compliance would do them no good, of course. The communities were picked off one by one and by 1820 the list of Enclosures Acts ran into thousands.

For a community to lose its access to the open fields and commons was a disaster. Their very survival was threatened since they no longer had the means to grow their own food. The new owners justified the change in terms of greatly improved efficiency in farming methods and this was undoubtedly true but the fact remains that a small minority of rich people became richer while the majority became much poorer. The displaced peasants now became hired labourers on the new style farms or searched for work in the new coalmines, iron foundries and textile mills of the Industrial Revolution.

The enclosures were resisted with violence (and, since the peasants had no vote and no representation in parliament, how else could they resist). Fences were destroyed and the new owner's lackeys, property and animals were attacked.



People simply would not accept that they could no longer catch game on the former common land and carried on as before, only this time under cover of darkness. The landlords retaliated by setting man traps and hiring their own private armies of armed thugs, the gamekeepers, to catch the poachers. The poachers too armed themselves and soon shoot outs between the two sides were commonplace, as the song *The Bold Poachers* indicates. Another poaching song, *The Rufford Park Poachers*, relates the true account of a pitched gun battle

between the gamekeepers of Rufford Park in Lincolnshire and a veritable army of poachers who had gone there with the intent of taking them on. The song is outspoken in expressing the commonly held view:-

A buck or doe, believe it so,
a pheasant or a hare,
Was placed on Earth for everyone
quite equal for to share.

The penalties for poaching were draconian. Poachers were regarded as part of 'the criminal class', notwithstanding that they themselves had been robbed of their very livelihoods. Those guilty of using violence were hung, those guilty of lesser offences were sent to gaol.

Soon, poachers and other 'felons' faced a new penalty. The ruling class desired to remove these troublesome people as far from sight as possible. In 1770 the intrepid Captain Cook had landed on the East coast of Australia. It wasn't too long before someone had the bright idea of using this completely unknown and unexplored continent as a dumping ground for convicts and so began the penal colonies of Botany Bay, Van Diemen's Land (Tasmania), Norfolk Island and other places. The first batch of prisoners was dispatched in a small fleet

of ships under the command of Captain Arthur Phillip and put into what would become Sydney Harbour on January 26th 1788. They would not be the last. In excess of 160,000 souls were shipped out in this way, men, women and children... yes, even children. Some had indeed committed crimes. Others might have been convicted of such a small offence, as being found abroad at night with a net or snare in their pocket. For this they became, in effect slave labourers on the other side of the world, as the transportation ballad 'Van Diemen's Land' makes plain:-

On the fifteenth of September we then did make the land,
At four o'clock we went ashore all chained hand to hand,
To see my fellow sufferers I felt I don't know how,
Some chained to a harrow and others to a plough.

The outrageous injustices of the enclosures and the transportation of those who resisted is surely one of the worst crimes against the people that any government has perpetrated in the history of this country. It is a sobering thought that the rich families who benefited from the Enclosures Acts still, in many cases, hold on to the lands they took. Should they continue to hold them?

Brian Bull

TOM NAPPER AND TOM BLISS



When two already respected musicians decide to work together, our hopes and expectations as an audience are justifiably high. In the case of Tom Napper - perhaps best known for his work with Jez Lowe, Gordon Tyrall and Tom McConville in

Dab Hand - and Tom Bliss - who, until recently, fronted the Leeds-based band, Slide (UK) - there has been no cause for disappointment. "Perfectly complementary talents," is how fRoots described them, and I couldn't put it better myself.

"Part of the complementariness comes from the fact that we have similar voices," says Tom Bliss. "When we sing in harmony, there's a sympathy there which fits together very well, but that's just a piece of luck. As far as complementing each other as musicians goes, my main creativity lies in the origination of new tunes and songs, whereas Tom Napper's contribution is in the constant reinterpretation of that material. Once I've written a piece, I tend to stick fairly rigidly to one arrangement, but every time Tom Napper plays something it's fresh. His little touches of decoration bring my work to life and add sparkle to it in a way that is very gratifying for a songwriter."

"My roots are more in traditional tune playing," continues Tom Napper. "I've never been a composer, partly because I feel that there's so much wealth of music out there waiting to be interpreted already. Once I've learnt the basic form of a piece, I just can't help trying to reinvent it in various ways. To have to play exactly the same thing every night would be my idea of hell. Obviously, some ideas work better than others, and I'm very aware that there are many points in each piece which simply cannot be dropped. However, I still find even the most common traditional tunes interesting because there is that room to make them fresh each time you play them. That's why they endure."

I wondered if Tom Bliss's background as a freelance television scriptwriter and director had influenced his approach to the craft of song writing in any way. "There's probably been quite a lot of influence there actually," he says. "The words are just as important to me as the tunes, although that's only

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part of it. Above all, I like to tell stories. In fact, I think our live performances have as much to do with theatre as they do with concerts. My own recent songs, and even the traditional songs and the introductions we do, all tend to be in a storytelling style. I like a story that has a beginning, a middle and an end. I like it to have characters and a sense of place. I like it to be something that's both familiar and new to the audience. That way there's something they can hook into straight away, so that I can then take them somewhere they haven't been before. These are all things that you would consider if you were writing a film script or a novel or something, which is quite different from the process of writing the sort of simple love songs that many people write, and which I once wrote myself."

Mention of the theatre leads to a discussion of the duo's approach to stagecraft, a rather neglected subject as far as much of the folk music world is concerned, and something which sets truly professional musicians like Napper and Bliss apart. "I generally work out the running order of our sets," says Tom Bliss. "It's almost part of the writing process as far as I'm concerned. Folk audiences can be quite hard to please, so we tend to do a few pieces that are musically strong in the first half to win people over and show our credentials. In the second half, after people have gone out and got another drink, they tend to be more relaxed and there's more opportunity for banter. In the past we've tried putting our more light-hearted material at the beginning of a performance. The evening then goes off down a comedy route and, whilst that's fine up to a point, we can't get back into the more serious material after that; it's missed its chance. We now tend to start by keeping things fairly steady, not in terms of tempo but in terms of emotion. We then loosen up a bit, before returning to something a little more serious at the end of the night."

"Another important consideration," continues Tom Napper, "is how a set will work logistically in terms of instrument changes, re-tunings and so on. I play tenor banjo, mandolin and octave mandolin, whilst Tom Bliss plays guitar, mandocello, fiddle, concertina, accordion and whistle. We always aim to make things flow smoothly without any awkward breaks in the continuity of a performance."

"We carefully work out who's going to be doing the introductions," says Tom Bliss. "That way, if I have to do a major re-tuning for a particular piece, I can do it whilst Tom Napper's talking, and vice-versa."

Inevitably, in parts of the folk music world, such attention to detail is not always fully appreciated. "Some people actually prefer it if you're not too professional," says Tom Bliss. "If you come on a bit strong, as we sometimes do, people can think you're a bit flash. We don't mean to be, but if we've recently honed our act for an Arts Centre audience, it might not be what people want in a small, intimate club. It's just a matter of getting the balance right."

On the subject of professionalism, Tom Bliss is happy to acknowledge the influence of Show of Hands. "In our early days, I remember reading an article on Show of Hands in which they gave a tremendous amount of very good advice to people like us. However, I wouldn't say that they've had any influence on us musically, although I do love the way Steve Knightley writes narrative songs."

Tom Bliss's own songs explore a wide range of social and historical themes, but a recurrent interest - particularly evident on the latest album, "The Kelping" - has been island life. This has even led to the development of a themed show, "Island Slices", intended initially for inclusion in the various rural touring schemes around the country.

"Although I was born in Guildford, Surrey, I've been a regular and frequent visitor to Alderney in the Channel Islands since I was two. Islands fascinate me in general and this interest is naturally reflected in my song writing. In fact, the core of our folk club set is largely about islands, so it wasn't very difficult to develop the themed show from that existing material."

Even the titles of two Tom Bliss tune compositions have island links, namely "The Casquets Light" from the first album, "The Silverlode" - which refers to a group of vicious rocks near Alderney - and "The Swinge" from the latest album, dedicated to the race which surges between Alderney and Burhou.

"Tunes occur to me as frequently as songs do. I know they don't fit into any of the genres they're supposed to, but when you're an ideas person like me you simply have to let the ideas out; otherwise they just jangle around in your head and make you go mad. I did originally envisage 'The Swinge' going a bit faster, but it was never going to be a reel. It's mood music really."

Which brings us back to storytelling. "As a television director, I've learnt that there are times when you can tell a story simply with music. For me, the whole arrangement of a song is telling the story, not just the words. You can have a musical interlude during which the audience can reflect on the story so far, or you can set the scene and atmosphere with music. Such instrumental breaks are not just there because they sound nice; they actually contribute to the narrative of the song."

Arranging pieces is very much a shared process for the duo. "Neither of us insists that the other should play any particular 'right' chords," says Tom Napper, "although it is necessary sometimes to say, 'I think that's a wrong one.'"

"Things get interesting when I decide to change keys for singing purposes," continues Tom Bliss. "I usually just have to shift my capo position a fret or two, whereas Tom Napper is often forced to completely rethink the whole arrangement. As long as this happens fairly early on, before things get too bedded down, it can be a very healthy part of the creative process. Breaking things up again before they settle can ensure that we really get the best bits out of the ideas that have been presented by either side."

When it comes to recording, the duo like to aim for an "as live" sound, with just a few minor additions, "because passion matters more than perfection". But why not keep things completely live in the studio?

"It's partly because of the need to mix the recording at the end," explains Tom Napper. "Also, the few, subtle things that have been added are intended to compensate for the fact that people cannot see anyone when they are listening to a CD. There are certain things that you can get away with or put across live that get lost with a straight recording. A bit of subtle extra bass can make all the difference."

"The trick is to get just the right amount of polish and no more," continues Tom Bliss. "Phil Snell, who's produced both our albums, as well as my band albums, has been absolutely tremendous in this respect. He's actually encouraged us to leave some imperfections unaltered, like when my voice cracks due to emotion, because such things actually add to the power of a piece. And I'm convinced that more than anything else, we musicians are selling emotion."

To second that emotion, check out the two albums mentioned above, available at the duo's extensive website: www.napperbliss.co.uk

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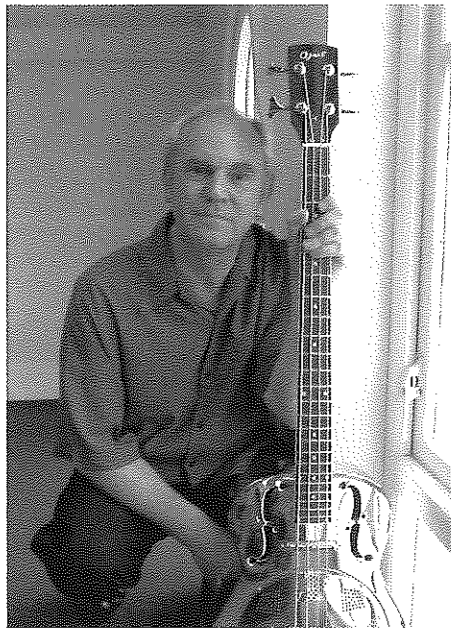
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ASHLEY HUTCHINGS: A LIFE IN MUSIC - 60th BIRTHDAY CELEBRATION



When William Blake penned the words to the poem 'Tyger Tyger Burning Bright', he could never have imagined that the founding father of folk rock would be given part of that title as an epithet many years later.

Ashley 'Tyger' Hutchings has willingly given the whole of his musical life over to English folk music with a drive and purpose that has at times amazed his peers and brought him well-deserved success. From discussions and sessions with his friend Simon Nicol in the late 60's that led to the formation of Fairport Convention to his membership of the original Steeleye Span and on to the many line-ups that have constituted The Albion Band down the years, Ashley Hutchings has certainly earned another of his nicknames, 'The Guv'nor'.

But there is far more to him than at first meets the eye. There's his generosity of spirit, always willing to give the spotlight to others and offering a helping hand when the going gets tough. His never-say-die spirit when writing and arranging songs and tunes and his meticulous attention to detail, which has helped fellow band members in so many different ways.

Ashley has never been afraid to walk away from a line-up to explore other avenues and it's that particular trait that has brought him the accolades from fellow musicians he so richly deserves.

To list the many luminaries to have shared a stage with Ashley would take far more space than this feature affords me, suffice it to say that so many of them have gone

on to enjoy successful careers and indeed would attest that Ashley's input was a major factor in their success. The four recordings in the 'Morris On' series afforded Ashley time to indulge himself in English Morris and Country Dance, gathering around him musicians, who like him, enjoyed exploring the very roots of the tradition.

Cecil Sharp has always held a special fascination for Ashley, which in turn led to his two ground breaking shows, 'An Hour with Cecil Sharp and Ashley Hutchings' and 'As I Cycled Out on a May Morning'. These shows gave Ashley a blank canvas on which to draw and weave his magic with that most potent of tools the English language. Spoken, written or sung, words have always been so important in everything he has achieved thus far.

He also enjoys recording and producing music, but such has been his performing schedule down the years that he hasn't been able to give this particular facet of his life the time he feels it deserves.

Ashley's name has appeared on more record/CD sleeves than he cares to count, but the one thread that links them all is quality of content.

Whether it be upright bass, electric bass, acoustic or fretless bass, Ashley has proved the master of them all, setting the standards in those early days for playing bass in folk rock, which are still adhered to by so many to this day.

His current band the 'Rainbow Chasers', perform self-penned contemporary material, which shows yet another side to Ashley's potpourri of music as he nurtures and encourages new talent to spread their musical wings and express themselves.

Legend is a much over used word, but in summing up the man and his many achievements it really is the word that truly describes one of the most inspiring and innovative musicians of his generation.

So many have so much to be grateful to him for and as he continues apace the future holds many new challenges that Ashley Hutchings will face with relish and a real purpose that he still has so much to contribute to in the musical tradition of our country.

Free Reed Records have produced entitled 'Burning Bright', a four CD boxed set to celebrate Ashley's 60th birthday in 2005:

- CD1 - Ashley's Almanac - A Hutchings History;
- CD2 - Dance and Drama;
- CD3 - Authored By Ashley - Produced By Hutchings;
- CD4 - Trad. Arr: Hutchings - The Folk-Rock Godfather.

It is an exquisite recording and brings together most of the artists who have worked with Ashley down the years. It also includes a 156 page illustrated book written by Nigel Schofield detailing Ashley's career and the chance to obtain a 5th CD 'Visions Of The Daughters Of Albion', via a write-in card.

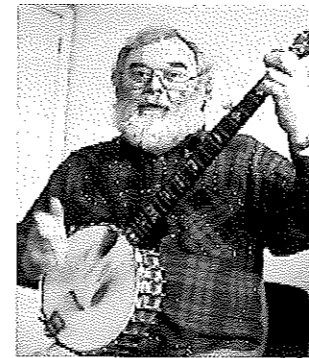
All in all, it is a memento to be treasured and congratulations must go to Neil Wayne and all at Free Reed Records for such a comprehensive insight into the man and his music.

David Jones



Ashley with Rainbow Chasers

JOE STEAD'S BIRTHDAY PARTY



The Birthday Party although a great success, was not everything I hoped it would be. This however did not spoil my enjoyment insofar as I laughed an awful lot, met a lot of old friends and drank as much as I wanted for free! All the performers had a great time. It was a magnificent bill which in alphabetical order read: Adrian Nation, Gina le Faux, Hot Rats, Joe Stead, Kimber's Men, Monkey's Fist, Nigel Mazlyn

Jones, Paul Downes, Shep Woolley, The Amazing Mr Smith and Tim Broadbent. Everybody, even me, sang well and the audience loved every minute of it. The whole show was free, except people were asked to put money into a hat which came around three times each day. This varied; anything from ten pound to ten pence! Yes, some people only put in ten pence - and there was more than one of them. Some thought it funny some tried to hide it with sleight of hand.

So here then lay the snag. Nice Nigel (landlord of the Puzzle Hall Inn) had donated a very large sum of money to promote the festival, there weren't enough people to cover the cost in alcohol sales and those that were there were not drinking at the rate that other customers had drunk at previous festivals. Nigel has made a loss, and even though he took it on knowing that it was a business venture, I'm still sorry for him for that.

Despite advertng in the winter, spring, summer editions of Stirrings, Tykes News, Folk North West and Folk on Tap the response from this public was almost non-existent. A free festival with a magnificent bill that has been advertised in four folk magazines for nine months and hardly anybody comes from these sources. This means that the whole of the north of England (with the exception of the extreme north east) has been covered as well as the south coast of England from Sussex down to Dorset. So where is the audience from this pool of people? The answer I think is quite quick to come to mind and not hard to dispute. This audience is at other festivals! So, the problem here is that Beverley Folk Festival always falls on the same weekend as my birthday and folkies being folkies, who never break a habit (Christ they would rather break wind in public), have gone down their normal route to their normal spot of camping ground; and in the North they have gone to Beverley Folk Festival. Depressing for me, but at the same time I fully understand. I had just hoped the 'free' tag would attract some people who can pay anything up to £50 a head admission to visit any festival for three days would look elsewhere. Obviously they didn't.

Sending handouts to local clubs did seem to help. However there were not many from this source (again a lot would have gone to Beverley) but that is because folk clubs don't have a huge clientele, and those they do have are regulars. The local people from the pub were just wonderful. It seemed as if everybody I knew was there at some point over the weekend. The criticism before the festival that people thought it odd to have the same acts on both days did have some credulity, although why people with this argument cannot understand that they are committing themselves to two days anyway to see the same amount of music if you only put the artists is beyond me. So whilst the real folk fan realising they were getting a bonus came both days, those who had already booked themselves something else for the Sunday possibly lived to regret it.

Apart from the rain on Sunday we did have another huge, unpleasant and unwanted problem. The sound crew drank far too much alcohol on Saturday and in the blistering heat became incapable of operating their machinery. By the end of the evening they were in total disarray. It took Hot Rats 30 minutes to do a sound check. For a start it took the sound people 5 minutes to get the guitarist any kind of sound in his monitors! It was an astonishing show of poor and shoddy workmanship. The apology the next morning and the excellent sound produced all day Sunday is clear proof that some hired sound technicians treat folk music as a joke and think they can act in an unprofessional manner if they can get away with it. Again, 'Nice Nigel' who had hired them, was totally let down. It was totally inexcusable.

So did I really enjoy the weekend? Yes I did! Immensely. Friends flew in from far a field. Singers, all old friends, came from France, Cornwall, Devon, Dorset, Hampshire, Kent and Essex. The cud was chewed late into each night after the performances, although I managed to avoid the 7.45am termination of one such revelry involving Paul Downes and Adrian Nation that had seen others drop off on the way! I had a festival to run and was first to bed that night.

So the probability is that we won't do it again, unless the 'folk' festival is moved to a bank holiday, or unless we can get sponsorship from local businesses. It was such a good weekend it would indeed be a pity to lose it.

Joe Stead

RADIO BRITFOLK



www.radiobritfolk.co.uk

You may have heard about www.radiobritfolk.co.uk already. We aim to present the best of songs tunes and stories, ancient and modern, from all the British islands, 24 hours a day. I do hope we can count on the support of Folk North West readers to publicise this, as we need all the help we can get. Listening to the radio is free to all - but we desperately need members and sponsored tracks, links, adverts etc if we're to survive. This is a not-for-profit organisation funded by private donations so far - but we have licences etc to pay for.

We believe everyone who cares about folk music should sign up for membership ASAP. Most of those who've joined so far think of it as a charitable donation to a project, which is developing a specialist market for music they love - something that's long overdue in these islands. We particularly want clubs to come forward with programme ideas. Perhaps a documentary about a source singer from your patch, or maybe with a 'Club Special' featuring next season's artists, etc.

Radio Britfolk is the most exciting new thing to happen to the UK folk world in a long while. Radio Britfolk is owned by folkWISE: a new organisation run by performers for the benefit of performers <http://www.folkwise.org/> Developed by a group of pro folk musicians www.radiobritfolk.co.uk aims to become a major hub and world-wide shop window for all the folk music of these islands.

Imagine an on-line folk festival - with 'main stage' shows (like other radio stations, but with a theme or story to tell), session-type shows, (show-casing lesser-known music and artists, often with a strong local slant), and workshop shows (how to play an instrument etc) available 24 hours a day, offering a

balance of traditional and new music from Wales, Ireland, Scotland, England and beyond, with all genres and styles represented.

Good, yes?

This is a brand new project and as yet not all the features are complete, but we'll soon be playing 10-20 hours of music a day, with the schedule changing every week. There are listings pages, an online shop/links page, message board, reviews and more (and we'll be adding ideas as they occur to us). You can become a member (and access the more exciting features), you can make a show yourself (programmes can be put together anywhere in the world, following guides and scripts available from the site), you can sponsor various parts of the site, and even post your own album tracks on the Billboard (all other programming is strictly controlled to BBC standards).

Well-known musicians and established broadcasters currently present our programmes, but we encourage anyone with a good idea to get involved. Read the Make a Show page to see how to submit your Proposal to the Programme Exec. Give it a listen, read the FAQs, have a good browse round, and see how you'd like to be part of it!

Tom Bliss

SPOTLIGHT ON BURNLEY FC



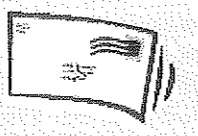
Burnley Folk Club ran for more years than we can agree on at "The Waggon and Horses" in Brierfield (just off Junction 12 on the M65 on Wednesdays if you don't know where and when!) We survived a number of landlords and beers but finally the consensus was that we had to move, for various reasons which we won't discuss in case we can be sued!

We were made very welcome at "Burnley Miners Club" (should it be "Minors" one wonders?) but its plush surroundings were not quite appropriate for our little session-based club in spite of the friendly people and cheap, good beer and so we have moved back to the "Waggon and Horses," with yet another new landlord (well, landlady, to be precise!)

The club operates from a little panelled back room, with free sandwiches and local talent which often includes Korrigan, poets, singers of many different style, instrumentalists, not to mention our good selves, but above all else, lots of joining in and encouragement. Newcomers are made welcome- we all like to hear something new, occasionally, after all!

Wench All

LETTERS



Dear Ken

Shep Woolley told me that there is an obit. of Cyril in current Folk North West. I would like to obtain one for the fast-growing archive, please. Also I've heard mention of tribute/memorial events by various folk clubs - am trying get word around that I would appreciate prior info. so that I can plug them on the

website. If you hear of any could you get them to contact me? Our mail order service for Cyril's recordings & book is operating again Go to www.cyriltawney.co.uk and follow the "Recordings" link Best wishes

Rosemary Tawney

Dear Editor,

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

Kindest regards,

George Eracleous Corporate Fundraiser,
Scope, 6 Market Road, London, N7 9PW

Dear Friend,

World Folklore E-mail Group is a bridge among all folklore community. We have members from all around the World including amateur and professional dancers and musicians, folk dance group directors, festival organisers, directors from organisations like CID, CIOFF, ISCA and IOV, record company representatives, radio and TV program makers, magazine editors, artists, academicians, etc.

We would be very glad if you also join us. (Subscription to our e-mail group is completely FREE, and no restrictions are applied to the activities of our members, except for harmful or malicious actions...)

If you consider it necessary to get more information about the group first, you could have a look at our web pages. World Folklore E-mail Group
http://groups.yahoo.com/group/World_Folklore/
World Folklore Top Sites List
http://www.topsitelists.com/world/World_Folklore

World Folklore Top Sites List is a very good 'candidate' to be a reference point for all folklore community. You can use this page to advertise your own folklore related web page(s), for free, even if you do not join our e-mail group. (Note: We will change the address of our Top Sites List very soon because Jarvis Net, which is the provider company of this free service, has unfortunately started making too much advertisements on top of our list. So, for your own convenience we strongly recommend you to wait for the new address before you add your own web site(s)...) Best regards,

Ahmet Akarsu

Dear Ken

I am a steel-string guitar maker with a small workshop in Newark on Trent. Anyone interested in what I make can get further details from www.olivewoodguitars.co.uk

Thanks for your time.

Malcolm Weaver

Hi All

As many of you know, at this time of year I tend to lay low - horizontal, in fact. However, there is already interest for our first Benefits in September featuring Helen Watson, David Hughes and Tom Russell. So, they're now up at www.mrkite.org - more to come later. Bye for now.

Steve Henderson

THE RAILWAY FOLK CLUB
The Railway Hotel
Mill Lane, Heatley
Lymm, Cheshire
WA13 9SQ



Thursdays 20.30 hrs - on the dot!

www.railwayfolkclub.co.uk

25 AUG KERFUFFLE (£6.50)
01 SEP SINGERS NIGHT (£1)

GRAND RE-OPENING
08 SEP VIN GARBUTT (£8 in advance/£9 on door)

15 SEP SINGERS NIGHT (£1)
22 SEP PETE COE (£5)

29 SEP BIG SPOT: FIDDLESTONE (£1)
06 OCT NICOLA LYONS & JAMIE SUTCLIFFE BIG BAND (£5)

13 SEP SINGERS NIGHT (£1)
20 OCT RON TRUEMAN-BORDER (£5)

27 OCT SINGERS NIGHT (£1)
03 NOV WITCHES OF ELSWICK (£6)

10 NOV JOHN SPIERS & JON BODEN
(£8 in advance/£9 on door)

17 NOV ROBIN LAING (£5)
24 NOV SINGERS NIGHT (£1)

01 DEC CLIVE GREGSON (£7)

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

SUNDAY		NORTH WEST FEDERATION OF FOLK CLUBS			
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington	Box Office	01254-380293	
Bothy	8:00 PM	Shelbourne Hotel, 1 Lord Street West, Southport	Clive Pownceby	0151-924-5078	
Folk at the Manor	8:30 PM	The Old Manor Club, Withens Lane, Wallasey	Roger Parker	0151-678-1962	
Mr Kite Benefits	8:00 PM	Worden Arts Centre, Worden Park, Leyland (and other venues)	Steve Henderson	01772-621411	
Open Door	8:45 PM	The Star Inn, Church Street, Failsworth	Pauline Westall	0161-681-3618	
Walshaw	9:00 PM	Walshaw Sports Club, Sycamore Road, Tottington, Bury	Frank Brough	01204-413909	
Walton	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151-474-0979	
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford	Jim Coan	01772-452782	
MONDAY					
Bacup	8:30 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	8:15 PM	Spinners Arms, A6 road, Adlington, Lancashire	Ken & Angie Bladen	01257-263678	
Red Bull	8:30 PM	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	
TUESDAY					
The Brindley	8:00 PM	The Brindley, High Street, Runcorn, Cheshire, WA7 1BG	Box Office	0151-907-8360	
Crown	8:30 PM	The Crown, Heaton Lane, Stockport	Kieron Hartley	0161-291-8243	
Everyman	8:30 PM	Everyman Bistro, Hope Street, Liverpool	Christine Jones	0151-709-3336	
Folk at the Forum	7:30 PM	Forum 28, Duke Street, Barrow-in-Furness, Cumbria, LA14 1HH	Box Office	01229-820000	
Howcroft Inn	8:30 PM	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	Ron Flanagan	01772-785179	
Maghull	8:30 PM	Maghull Community Ass'n, Green Lane, L'pool Rd North, Maghull	Joe Ryan	0151-531-9273	
St Anne's Acoustic Roots	8:30 PM	St Anne's Conservative Club, Clifton Drive North, St Annes	John Gibney	01253-721503	
Urmston Acoustics	8:30 PM	Fox & Hounds, Woodsend Road, Flixton	Martin Kavanagh	0161-748-5497	
Wigan (Fox & Goose)	9:00 PM	Fox & Goose, Wigan Lane, Wigan	Joan Blackburn	01942-321223	
WEDNESDAY					
Alison Arms	9:00 PM	Preston Road, Coppull Moor, near Chorley	Derek Docherty	01257-791262	
Burnley	8:30 PM	Waggon and Horses Inn, Colne Road, Brierley	Phyl Watson	01282-774077	
Clarence	8:30 PM	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	Falcon Hotel, Hardhorn Way, Poulton-le-Fylde	Pete Skinner	01253-301483	
Red Bull	8:30 PM	Hillgate, Stockport	Peter Hood	0161-432-4142	
Walton	8:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151-474-0979	
THURSDAY					
Biddulph	8:30 PM	Biddulph Arms, Congleton Road, Biddulph	Eric Cox	01782-514896	
Brewery Arts Centre	8:00 PM	122A Highgate, Kendal, Cumbria, LA9 4HE	Box Office	01539-725133	
Earby	7:30 PM	Station Hotel, Colne Road, Earby, BB18	Sharon Hobson	01282-841727	
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Mike France	01253-776607	
Gregson Lane	8:30 PM	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, WA13 9SQ	Stewart Lever	07919-270-916	
South Lakes Music Promotion	8:30 PM	Ulverston Sports & Social Club, Priory Road, Ulverston, Cumbria	Nick McDermott	07743-555227	
Wigan (7 Stars)	9:00 PM	Seven Stars Hotel, Seven Stars Bridge, Walgate, Wigan	Joan Blackburn	01942-321223	
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham	Ian Chesterman	01978-357307	
FRIDAY					
Bollington	8:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wakefield	01625-573596	
Carlisle Folk & Blues	8:00 PM	Sunset Suite, Carlisle Football Ground, Warwick Road	Myrna Rae	01697-72305	
Folk in the Barn	8:15 PM	Rosehill Barn, Rosehill Theatre, Whitehaven, Cumbria	Terry Haworth	01900-604765	
Hale & Hearty	8:30 PM	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 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	Lilian French	0151-474-0979	
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty	01257-230508	
SATURDAY					
Barnoldswick	8:00 PM	Fosters Arms, Gisburn Road, Barnoldswick, BB18	Sharon Hobson	01282-841727	
Buffet Bar	9:00 PM	Platform 1, Stalybridge Rail Station, Stalybridge	Jim Schofield	01457-833897	
Burnley Mechanics	8:00 PM	Manchester Road, Burnley, Lancashire BB11 1JA	Box Office	01282-664400	
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	Jenny Thistlethwaite	01229-581121	
Philharmonic Hall	7:30 PM	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, near Standish	David Jones	01254-54877	

CLUB RESIDENTS (as on 22nd July, 2005)

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

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

BURNLEY - Korrigan, Wench All, Barbara, Mike and Steve

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

CROWN – Kieron Hartley, Jeff Monks, John Keithley, Dave Wild

EVERYMAN - Chris & Hughie Jones, 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 IN THE BARN - The Occasional Three

FOUR FOOLS – Pat Ryan & Ken Howard, Malcolm Gibbons, Geoff & Lindsey Smith, Gill Coyne, 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, 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, Helen Kennedy, John Ashurst (poet)

RHYL – Rum Bum & Concertina

ST ANNE'S ACOUSTIC ROOTS – Sue Arrow

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)

AUGUST to OCTOBER

(NB: Always check with venue/club organisers before travelling)

SUNDAY	28TH AUGUST	4TH SEPTEMBER	11TH SEPTEMBER	18TH SEPTEMBER	25TH SEPTEMBER
Bothy	closed	closed	PETE MORTON	Singers Night	JON BRINDLEY
Folk at the Manor	Singers Night	Singers Night	STANLEY	JULIE ELLISON	Singers Night
Open Door	Singaround	Singaround	ACCINGTON	Singaround	HIGGINBOTTOM
* Rattan & Rush	Singaround		KIERAN HALPIN (2)		CALLISTO
Walshaw	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	closed	Singers Night	Singers Night	Singers Night	CLOUDSTREET
Wooden Horse	closed	Singers Night	Singers Night	Singers Night	(John Thompson & Nicole Murray)
MONDAY	29TH AUGUST	5TH SEPTEMBER	12TH SEPTEMBER	19TH SEPTEMBER	26TH SEPTEMBER
Bacup	Singaround	SAD PIG	Singaround	THE ANIMALS	Singaround
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	COLUIM SANDS	Singers Night	Singers Night	Singers Night
Four Fools	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Red Bull	Singers Night	JEFF WARNER (USA)	Singers Night	MARTIN CARTHY	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	PETE RYDER	Singers Night	RICHARD GRAINGER	Singers Night
TUESDAY	30TH AUGUST	6TH SEPTEMBER	13TH SEPTEMBER	20TH SEPTEMBER	27TH SEPTEMBER
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Club reopens next week	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Forum		Singers Night	Singers Night	Singers Night	ROSIE DOONAN & BEN MURRAY
Howcroft Inn			PERSUASION		ANTHONY JOHN CLARKE
Longridge		Singers Night		CAPTAIN COOPERS MOTLEY CREW	
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	31ST AUGUST	7TH SEPTEMBER	14TH SEPTEMBER	21ST SEPTEMBER	28TH SEPTEMBER
Alison Arms	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	closed	Club reopens next week	PRELUDE	BRUCE MOLSKY	Singers Night
Cross Keys	tba	EDDIE MCGURK	MIKE AGRANOFF	PHIL HARE	STEVE and KRISTI NEBEL
Falcon	Singers Night	Open Mic - PA provided	Singers Night	Singers Night	Singers Night
Red Bull			Music Session - English		
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	1ST SEPTEMBER	8TH SEPTEMBER	15TH SEPTEMBER	22ND SEPTEMBER	29TH SEPTEMBER
Biddulph			MIKE SILVER		BOO HEWERDINE
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
* & ** Folk in the Barn		Singers Night	Singers Night	JULIE FELIX	Singers Night
Fleetwood	DAVE RYAN				
Gregson Lane	MEMORIAL CONCERT		PELICAN BABIES		Singers Night
Pacific Arts Centre	Singers Night		GORDON GILTRAP		Singers Night
Parkgate					
Railway (Lymm)	Singers Night	VIN GARBUTT	Singers Night	PETE COE	ALLAN TAYLOR
* & ** Rattan and Rush (@ Penrith Playhouse)	ACOUSTIC STRAWBS				BIG Spot - FIDDLESTONE
South Lakes Music Prom.					
Wigan (Seven Stars)	Singaround	NANCY KERR & JAMES FAGAN			
Wrexham		Singaround	Singaround		Singaround
					Club reopens next week
FRIDAY	2ND SEPTEMBER	9TH SEPTEMBER	16TH SEPTEMBER	23RD SEPTEMBER	30TH SEPTEMBER
Bollington	Singers Night	Singers Night	TIM VAN EYKEN	Singers Night	STANLEY
Carlisle Folk & Blues	SIMON HAWORTH & ANDY MAY		JAMES KEELAGHAN		ACCINGTON
Folk in the Barn			DANA and SUSAN ROBINSON		DANGEROUS CURVES
Hale & Hartly	Singaround		Singaround		
Mr Kite Benefits - (9th @ Worden Arts and on 23rd @ Bury Met)		HELEN WATSON & DAVID HUGHES		TOM RUSSELL	
Leigh		Singers Night	CLOUDSTREET		Singers Night
Northwich	DUMB JACK	Singers Night		BRAM TAYLOR	Singers Night
Porkies	ELBOW JANE	Singers & Musicians	Singers & Musicians	NANCY KERR & JAMES FAGAN	Singers & Musicians
Preston	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Rhyl	Singers Night	Singers Night	JULIE ELLISON	Singers Night	Singers Night
Southport Arts Centre	Singers Night	Singers Night	PATRICK STREET	Singers Night	Singers Night
Walton	closed	closed	Singers Night	ALLAN TAYLOR	Singers Night
Westhoughton	closed	closed	Club reopens next week	24TH SEPTEMBER	EILEEN MCGANN
SATURDAY	3RD SEPTEMBER	10TH SEPTEMBER	17TH SEPTEMBER	24TH SEPTEMBER	1ST OCTOBER
Barnoldswick	Singaround				Singaround
* & ** Biddulph				JUG O' PUNCH	
Brewery Arts Centre	JOHN MCCUSKER			TONY ALLEN	
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
* Folk in the Barn		Singers Night			
Rattan and Rush		NANCY KERR & JAMES FAGAN			
Southport Arts Centre		KIERAN HALPIN (1)		CATH MUNDY & JAY TURNER	
Standish			GRETCHEN PETERS	DAVE GIBB	

OCTOBER to NOVEMBER

(NB: Always check with venue/club organisers before travelling)

	SUNDAY	2ND OCTOBER	9TH OCTOBER	16TH OCTOBER	23RD OCTOBER	30TH OCTOBER
Bothy		PETE BOND Singers Night	Singers Night	CLOUDSTREET JEZ LOWE	Singers Night	WITCHES OF ELSWICK GEORGE & GILL PECKHAM
Folk at the Manor			Singers Night			
Mr Kite Benefits (@ St Bedes Club, - Clayton-Le-Moors)			CAITLIN CARY & THAD COCKRELL (tbc)	SLAID CLEAVES plus GURF MORLIX EXTRAVAGANZA 9		
Open Door		Singaround	Singaround		Singaround	Singaround
* Rattan and Rush					BOO HEWERDINE (2)	
Walshaw			Singaround		DANTES LEGACY	
Walton		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse		Singers Night	Singers Night	Singers Night	MICK RYAN & PETE HARRIS	Singers Night
MONDAY		3RD OCTOBER	10TH OCTOBER	17TH OCTOBER	24TH OCTOBER	31ST OCTOBER
Bacup		REDSTART	DAYLEVEL	BILL LLOYD	Singaround	CLIVE LEYLAND
Conwy		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect		MARK DOWDING	Singers Night	GRAHAM COOPER	SWAP	Singers Night
* & ** Folk in the Barn					Singers & Musicians	Singers & Musicians
Four Fools		Singers & Musicians	Singers & Musicians		Singers Night	Singers Night
Red Bull		Singers Night	GORDON TYRRELL	CATH MUNDY & JAY TURNER	Singers & Musicians	Singers & Musicians
Room at the Top		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton		LYNN & BARRIE HARDMAN	Singers Night	BANDERSNATCH	Singers Night	Singers Night
TUESDAY		4TH OCTOBER	11TH OCTOBER	18TH OCTOBER	25TH OCTOBER	1ST NOVEMBER
Brewery Arts Centre					TUMBLING TOM - Celliich	
Burnley Mechanics (new member)		ROY HARPER				
Crown		Singaround	Singaround		Singaround	Singaround
Everyman		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Forum			WRIGLEY SISTERS		BOB FOX	
Howcroft Inn			tba		JON HARVISON	
Longridge		Singers Night		BERNARD WRIGLEY		Singers Night
Maghull		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (Fox & Goose)		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY		5TH OCTOBER	12TH OCTOBER	19TH OCTOBER	26TH OCTOBER	2ND NOVEMBER
Alison Arms		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
Brewery Arts Centre		MARTIN SIMPSON				
Clarence		BOO HEWERDINE	MIKE SILVER	BEN and JOE BROUGHTON	QUICKSILVER	TANGLEFOOT
Cross Keys		CATH MUNDY & JAY TURNER	PAT RYAN and KEN HOWARD	RISKY BUSINESS	tba	DEREK GIFFORD
Falcon		Open Mic. - PA provided	Singers Night	Singers Night	Singers Night	Open Mic. - PA provided
Mr Kite Benefits (@ The Lowry)						SHOW OF HANDS

	WEDNESDAY (cont'd)	5TH OCTOBER	12TH OCTOBER	19TH OCTOBER	26TH OCTOBER	2ND NOVEMBER
Red Bull		Singers Night	Music Session - English Singers Night	Singers Night	Singers Night	Singers Night
Walton						
THURSDAY		6TH OCTOBER	13TH OCTOBER	20TH OCTOBER	27TH OCTOBER	3RD NOVEMBER
Blidulph		CATH MUNDY & JAY TURNER	SETH LAKEMAN TRIO MARTIN STEPHENSON	TOM McCONNELL & GRAHAM COOPER		MRS ACKROYD BAND
Brewery Arts Centre		Singaround	Singaround	Singaround	Singaround	Singaround
Earby		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Fleetwood			JULIE ELLISON	JON HARVISON		
Gregson Lane			CHRIS WHILE & JULIE MATTHEWS	GHOSTS OF ELECTRICITY (ex - LINDISFARNE)		
Parkgate			Singers Night	Singers Night		
Railway (Lyynn)		NICOLA LYONS and the JAMIE SUTCLIFFE BIG BAND		RON TRUEMAN-BORDER		WITCHES OF ELSWICK
South Lakes Music Prom.		JED GRIMES & GRAHAM WOOD				JOHN SPIERS & JON BODEN
Wigan (Seven Stars)		Singaround	Singaround	Singaround	Singaround	Singaround
Wrexham		FIONA SIMPSON (tbc)				KIERAN HALPIN
FRIDAY		7TH OCTOBER	14TH OCTOBER	21ST OCTOBER	28TH OCTOBER	4TH NOVEMBER
Boilington		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre				FAMILY MAHONE	SHOW OF HANDS	MIKE MCGOLDRICK BAND
Burnley Mechanics			CHRIS WHILE & JULIE MATTHEWS	STEPHEN QUIGG	MICK RYAN and PETE HARRIS	SHOW OF HANDS
Carlisle Folk & Blues						
Folk in the Barn		STEVE TILSTON				KATHRYN ROBERTS & SEAN LAKEMAN
* Gregson Lane		DONKEYSTONE				
Hale & Hearty		Singaround		Singaround		Singaround
Leigh						
Northwich		Singers Night	WRIGLEY SISTERS	BEN & JOE BROUGHTON	ARTISAN	JOHN SPIERS & JON BODEN
Pacific Arts Centre				JOHN O'CONNELL (Beer Fest.) CHRISTY MOORE (1)	Singers Night	
Philharmonic Hall						
Platform						
Porkies		GARVA	Singers and Musicians	Singers and Musicians	Singers and Musicians	DERVISH TANGLEFOOT
Preston		Singers and Musicians	Singers Night	Singers Night	SWAP	Singers and Musicians
Rhyl		JIM REYNOLDS				KIERAN HALPIN
Southport Arts Centre		BOB BROZMAN	Singers Night	Singers Night	Singers Night	Singers Night
Walton		NANCY KERR & JAMES FAGAN	Singers Night	REAL TIME	ANTHONY JOHN CLARKE	GARVA
Westhoughton			SHEP WOOLLEY			
SATURDAY		8TH OCTOBER	15TH OCTOBER	22ND OCTOBER	29TH OCTOBER	5TH NOVEMBER
Barnoldswick						
Buffet Bar		Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre			BBC YOUNG FOLK AWARDS			
Mr Kite Benefits (@ Worden Arts)			JOHN TAMS & BARRY COOPE			
Philharmonic Hall				CHRISTY MOORE (2)		

SATURDAY (cont'd)	8TH OCTOBER	15TH OCTOBER	22ND OCTOBER	29TH OCTOBER	5TH NOVEMBER
Playhouse 2		CHRISTINE COLLISTER	JOHN HOWARTH & the LEG PLAITERS		MIKE SANCHEZ BAND
Rattan and Rush Standish	STEVE TILSTON	CHRIS WHILE & JULIE MATTHEWS	BOO HEWERDINE (1)		JOHN TAMS & BARRY COOPE
	NOVEMBER TO DECEMBER				
SUNDAY	6TH NOVEMBER	13TH NOVEMBER	20TH NOVEMBER	27TH NOVEMBER	4TH DECEMBER
Bothy	DONAL MAGUIRE	Singers Night	DAMIEN BARBER	Singers Night	BRIAN PETERS
Burnley Mechanics	Singers Night	Singers Night	ALAN BELL BAND	Singers Night	KELLY JOE PHELPS
Folk at the Manor		FRED EAGLESMITH	MARK DOWDING	Singaround	ST AGNES FOUNTAIN
* Folk in the Barn		Singaround			Singaround
Mr Kite Benefits (@ St Bede's)		FINBAR FUREY		THE SKERRIES	
Open Door		Singers Night		Singers Night	Singers Night
Philharmonic Hall	CHARLIE LANDSBOROUGH	MIKE NICHOLSON		Singers Night	Singers Night
Platform		14TH NOVEMBER	21ST NOVEMBER	28TH NOVEMBER	5TH DECEMBER
Walshaw		CATH READE	Singaround	REDMAYNE	Singaround
Waltton		Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse		Singers & Musicians	JEZ LOWE & JAKE WALTON	Singers Night	Singers Night
MONDAY	7TH NOVEMBER	14TH NOVEMBER	21ST NOVEMBER	28TH NOVEMBER	5TH DECEMBER
Bacup		ANTHONY JOHN CLARKE		Singers & Musicians	Singers & Musicians
Burnley Mechanics	DERVISH	Singers Night		Singers Night	Singers Night
Conwy	Singers Night	Singers Night		Singers Night	Singers Night
Folk at the Prospect	Singers & Musicians	Singers & Musicians		Singers & Musicians	Singers & Musicians
Four Fools	Singers Night	Singers Night		Singers Night	Singers Night
Red Bull	PHIL ATKINSON	Singers Night		Singers Night	Singers Night
Room at the Top		Singers Night		Singers Night	EDDIE MCGURK
Swinton		15TH NOVEMBER	22ND NOVEMBER	29TH NOVEMBER	6TH DECEMBER
TUESDAY	8TH NOVEMBER	15TH NOVEMBER	22ND NOVEMBER	29TH NOVEMBER	6TH DECEMBER
Crown		Singaround	Singaround	Singaround	Singaround
Everyman		Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Forum	KEITH DONNELLY		HAINES & LEIGHTON		CHRISTMAS CEILIDH
Howcroft	tba		tba		GARVA
Longridge		ANTHONY JOHN CLARKE		Singers Night	Singers Night
Maghull		Singers Night		Singers Night	Singers Night
St Annes Acoustic Roots		Singers Night		Singers Night	Singers Night
The Brindley - Runcorn		Singers Night		WATERSON/CARTHY/SEEGER	
Urmston Acoustics		Singers Night		Singers Night	Singers Night
Wigan (Fox & Goose)		16TH NOVEMBER	23RD NOVEMBER	30TH NOVEMBER	7TH DECEMBER
WEDNESDAY	9TH NOVEMBER	16TH NOVEMBER	23RD NOVEMBER	30TH NOVEMBER	7TH DECEMBER
Alison Arms		Singers Night	Singers Night	Singers Night	Singers Night
Burnley		Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Clarence	SCOLDS BRIDLE	ISCADOR	KRISTINA OLSEN	HAINES and LEIGHTON	PINT and DALE
Cross Keys	MIKE NICHOLSON	CLIVE GREGSON (*17 & 18)	tba	tba	tba
Falcon		Singers Night	Singers Night	Singers Night	Open Mic. - PA provided
Red Bull		Music Session - English			

WEDNESDAY (cont'd)	9TH NOVEMBER	16TH NOVEMBER	23RD NOVEMBER	30TH NOVEMBER	7TH DECEMBER
The Brindley - Runcorn				IRA and RILEY (USA)	
Waltton		Singers Night	Singers Night	Singers Night	Singers Night
THURSDAY	10TH NOVEMBER	17TH NOVEMBER	24TH NOVEMBER	1ST DECEMBER	8TH DECEMBER
Biddulph		CHRIS WHILE & JULIE MATTHEWS		JEZ LOWE and the BAD PENNIES	
Brewery Arts Centre	BLAZIN' FIDDLES				
Earby	Singaround	Singaround			
Fleetwood	Singers Night	Singers Night			
Gregson Lane	PEDIGREE CHUMS				
Pacific Arts Centre	BLACK UMFOLOSI				
Parkgate		JOHN SPIERS and JON BODEN			
Railway (Lymm)		ROBIN LAING			
South Lakes Music Prom.		Singaround			
Wigan (Seven Stars)		Singers Night			
Wrexham		18TH NOVEMBER	25TH NOVEMBER	2ND DECEMBER	9TH DECEMBER
FRIDAY	11TH NOVEMBER	18TH NOVEMBER	25TH NOVEMBER	2ND DECEMBER	9TH DECEMBER
Bollington		STEVE TILSTON		Singers Night	Singers Night
Carlisle Folk & Blues	CLIVE GREGSON	KRISTINA OLSEN		Singers Night	Singers Night
Folk in the Barn		TOM McCONVILLE			Christmas Party with HIGH SOCIETY (tba)
Hale & Hearty		Singaround			
* & ** Maghull	JEZ LOWE & the BAD PENNIES				
Leigh		EMILY SMITH BAND			
Northwich	Singers Night				
Pacific Arts Centre					
Playhouse 2					
Porkies		Singers and Musicians			
Preston		Singers Night			
Rhyl		Singers and Musicians			
Southport Arts Centre		Singers Night			
Waltton		Singers Night			
Westhoughton	TANGLEFOOT	KIERAN HALPIN	JOHN WRIGHT BAND	ST AGNES FOUNTAIN	
SATURDAY	12TH NOVEMBER	19TH NOVEMBER	26TH NOVEMBER	3RD DECEMBER	10TH DECEMBER
Barnoldswick				Singaround	
Brewery Arts Centre	CHANGO SPASIUK				
Buffet Bar	Singers Night			THE DYLAN PROJECT	
Burnley Mechanics				Singers Night	
Platform				HOWDENJONES & Guests	
Playhouse 2		MAURICE DICKSON			
Mr Kite Benefits (@Worden Arts)					
Rattan and Rush	MIKE SILVER				
Standish					
Accrington Town Hall, The Citadel, The Lighthouse					
NB: * = Not usual night ** = Not usual venue					
NB: THIS CALENDAR IN THE NEXT EDITION WILL COVER THE DATES - SUNDAY 4th DECEMBER 2005 to SATURDAY 18th MARCH 2006.					
TO BE INCLUDED IN THE CALENDAR INFORMATION MUST BE RECEIVED BY JOHN OWEN BY NO LATER THAN SUNDAY 16th OCTOBER 2005.					

Always check with venue/club organisers before travelling

NB: * = Not usual night ** = Not usual venue

NB: THIS CALENDAR IN THE NEXT EDITION WILL COVER THE DATES - SUNDAY 4th DECEMBER 2005 to SATURDAY 18th MARCH 2006.

TO BE INCLUDED IN THE CALENDAR INFORMATION MUST BE RECEIVED BY JOHN OWEN BY NO LATER THAN SUNDAY 16th OCTOBER 2005.

ADVANCE DATES FROM DECEMBER 2005

BACUP

Dec 5 Singaround Dec 12 Pedigree Chums
Dec 19 Christmas Party with the 'Free Sandwiches'
Dec 26 Closed

BIDDULPH

Dec 1 Jez Lowe and the Bad Pennies
Dec 15 Queensbury Rules Jan 5 His Worship and the Pig
Jan 19 Vin Garbutt Feb 2 Harvey Andrews
Feb 16 Chris and Kellie While
Mar 2 Pete Coe Mar 16 Bob Fox
Mar 23 Andy M. Stewart April 27 Last Night's Fun

BOTHY

Dec 4 Brian Peters Dec 11 Wench All
Dec 18 Office Party Dec 25 Closed
Jan 1 Closed Jan 8 Grace Notes
Jan 15 Singers Night Jan 22 Ed Rennie
Jan 29 Singers Night Feb 5 Martyn Wyndham-Read
Feb 12 Singers Night Feb 19 tba

Feb 26 Singers Night Mar 5 Lynne Heral & Pat Turner
Mar 12 Singers Night Mar 19 Mike Silver

Mar 26 Singers Night Apr 2 Judy Cook
Apr 9 Singers Night Apr 16 Easter Eggstravaganza
Apr 23 John Pearson Apr 30 Singers Night

BREWERY ARTS CENTRE

Dec 3 The Dylan Project

BURNLEY MECHANICS

Dec 4 Kelly Joe Phelps Dec 10 Tommy Emmanuel

CARLISLE FOLK AND BLUES

Dec 9 Christmas Party with High Society (tbc)

CLARENCE

Dec 7 Pint and Dale Dec 14 Mrs Ackroyd Band

EVERYMAN

Dec 13 Christmas Party Dec 20 Closed
Dec 27 Closed

FOLK AT THE FORUM

Dec 6 Christmas Party

FOLK AT THE BARN

Dec 4 (Sun) St Agnes Fountain Jan 13 Jez Lowe
Jan 27 Coope, Boyes & Simpson (tbc)
Feb 10 Anna Massie Band Feb 24 Bram Taylor
Mar 10 Guest tba Mar 24 Brian Bedford Band
April 7 Guest tba April 26 Guest tba
May 12 James Keelaghan Trio
May 26 Guest tba June 9 Cloudstreet

FOLK AT THE MANOR

Dec 4 Singers Night Dec 11 Singers Night
Dec 18 Anthony John Clarke
Dec 25 Closed (other nights - Singers Nights)

GREGSON LANE

Dec 8 Alan Bell Band
Dec 22 Singers Night Christmas Special

Jan 5 Singers Night Jan 19 Singers Night
Feb 2 Band from the Wood Feb 16 Singers Night
Mar 2 Anthony John Clarke
Mar 16 Keith Mitchell Mar 30 Singers Night
April 13 Captain Coopers MC April 27 Singers Night
May 11 Jill Fielding Band May 25 Singers Night
June 8 Pete Abbott June 22 Singers Night
July 6 Andrew Green July 20 Singers Night
Aug 3 Singers Night Aug 17 Singers Night
Aug 31 Singers Night Sept 14 Tom Bliss
Sept 28 Singers Night Oct 12 Penny Black
Oct 26 Singers Night Nov 9 Angie Palmer
Nov 23 Singers Night (Lancs) Dec 7 Jon Harvison
Dec 21 Singers Night Christmas Special

HOWCROFT

Dec 13 Staff Folk

LONGRIDGE

Dec 6 Garva Dec 20 Xmas Party Singers Night
Jan 3 Singers Night Mar 21 Pete Coe
April 18 Trio Threlfall

MR KITE BENEFITS

Dec 3 St Agnes Fountain

NORTHWICH

Dec 2 Reg Holmes Birthday Party Dec 9 Tom McConville

OPEN DOOR

Dec 18 Christmas Party & Bernard Cromarty
Dec 25 Closed Jan 1 Closed

PLATFORM

Dec 3 Waterson/Carthy & Peggy Seeger

PACIFIC ARTS CENTRE

Jan 11 Martyn Joseph

PARKGATE

* Dec 15 Mrs Ackroyd Band (not usual night)
(E.N.) below = extra night
Mar 16 Mike Silver (E.N.) May 11 James Keelaghan (E.N.)
June 8 Eric Bogle/John Munro (E.N.)
Sept 28 Tanglefoot Nov 9 The McCalmans (E.N.)

PHILHARMONIC HALL

Dec 9 Dick Gaughan Feb 1 The Waterboys
Mar 16 Davey Arthur and the Fureys
May 26 Ladysmith Black Mambazo

PLAYHOUSE 2

Dec 2 John Wright Band Dec 18 St. Agnes Fountain
Feb 18 Ashley Hutchings and the Rainbow Chasers
Mar 11 Homegrown (Fund-raiser for Saddieworth FF)
featuring Risky Business
Mar 18 Swing Commanders Mar 25 Born to Run
April 8 Dana Gillespie with Dino Baptiste

PORKIES

Dec 2 Mike Silver Dec 16 Christmas Party

RATTAN AND RUSH

Dec 10 Christmas Party

RAILWAY (Lymm)

Dec 1 Clive Gregson Dec 8 Allan Taylor
Dec 15 Singers Night Dec 22 Xmas with Garva
Dec 29 Singers Xmas Party Jan 5 Singers Night
Jan 12 Threlfall/Ellison/Edwards

Jan 19 Stewart's Birthday Singers Night
Jan 26 Flossie Feb 2 Singers Night
Feb 9 Arthur Marshall Feb 16 Big Spot - Mike Hare
Feb 23 Anthony John Clarke
Mar 2 Singers Night Mar 9 Steve Tilston

RED BULL

Dec 12 Pete Coe Jan 30 Trebuchet
(other nights - Singers Nights)

RHYL

Dec 9 Ian Bruce

SOUTH LAKES MUSIC PROMOTION

Dec 1 Les Barker

SOUTHPORT ARTS CENTRE

Dec 9 Tommy Emmanuel
Dec 16 Waterson/Carthy "Frost & Fire" & special guests

SWINTON

Dec 5 Eddie McGurk

WALSHAW

Dec 11 Christmas Singaround Dec 25 Closed
Jan 22 Bandersnatch

WESTHOUGHTON

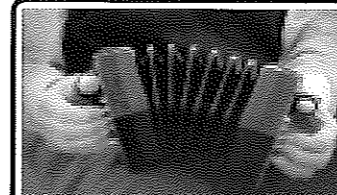
Dec 2 St. Agnes Fountain (ticket only)
Jan 6 Re-opens with Jez Lowe Jan 13 Tom Topping Band
Jan 27 Ashley Hutchings' Rainbow Chasers
Feb 17 Chris & Kellie While Mar 31 Vin Garbutt
June 9 Eric Bogle

WOODEN HORSE

Dec 4 Singers Night Dec 11 Guest - tba
Dec 18 Christmas Party Dec 25 Closed

WREXHAM

Dec 1 Muddy Head
Dec 15 Yardarm/Offa Xmas Charity Night



Concertina Missing

On Sunday 31st July whilst checking in at The Bedford Hotel in Sidmouth at around 12:15pm, my concertina disappeared from the foyer of the hotel.

It is an English Wheatstone Concertina. Hexagonal, 48 buttons with six fold bellows and chrome metal ends. It lives in a handsome, custom made box of light tan coloured Beechwood, with metal corners and a black plastic handle.

For forty years that concertina has been a friend and companion and I am devastated by its loss.

I will be very grateful for any information from musicians, instrument makers, dealers or traders, should they see my concertina being played or offered for sale.

Alan Bell, 55 The Strand, Fleetwood, Lancs. FY7 8NP.
Tel: 01253 872317
Email: alanbell@fylde-folk-fest.demon.co.uk

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OBITUARIES

RICK SCOTT

Once again the Bothy Folk Club in Southport has to report the death of yet another of its early resident singers Rick Scott. Rick was one of the panel of singers at the club in the sixties and seventies and was a founder member of the Southport Swords, Southport Mummies and Mr Blundells Alms Band.

He was an enthusiastic musician and great mandolin player and, as part of the duo The Dalesmen with Dave Whitehead, played all over the North West and beyond. Rick then moved to the Shrewsbury area in the eighties and continued to play music and also became a very good photographer.

Rick Scott's death at the very early age of 56 is a sad loss to all those who knew him, and his contribution to the early days of the Bothy Folk Club and its offshoots is immeasurable. I have lost my oldest friend and am glad to have known him.

Pete Rimmer

SIWSANN GEORGE 1956 to 2005



Upon my return from holiday in July I learned of the passing of the fine Welsh singer and passionate advocate of Welsh music, Siwsann George who, at 40, after a long fight against cancer, was finally taken from us on 6 May. Siwsann was born

into the Rhondda Valleys of the mid 1950's, a time when the South Wales valleys were filled with the sound of pit wheels turning, miner's boots ringing and Sunday Chapel singing. She inherited quite a legacy and all her life remained a champion of all things Welsh, especially the language and music of her native country.

She started singing during her school days and competing in Schools eisteddfodau. It was her ambition to win the Folk Song competition at The National but, despite having the vocal capability to do so, she never achieved this cherished aim. Perhaps because she sang like a Folk Singer and not in the pseudo operatic style favoured by eisteddfod judges this was never meant to be. However, it had the effect of making her even more determined to do well in her chosen musical career and this she more than achieved. In the mid 1970's Siwsann teamed up with other local musicians to form Mabsant, probably the most enduring of all her musical collaborations. After Scottish keyboard player Stuart Brown joined the band they started to make a real impact and made a total of six albums (four of those for Sain Records). Other members down the years included triple harpist Robin Huw Bowen and saxophone/clarinet player Steve Whitehead and they toured extensively in Britain, Europe and America as true ambassadors of a new era of Welsh music away from the pre-conceived ideas other nations had of male voice choirs, hymns and opera.

Due to ill health and other factors Mabsant ceased performing in the 1990s but Siwsann continued to enjoy success. Her one solo album, "Traditional songs of Wales/Caneuon Traddodiadol Cymru" - released by Saydisc in 1994 became her best seller. She also married fellow musician Roger Piater. They had a son, Osian, and set up home in Abercynon forming the Siwsann

George Roadshow (SGWRS) to promote wider aspects of Welsh traditional culture, including music, clog dancing and story telling. Despite the increasing toll that her illness took she never gave up fighting and performing and promoting the people, the land and the music that was part of her very soul. It is many years now since our paths crossed and although Siwsann could be abrasive and confrontational, maybe as a result of her valleys upbringing and the challenges she had faced all her life, there was also a gentler and lyrical side to her nature as I witnessed on a long car journey to mid Wales with her in the early 1990's to attend The Cnapan.

In the end she was let down by the country she loved so dearly, or to be more specific its Health Service, when she had to wait so intolerably long for treatment. She made the Welsh News several times and in typical fashion made it a platform to champion the rights of all cancer sufferers to quicker and better treatment, thinking of others rather than herself. I still remember her clear, powerful voice on a winters night in Llangollen when the stars shone from a frosty sky and I swear that when I look up into the night sky again one star will be shining much brighter than the rest. Ffarwel i ferch y Dyffryn/ Farewell you valleys girl.

Ian Chesterman

(Deputy Ed:- A private funeral took place on Friday May 13th and a day of tribute is planned for later in the year).

POETRY & SONG



THE INTRO EVENING AT THE FOUR FOOLS (30th May 2005)

We're folk of the Spinners; to Four Fools we belong,
We laugh and play music and throw in a song.
We drink all the real ales, as much as we dare
And bellow our tunes as loud as a bear.

I record an event at t'Spinners last week.
We, the audience measured others, (some were quite weak!)
Folks had to introduce their talented choice
From the experienced in music through instrument and voice.

The scoring was erratic and odd and unclear,
But was helped by the addition of the odd pint of beer.
Sheets were passed around, (some even papered the loo!)
But the serious side meant that the 'pros' got their due.

It is sad to report that bribes were quite rare.
Although we, the audience, had the occasional scare.
Soon a performance threatened to entice us to laugh.
But the fear did soon end when the story was naff!

Ingenuity, Humour, Delivery and Relevance were Ken's call.
With intricate measurement and contributions from all.
His planning and explanation for this event were all wise
And he even came up with a rather good prize.

We got started with Angie with something about bushes.
And she rambled in hedges and gave us the rushes.
Followed by young Geoff about Kings of much ill repute
And a song that we thought was much in dispute.

Lindsey's Scottish jaunt around Fife and up North
Meant that she came not second instead she came forth
But what of Bryan's 'Cowboys of lesbian fame'?
Introduced by a joke that we felt was insane.

"Here I am. There you are" was Pat and Ken's sweet refrain
But linked slowly to snails was far too much of a strain.
Followed by Malcolm, who played his usual fine part?
About Dunkirk, a goose and a machine that did fart!

But what have we here, a challenging poet or creep?
And no bribes were on offer for the audience to reap?
And with Andy behind who we fear lost the plot!
It was the star of the evening with Barbara on top.

But in future dear Angie please spare us the pain
Of having to listen to so happy a refrain
And let's stick to the misery of death and of duals
And enjoy all the sadness of the songs at Four Fools.

We're folk of the Spinners; to Four Fools we belong,
We laugh and play music and throw in a song.
We drink all the real ales, as much as we dare
And bellow our tunes as loud as a bear.

Peter Blount

PRESS RELEASES



LANCASTER MARITIME FESTIVAL WINS TOP TOURISM AWARD

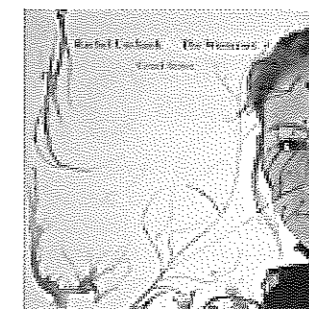
Lancaster's Annual Easter Maritime Festival has just received a major tourism industry award. At a special ceremony, held recently at Stanley House, Mellor, the Lancashire & Blackpool Tourist Board presented the Festival organisers, Lancaster City Council, with their Best Tourism Experience of the Year Award. Actor, broadcaster and BBC Radio Lancashire personality, Ted Robbins, made the presentation at the event, which brought together the cream of Lancashire and Blackpool's thriving tourism industry, shortlisted for awards in 13 categories.

In choosing the Festival for the Award, the judges made particular note of the strongly themed experience, executed with professionalism, which brought tourism benefits to the local economy. The Maritime Festival will now go forward to represent Lancashire & Blackpool in this category at the North West Tourism Awards, to be held in October.

Following the presentation, a delighted Councillor Ron Sands, the City Council's Cabinet Member for Tourism, Arts, Leisure & Museums commented, "This is a truly well-deserved accolade and a tribute to 17 continuous years of imaginative and inspired dedication by the Festival organisers and production team. I hope the Award might pave the way to a securer future for Lancaster's much-loved Maritime Festival."

(Ed; Yet strangely the future of the festival is in doubt as the Council is considering withdrawing funding in favour of a punk festival which seems to be on the move again.)

TEARS WERE SHED AND TIME WAS MARKED



The launch for the long-awaited debut album by Rachel Unthank & The Winterset was a reverberating success, with a warm and celebratory atmosphere throughout. The special concert, held on Sunday afternoon at Holmfirth Folk Festival was the best attended gig of the weekend, and debut album *Cruel Sister* sold more copies in two hours than any

other artist managed all weekend. "Roy Bailey sold a lot of his new album but Rachel sold at lot more than anyone," said Rocking Chair Music's Ross McInlay, "It's quite an achievement considering her album was only available from 4pm on the Sunday of a weekend festival."

Rachel Unthank & The Winterset lived up to the pre-launch hype, attracting a long queue and a full-house for a mid-afternoon Sunday concert, when headliners had failed to fill the aisles on the big Friday and Saturday nights. Harpist Rosie Morton played the crowds into the venue, while balloons, party poppers and champagne-on-entry created a buzzing party atmosphere before a note was sung. Rachel and co took the stage, clearly bursting with girly excitement, and informed the audience that the end of the first song would officially mark the album as launched, and so to let off their party poppers when the first song finished. As the closing notes sounded, the audience duly let in Rachel's debut album with a cacophony of explosion, making a sound as close to that of a firework display as is possible at an indoor folk event! "I never imagined we'd get such a big and lovely audience," Rachel said afterwards, sat on a Holmfirth wall with her band, eating fish and chips and drinking champagne. "Today was the culmination of a year's work, and though we hoped people would be surprised and impressed, the crowd seemed so excited for us I thought I was going to pop!" Musically, the show began in dramatic style with spellbinding versions of Fair Rosamund and On A Monday Morning, the latter dedicated to the late Cyril Tawney. Rachel's band was then joined by guest musicians Chris Sherburn, Damien O'Kane and Rosie Morton for once only versions of January Man and the album's eight minute title track, *Cruel Sister*.

Album producer and band manager Adrian McNally changed roles to play guitar on *Raven Girl*, before five Redcar Sword Dancers took to the stage for a very special performance of the Greatham Calling On Song - a song from a Boxing Day tradition held every year in the North-East. Rachel wasn't expecting her album launch to include her first long sword dancing performance, but with one Redcar member missing, Rachel spent the morning on a crash course, and found herself whirling round the stage with swords in hand, as Will Hampson and Bryony Griffiths from the Demon Barbers played out the tune. Becky Unthank's spine tingling version of Nick Drake's *River Man* drew possibly the biggest reception of the afternoon, before Rachel and Becky proved that they don't intend to leave behind their traditional unaccompanied singing, with a soulful version of John Dead.

The show ended with a host of family members and friends on stage to join them in what has become Rachel & Becky's signature tune, *Troubled Waters*. Tears were shed and time was marked. Album launches are often exciting in theory but dreary in reality, with artistes not really sure how to make a

launch at all different from any other gig. As the crowds left, clutching signed copies of *Cruel Sister*, the buzz in the air was full of warm congratulations and excitable comments about the future for Rachel Unthank & The Winterset.

MINISTERS WELCOME MUSIC MANIFESTO'S PROGRESS

Schools Minister Jacqui Smith and Culture Minister David Lammy have welcomed the good progress made during the last year on the campaign for improvement in music education. Since the launch of the Music Manifesto last year the number of signatories - ranging from record labels and instrument makers to music services and performing groups - has risen from 66 to over 275. All have signed up to the Manifesto's aims and share in the manifesto's ambition to give young people more opportunities to develop their creative potential.

In a significant development recently, three major organisations involved in music therapy - The British Society of Music Therapists, the Association of Professional Music Therapists and the Nordoff-Robbins Music Therapy Centre - have signed up to the manifesto.

The Music Education Council will lead a panel driving practical ways of supporting the current workforce and encouraging more musicians to teach. The Federation of Music Services and Sound Sense will drive action to better co-ordinate funding for out of hours school activity. Youth Music and composer and broadcaster Howard Goodall will co-ordinate a range of singing organisations and singers to ensure that singing is part of every child's musical experience. Goodall said: "The aims of the Music Manifesto are bold and visionary, but that's as it should be. Music transforms lives, dramatically, and most of us involved in widening music-making to many more young people agree that the government's support for the Manifesto and for Wider Opportunities makes this a rare opportunity to make significant, historic progress in our field." More information on the music manifesto can be found at www.musicmanifesto.co.uk

WHEATSTONE CONCERTINA LEDGERS AND HORNIMAN LIBRARY GO LIVE

An award-winning south London museum is ensuring that its collections are being made more accessible to the public after publishing 12 volumes of factory ledgers online from one of the world's most renowned makers of concertinas. Reading like a Who's Who of the 19th Century, the Horniman Museum's collection of ledgers from the factory of C. Wheatstone & Co. detail the musicians, musical instrument makers, music dealers and enthusiasts who bought, hired or exchanged one of the most remarkable instruments to hit the music scene in the early-1800s.

The factory ledgers are also valuable documents of social history, recording the payments made to workers during the mid to late 1840s. They list some of the specific tasks undertaken by them, from fret-cutting to French polishing. In addition to the concertinas' prices and purchasers' names, the ledgers also itemise serial numbers and dates of sale, together with details of their design.

Keeper of Musical Instruments at the Horniman, Margaret Birley, said: "Until now, extensive research into the 19th century ledgers has only been possible for those who have been able to travel to the museum in Forest Hill. Now anyone with access to the internet can view the ledgers online at www.horniman.info and this will reduce the demand for the original documents."

She added: "By means of making the ledgers available electronically, the museum is simultaneously fulfilling two major objectives - to increase public access to its collections and preserve the materials that it holds in trust."

One scholar who has made extensive use of the online ledgers is Professor of Music and Director of the Centre for the Study of Free-Reed Instruments at the City University of New York, Allan Atlas.

Atlas comments: "Using the Wheatstone concertina ledgers is like having the original manuscripts at my office or home here in New York. In some respects, the online ledgers are actually better than the originals, since I can enlarge a page, see several pages side by side, or print colour copies."

The Horniman's concertina collection is of international significance, and many of the examples purchased by the Museum in 1996 can be seen in the state-of-the-art Music Gallery, in a display that tells the story of Charles Wheatstone's concertina.

The original copies of the Wheatstone factory ledgers are now housed in the Library of the Horniman Museum, which is re-opening to the public in the wheel-chair and family friendly CUE Building on Tuesday 5th July.

The Horniman Library is open without appointment from 10:30am to 5:30pm, Tuesdays to Saturdays, and on Sundays from 2pm to 5:30pm. The sources in the Library are for reference only. The Library's catalogue is available on-line at www.horniman.ac.uk

LEARN GUITAR WITH SMITHS' GUITARIST ANDY ROURKE AT LOWRY ACADEMY

Legendary Smiths' bass player, Andy Rourke is teaching beginners guitar and budding composer courses this Autumn, as part of the development of the Lowry Academy, a major new initiative involving a rolling programme of practical arts activity for all ages, complementing the work of the theatres and galleries.

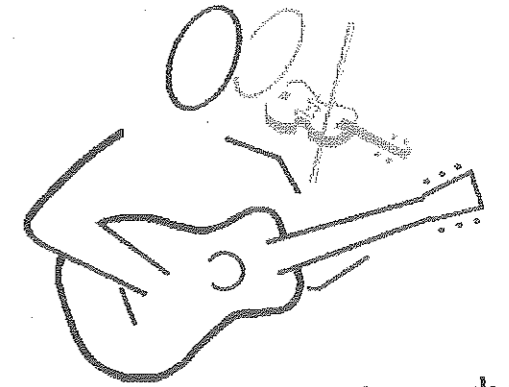
The guitar lesson workshops with Andy Rourke of The Smiths run on Tue 13, 20, 27 September & 4, 11 & 18 October. Participants on both courses need to bring their own acoustic guitar. The Beginners Guitar course at 5pm - 6pm is aimed at ages 10 - 14 and provides the chance to learn chords and guitar styles. Tickets for the 6-week course are just £30 (£25 Salford residents). The Budding Guitar Composers course at 6.15pm - 7.45pm on the same dates is most suitable for ages 14+ and costs £60 (£30 Salford residents) for the course. Places are limited so book early to avoid disappointment by calling the Box Office on 0870 787 5793 or visiting the web site on www.thelowry.com.

From September, The Lowry will begin a series of practical informal arts workshops from The Studio facility, a dedicated home for Community & Education work, housing a studio theatre, two classrooms and rehearsal spaces. The Lowry Academy will provide a range of master classes, courses and projects within a dynamic building that presents world class and award-winning theatre and art. Participants won't need any special qualifications, just the will to explore their inherent creative potential.

The Lowry Academy will provide opportunities to practice and learn with some of the best regional national and international artists in the performing and visual arts. It will provide opportunities to act, dance, paint, draw design and sing,

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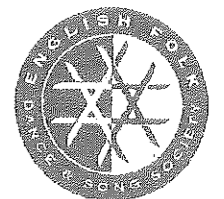


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see their own work displayed and performed in The Studio, participate in workshops with master practitioners as well as get involved with long term Arts and performance projects.

Highlights for adults this Autumn include Drawing and Painting Processes, a Performing Arts course over 8 weeks, using 'method acting' principles, a Playwriting/Theatre-making workshop for LGBT (Lesbian/Gay/Bisexual/Trans adults aged 18+) writers, professional dance classes, voice workshops and a practical introduction to Theatre Design. Youth activities (aimed at those aged over 10 but under 21) include Painting Techniques, introductory dance sessions and a FREE performing arts project with the National Youth Theatre over half term.

For all those Smiths fans out there who aren't budding guitarists, but enjoy the music, *Some Girls are Bigger than Others*, tours to The Lowry from 24 - 29 Oct. This sensational new piece of music theatre, features twenty songs originally performed by The Smiths and now arranged for six voices and a live string quartet, presenting the songs of Morrissey and Marr as you've never heard them before.

If you want to develop your practice or explore your creative potential, or simply if you want to have fun then The Lowry wants to hear from you. For more information on the Lowry Academy, please register on the activity section under my preferences of MyLowry (advance notification) by visiting www.thelowry.com/MyLowry.

SANDY EASTON VENTURING FORTH

Venturing Forth, or "Till The Pheasant-Plucker Comes", is Sandy Eaton's first solo foray into recorded music for sale, and is an independent production. The CD has 16 tracks, and costs £10. Most of the material is drawn from the folk tradition, and most of it is either English or Anglo-whatever, but there are a couple of songs each from Ireland and Scotland. Two of the songs are unaccompanied, - and there is one set of tunes, which can be described as "international" in character.

Sandy is a singer and keyboard-player, and this CD is very much his own beloved project, nurtured over several years. He gladly acknowledges the help of a number of other performers, mostly from the London area, though in one case from as far afield as Portseton in Scotland. If you would like to find out more, then please send email him at: sandy@flittermouse.demon.co.uk or telephone 020 8200 7306.

BUCHAN BLUEGRASS

Tiller's Folly have released their fifth CD entitled, *Buchan Bluegrass*. Inspired by the group's 2004 trip to Scotland, this recording explores the relationship between North America's bluegrass tradition and its roots in Scots ballads and fiddle music. A strong Scottish influence has always been evident in the Tiller's Folly blend of acoustic music. Their fresh approach to Scots music has found an audience throughout North America and, more recently in Scotland, where the band commands a growing legion of fans of all ages.

From the eloquent Robert Burns' classic, "There'll Never Be Peace Until Jamie Comes Home," to Bothy ballads like "The Barnyards O' Delgaty" and "The Hairst O' Rhettie" or "McPherson's Rant", a timeless favourite. Tiller's Folly breathe new life and passion into traditional Scots music.

For further information visit: www.tillersfolly.com

NEW MXL DESKTOP RECORDING KIT

Professional quality audio recording capability moves a step forward for desktop users on a modest budget thanks to the introduction of a new Recording Kit from MXL - a market leading, US based manufacturer of professional audio products for the professional recording, broadcast, post production, and live sound markets. The kit is already set to be a best seller stateside and is the companies first venture outside of the professional audio market.

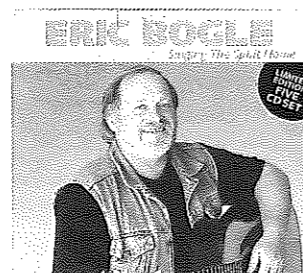
The MXL microphone included in the Desktop Recording Kit is the first truly professional microphone specifically designed for the 'average' computer user by a professional audio-based manufacturer. The kit is also expected to become a popular choice among broadcast journalists on the move and schools. Priced at just £89, the MXL- DRK (Desktop Recording Kit) offers a high quality and very affordable solution for recording vocals and musical instruments to a professional standard. From recording your latest demo to adding music and dialog to multimedia presentations, VoIP communications and home movies, all you need is the DRK and a computer - it couldn't be simpler.

The kit comprises of a professional cardioid battery powered condenser microphone, sturdy desktop microphone stand, microphone clip, XLR cable, XLR to Mini-Plug adapter cable, 3.5mm Mini-Plug to 1/4 inch adapter and even a battery.

Unlike budget electret-type or dynamic microphones commonly marketed for computer audio, the cardioid condenser is the studio standard the world over. The DRK microphone has a wide frequency range (30 Hz - 20 kHz), making it well suited for a broad spectrum of audio and music applications, and its cardioid pickup pattern, which is more sensitive to sound waves arriving at the front of the microphone as opposed to those arriving from the sides or rear, make this microphone an exceptional recording tool, with true studio quality. For further information, product samples, images please contact DJPR. www.mxl.com / www.yamaha-music.co.uk



Eric Bogle - Singing The Spirit Home (Greentrax Recordings CDTRAX4001B)



It's funny how certain things jog one's memory. Here I am listening to this handsome set of Eric Bogle's 5 CD retrospective and I find myself reminiscing on where I first heard particular songs. You know the kind of thing...June Tabor and Martin Simpson performing 'And The Band Played Waltzing Matilda'

at The Star & Garter in Putney, John Townsend's beautiful interpretation of 'Lady From Bendigo' at the Clapham Folk Club and the bare faced cheek of The Fureys changing the title of 'No Man's Land' to the Green Fields Of France performing to a drowned rat (but none more gustily voiced) capacity audience at Leeds Folk Festival - liberty taking or what? Mind you, I'm sure that at the time Mr Bogle would have been well chuffed with the

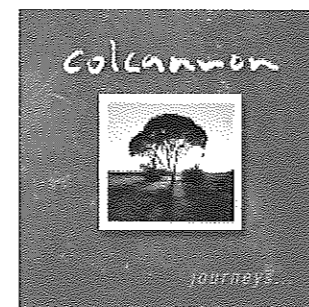
royalties. And who should we be to grumble at such a prolific pen pusher being paid for his pains?

This collection (of 60 songs) provides a general 'greatest hits' and then some by including songs that obviously mean a great deal to the man himself. Of the more whimsical inclusions is a live take on 'Do You Know Any Dylan' and no, I didn't realise he wrote that either. You see, in that time honoured tradition of the folk world soaking up contemporary songwriters lyrics and claiming them for their own has never been far away ('Clare to Here' and 'The Ellen Vannin Tragedy' anyone?) and in many respects I suppose the artists should consider themselves immortalised, at least in certain quarters. If that's the case then Eric can count himself top of the tree and this limited edition will prove a welcome addition to any self respecting 'folk' music collection.

As much as I have enjoyed listening to Eric's songs over the years I only ever saw him once at the Queen Elizabeth Hall (I think) so, on the strength of these recordings rest assured that I'll catch up with him on his next tour in Britain between June and August 2006. For further details and to purchase copies of the boxed set check out the Greentrax website at www.greentrax.com

Pete Fyfe

COLCANNON Journeys (Greentrax Recordings CDTRAX282 & COL008)



Australian band Colcannon recently arrived on our shores for their second tour. There was one change in personnel compared to their inaugural visit, with Jenna Buenavista taking over from Don Holderness on bass. Other than that, it was John Munro on guitar and mandolin, Emma Luker on fiddle, Pete Titchener on guitar and the soaring vocals of Kat Krauss.

Their new CD, 'Journeys', is an exciting mix of sensitive ballads and eminently singable songs. The opening track, 'The Judas Trap', came about after John was watching magpies in a farmer's field and spotted what appeared to be a cage, after further research he linked this to what happened in the 'Garden of Gethsemane', Kat added the tune and the result is a stunningly beautiful song. John wrote, 'The Border', when, despite living in Australia for over thirty years, his travels take him back to the land of his birth, Scotland and he feels a tug at his heartstrings. Kat sings the song superbly. The grace and beauty of the Murray River which flows through South Australia prompted John and Peter to write this song in celebration.

John's stepson talked about joining the Australian army around about the time of the Iraq conflict, this poignant song about the futility of war was the result, the haunting, 'My Only Son'. Emma Luker is a very assured technically brilliant fiddle player. She composed 'The Tinto Jig', along with former band member, Don Holderness, during their last UK tour and also co-arranged 'Star of Munster' to sit alongside it.

Waiting for a ferry back to the mainland from Orkney, led to all the members of the band collaborating on, 'The Island'. It covers the many seasons seen by an island, many of them within the same day! Over one million Australians took to the streets to protest over the war in Iraq, just one more thing over which the politicians ignored the people. John spoke up for the

majority by writing 'Stand Up', words that should stab at the heart of all but the moral majority.

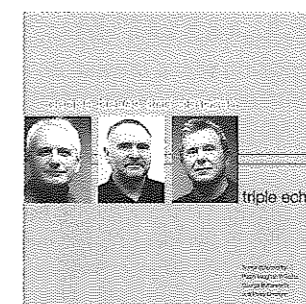
'Down the Track', is an Australian phrase which is used by those who find it hard to say goodbye -I'll see you down the track-but the emotion is still very evident thanks to Kat's outstanding timing and piano playing. 'Find the Cost of Freedom', was written by Stephen Stills and performed by Crosby, Stills and Nash. Colcannon give it a new lease of life and a freshness, whilst still retaining the solemnity of its subject matter.

David Francey of Canada wrote, 'Torn Screen Door', it tells how life turned sour for one farming family due to the demands put on them by today's 'must have now' world. Performed in five part a cappella harmony as only Colcannon know how. I certainly fell in love with John and Emma's song, 'Bless This House', if only the stones could talk what a story they could tell. The audience participation is palpable whenever this song is performed. The final track comes from the pen of Carly Simon. 'Let the River Run' has a real gospel feel to it, the feelings we all get when we have achieved something, especially against the odds.

Colcannon continue to fly the banner of Australian music in this country, they seem to have found the formula which gets right to the root of a subject and then they present their thoughts succinctly without diluting the issue. Their songwriting continues to grow from strength to strength and that all round confidence and ease with one another translates itself onto the stage, giving the audience a real feel good factor. Oh, if only so many other performers would tap into this rich vein. Go to www.colcannon.net for further information.

David Jones

COOPE BOYES AND SIMPSON Triple Echo (No Masters NMCD22)



Coope Boyes and Simpson have turned their attention to the collections of songs made by the three composers, Ralph Vaughan Williams, George Butterworth and Percy Grainger. All three took traditional tunes as themes for their orchestral works.

Appropriately, the record starts with 'Bushes and Briars', the very first song collected by Vaughan Williams. Coope Boyes and Simpson's harmonies, though now familiar, are as striking as ever. They continue with 'The Ploughboy's Dream', whose melody is widely known from the carol 'O Little Town of Bethlehem'.

They take turns to sing the melody lines, whilst 'Lovely on the Water' is sung in unison. They also have one solo song each. Lester sings alone and Barry has a minimal accompaniment from Andy Cutting. 'It Hails, It Snows', sung cheerfully by Jim, is different; as he has a selection of saxophones behind him, all played by Jo Freya. With its happy ending, it stands in stark contrast to the more usual topics of death and deception.

'Riley the Fisherman' is sung in heart-breaking fashion. Vaughan Williams collected it close to Rotherham from George Hall, who also gave him 'Spencer the Rover'. Now that would have fitted splendidly into this collection, but the local carol 'New Christians Awake' is welcome too.

Working with George Butterworth, Vaughan Williams collected

'Lovely Joan' in Suffolk from 'Dubber' Hurr, whose brother was called Ben, of course. Butterworth alone collected 'The Banks of Sweet Willow' that he used as the theme of his folk song rhapsody.

From Percy Grainger comes 'Horkstow Grange', one element of his memorable Lincolnshire Posy. As for singing his sea shanties, no crew at sea could ever have matched these three carefully arranged performances.

This collection bathes familiar songs in a shining new light and reveals some new gems too. Coope Boyes and Simpson demonstrate the enduring value of the songs. They look back with respect to the source singers, and faithfully carry the songs forward to the next generation. The pieces are neatly set into context in a booklet compiled by Georgina Boyes.

Henry Peacock

THE COTTARS On Fire (Greenbox Recordings CDTRAX281)



My, what a difference a couple of years makes? From their precocious debut album to this far more mature recording, The Cottars have come a long way in that brief time. They're now far more settled in their role as the successors to the Rankin Family crown as all round family

entertainers and between them Ciaran & Fiona MacGillvray and Jimmy & Roseanne MacKenzie prove fine musicians as well as vocalists.

Their choice of material is pretty spot on including Dougie MacLean's 'Ready For The Storm' and Ron Kavana's gorgeous 'Reconciliation' and whilst the songs will perhaps remain the most memorable tracks, their digital dexterity is nothing to be sniffed at. The 'The Mabou Jig/Hare Slough Jig/The Advil Jig' performed by Jimmy show a young man (he's only 17) who knows how to control individual note picking with a precise and clean intonation buoyed by the old school piano accompaniment from Ciaran. It will be interesting to see if, in a few years time he will be able to utilise triplets to give a splash more colour - but then again, that's from a guitarist's point of view. Articulate is another way of looking at the band's overall presentation in as much that Ciaran comes across as a young John Denver in his approach to singing whilst Fiona (and I still can't believe she was only 14 when she recorded this album) has the maturity of one born for great things. As a reference I'd say that the group very much remind me of the Irish band Deanta but in the meantime, as a work in progress,

The Cottars are steadily building on a reputation that hopefully, after they've all passed their exams will see them touring the world stages that await them. With youth so much on their side I'm sure we'll be hearing a lot more from them in the next few years. Further information from www.thecottars.com

Pete Fyfe

RODNEY CROWELL Outsider (Columbia 520094 2)



Landing on the doorstep pretty much a year after 'Fate's Right Hand', the arrival of 'Outsider' makes Rodney Crowell's current

output rate seem almost prolific. Indeed, the all round evidence is that he's not only working hard but also in a rich vein of form.

Best know for his work with Emmylou Harris, you might well approach this record with country/folk expectations. However,

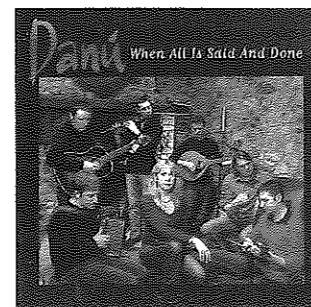
you'll find the best slice of politically and socially charged songwriting this side of Elvis Costello. The vibrant guitar of Will Kimbrough blasts us into the opening track, 'Say You Love Me' whilst the lyrics find the singer begging that his girl clings to his side when he's seen as a catholic 'outsider'. The tempo doesn't let up as he hits 'The Obscenity Prayer' and its view on materialism. Power popping backing vocals, driving beat and a dig at the greedy and selfish amongst us will always charm my sensibilities. Then, just in case it hasn't sunk home, the title track delivers the message that we're all outsiders if we chose to view it that way.

The pace slows down with 'Beautiful Despair' where strings replace the usual rocking beat and Beth Nielsen Chapman adds some backing vocals. Following this, slap in the middle of the record, come three tracks worth the price of admission alone. 'Don't Get Me Started' with its deceptively gentle mandolin intro berates the American political scene. Sure, it's not exactly an original theme at the moment but the song is anthemic and demands a couple of hits on the repeat button. To wind the mood down, 'Ignorance Is The Enemy' will take you through an almost spoken word statement of fact with contributions from Emmylou Harris and John Prine as well as an all-star group of backing vocalists. Finally, 'Glasgow Girl', lightens the mood with a roll through the musical scene of the UK name checking Sheffield, Camden Town and the right hand drive nightmare of all foreign travelling musicians. It's a 'cars and girls' song but not one that you'd recognise with its lilting melody leaning towards folk rather than the rock that you might expect of such lyrical content.

As the album heads through the fabulous duet with Emmylou Harris that makes for Bob Dylan's 'Shelter From The Storm', you realise that this is a top-notch album. Great hooks, astute lyrics, attention grabbing variety and three or four tracks that we might call 'classic'. It's being touted as the third part of a trilogy from Rodney Crowell. For me, it can go as long as he fancies. Further information at: www.rodneycrowell.com

Steve Henderson

DANU When All Is Said And Done (Shanachie Records SH 78061)



OK lads, here we go and don't spare the horses! Donnchadh Gough (bodhran), Benny McCarty (button accordion) and Tom Doorley (flute) lead the charge shortly followed by the wild fiddle of Oisín McAuley, Muireann Nic Amhlaoibh (whistle) and the energetic rhythm of Eamon Doorley's bouzouki.

This is a band that attacks the music as if there were no tomorrow and the excitement is hard to contain - that is until it is shattered by the pure crystal vocals of Muireann on Paul Brady's aptly titled "Follow On". And what vocals...where other female folk artists seem to have themselves locked into a waspish near soprano range Nic Amhlaoibh has a more dusky approach which suits particularly well on the Gaelic songs including "O Dheara 'Sheandúine". On a different tack there's the breezy jazz tinged "Dermie Diamond's Barndance" before the sweat inducing "John Doherty's Pipe March" coupled with Charlie Lennon's "Around the House and Mind The Dresser" - great tunes all.

If you were to take a list of some of my favourite bands such as The Bothy Band, Clannad, Oisín, Four Men & A Dog and Altan

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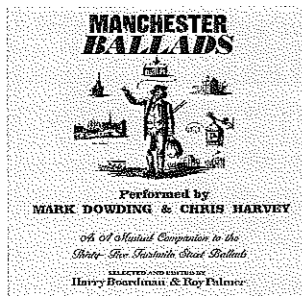
www.maghullfolkclub.btinternet.co.uk

Joe Ryan. 0151 531 9273

and put them all together you'd be some way into finding where Danu fall. This is an album that breaths life into the tried and tested and although there's possibly no need to prove a point, the band have proved that there's still life in the old (Irish) dog yet. Further information from www.danu.net

Pete Fyfe

MARK DOWDING AND CHRIS HARVEY Manchester Ballads (Own label)



If you are the sort of person who runs a mile from a CD containing 35 ballads: Stop! Sit and listen - you are in for a real eye-opener.

I've just returned from the excellent Four Fools Festival where, for me (and judging by the number of people packing every corner of the room and spilling out onto the

corridors) the highlight was the CD release of the 'Manchester Ballads' by Mark Dowding and Chris Harvey.

In 1983, Harry Boardman and Roy Palmer put together some broadside ballads about Manchester and this CD, according to Mark and Chris, is its 'musical companion'. I think this is misleading though, as anyone who has bought the folder of ballads from the Manchester Education Committee will know. It goes much further than being a musical companion because it gives life to the entire facsimile collection - we are getting the chance to 'hear' history.

The effort that has gone into this work is phenomenal and whether or not it has always been a labour of love in its year of creation, the end result has been more than worth it and is a tribute to its makers. With detective skills second only to Sherlock Holmes, they have tracked down 'lost' tunes and have married them up to their correct ballads so that many are now sung as they would have been 150 years ago. This is particularly obvious in 'The Calico Printer's Clerk'; these days sung to a Nic Jones tune but here returned to its proper (and very popular) tune.

There are ballads to suit all tastes - reflective, noisy, funny and sad - and all bar one sung with unique, understated delivery by Mark, who also plays banjo, concertinas, and mandolin. Alison Younger also adds her considerable singing talent to 'A New Song Called the Way to Strike Home'. (So many ballads have really long titles, my favourite being 'A New Song On The Great Demonstration, which is to be made on Kersal Moor!') Chris has added the backing keyboards in his usual enthusiastic and gifted manner and several tracks must have put his fingers in splints for weeks!

I'm sure everyone will find songs they 'have to learn' from this great collection. Personally, the first track, 'The Soldier's Farewell to Manchester' is top of my list, with the 'Returned Convict' coming a close second.

As a born and bred Mancunian, I have waited a long time to hear a set of ballads, which do justice to the city and its heritage. I think Mark and Chris have achieved this. Buy the CD - you wont regret it!

The 35 ballads in the collection run to 133 minutes playing time and the double CD is available for £16, including postage and packing. Please make cheques payable to "Cock Robin Music" or order via Paypal- go to: <http://freespace.virgin.net/mark.dowding/music.htm> for further details **Barbara Hindley**

FINE FRIDAY Mowing the Machair (Own Label)



There will be few readers unfamiliar with the Scots-Irish trio of Anna-Wendy Stevenson (fiddle/viola), Nuala Kennedy (flutes/whistles/vocal) and Kris Drever (guitar, bass and vocal), a trio that emerged from regular Friday night music sessions at Sandy Bells in Edinburgh. With Mowing the Machair, they've remained true to the spontaneous, improvisational feel of the session

setting and have produced an imaginatively interpreted collection of traditional songs and tunes collected from the Celtic regions of Cape Breton, Brittany, Scotland and Ireland -- with a few cracking original tunes thrown in by Kennedy. The album offers a good balance of instrumental and vocal tracks.

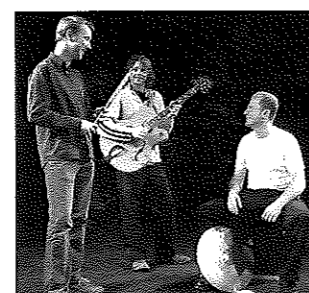
There are some strong instrumentals: "Lisa Giles," a set featuring tunes by Cape Breton lighthouse keeper Paul Cranford and Scottish bagpipe maker Hamish Moore, is one of those typically perfect sets that builds up beautifully to the liveliest, most tuneful conclusion. Drever's guitar and Stevenson's fiddle drive the tune along, while Kennedy's flute intersperses its magic throughout. Title track "Mowing the Machair" is another great tune, featuring compositions by Kennedy, Cranford, Gilles Le Bigot and Amy Geddes. "Simon's" is a beautifully paced slower track where guitar, flute and fiddle mesh together to magical effect. Kennedy has perfected a melodic, flowing, often percussive playing style.

There are some nice song selections, too: Drever leads on vocal on "The Bleacher Lass of Kelvinhaugh," "When First I Came to Caledonia" and "Gin I Were a Barron's Heir," and Kennedy leads on "The Tide Full In" and sings a very fine keening song adapted to "Ulster Irish" by Pdraigin Ni Uallachain.

All in all, this is an album that succeeds in capturing the spontaneity of a lively instrumental session and includes some memorable traditional songs. Further information visit www.finefriday.com

Debbie Koritsas

FRASER FIFIELD TRIO Slow Stream (Tanan Records TANCD002)



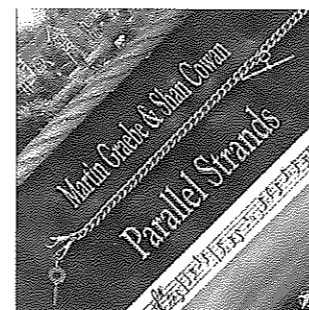
This album sees Fraser Fifield (soprano sax & low whistles) moving into the realms of Smooth Jazz and I must admit to finding this brush with a genre I don't really know much about quite refreshing. Take for instance the title track, which wouldn't feel out of place in a smoke filled café in a sleazy Paris side street. This particular

track floats dreamily through your head and the word 'chilled' comes to mind. With Stuart Ritchie on drums & percussion and Graeme Stephen's guitars I imagine Fifield has achieved his goal of finding like-minded musicians to project his vision of Celtic imagery melded (at times) to traditional vibes. While the whole recording is not plain sailing and I feel that I'm not really knowledgeable enough about this form of music to comment too much on the intricacies of 'Strathspey A93' which sounds nothing like a Strathspey to me but then again I'm only a layman.

Freedom of expression is on display here so if you are steeped in the tradition this may not be the recording for you but, on the other hand, if you were into the more far reaching dynamics of say Moving Hearts stick with it. If the sax and whistle are harnessed in the right way they can steer the listener to a whole new level of musical awareness and if that is the intention then this CD does a fine job. I thoroughly enjoyed the trip by allowing myself to be seduced by the exotic textures and technical wizardry of Fifield and his sidemen - if you do the same I'm sure you'll get as much out of this album as I did. Further info from www.fraserfifield.com

Pete Fyfe

MARTIN GRAEBE & SHAN COWAN Parallel Strands (WildGoose WGS 323 CD)



I first met Martin Graebe a few years ago at the National Folk Festival where he was lecturing on the travels of folk song collector Sabine Baring-Gould - in Iceland of all places! It was obvious then that Martin had extensively researched the life and times of that esteemed Victorian gentleman.

It is no surprise, therefore, that this is a recording of a number of his collected songs as well as some of Martin's own compositions - and there's the rub - when I last chatted to Doug Bailey of Wild Goose about the two CD reviews I was completing he advised me not to read the sleeve notes of this one until after I'd listened to it. I can see (or hear!) why. There is no indication on the track listing on the tray of the CD of whose songs are which (hence the CD's title, of course) and, unless they know Baring-Gould's collection inside out, I defy anyone to identify which are from the collector and which are Martin's own. Only the final song Laying My Life on the Line is obviously 'modern' both in terms of lyric and a rather bluesy tune and understated guitar accompaniment. The only one that I knew was Martin's was the excellent Stonecracker John, which I have heard him and others sing before. A mark then of Martin's ability to write 'traditional' songs! Many of the collected songs are being given their first recorded outing so this CD acts as a collector's archive as well as for its own sake.



The performances are very well executed and Martin's clear, tonal voice is complemented delightfully on many of the tracks by Shan Cowan's subtle harmonies. The arrangements are also imaginative particularly on Jacky My Son. Martin sings solo on one of the most powerful of his own compositions the

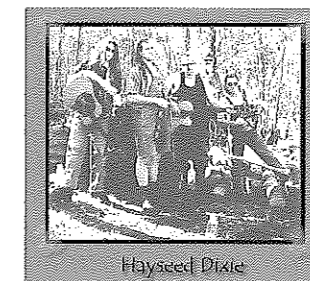
evocative From Severn, By the Somme.

Not content with just unaccompanied songs, Martin has enlisted the help of some fine musicians including Wild Goose 'regulars' Paul Sartin and Paul Burgess on oboe and fiddle respectively. Even me old 'mucker' Keith Kendrick gets a look in with his usual panache on both English and Anglo concertinas while Jeff Gillett adds tasteful guitar and mandola accompaniments on a few tracks. Barry Lister adds occasional 'interesting bits' with tuba and trombone as does Paul Wilson on accordion and percussion the latter of which includes granite and slate! Finally additional vocals from Barry, Doug and duo Lynne Heraud and Pat Tuner are provided on the Cornish carol, Rouse, Rouse.

So why not rouse yourself from reading yet another of Gifford's reviews in this edition of FolkNW and find time to order a copy of this superb CD from WildGoose through their distributor Proper Music at www.proper.uk.com or phone Musikfolk on 01326 318085.

Derek 'Giff' Gifford

HAYSEED DIXIE A Hot Piece Of Grass (Cooking Vinyl COOKCD343)



Well, these boys sure caused quite a stir over the summer as their bluegrass versions of rock tunes were blasted out at festivals from Brampton in the north to Cambridge down south. So, what is the fuss about?

'A Hot Piece Of Grass' opens with a number that typifies their approach and explains why

they have caused a stir. The song is 'Black Dog', from Led Zeppelin's fourth album, and the mandolin, banjo, guitar and fiddle blast it as if it was just made for these bluegrass boys. Then, they work their way through songs from Green Day, Neil Young, Black Sabbath, Outkast and Van Halen. Unfortunately, the CD cannot get across the stage antics that will have any broadminded music fan rolling around in laughter. Even after their crazy interpretation of the moaning and groaning on 'Whole Lotta Love', there are some who think these guys are serious. I'd respectfully point anyone with this view to the stage plot on the sleeve notes. Amongst the usual monitors and microphone requirements the stage plot indicates, you'll find a requirement for a beer cooler or tub. Hope their promoters pay due attention to this!

The fifty-two minutes of this CD split roughly 50/50 between these upbeat covers and their own original tunes. Indeed, the mandolin player's father, Don Reno, originally co-composed the closing number on the CD, 'Duelling Banjos'. So, the pedigree for songwriting is right there but I have to say that I was disappointed by their compositions as the tunes lacked and the humour was patchy and puerile. Of course, that's me assuming that they are meaning to be witty and not just wacky (at the expense of their composition)! Whatever the case, this tends to leaves us with the covers. They still make me chuckle on the record but it's really the memory of the gig that comes back. My recommendation is to see the show and, then, make your mind up if you want the CD as a souvenir. If you get the CD before the show, I suggest you crack a beer or two to get you in the mood before slipping it into the CD player. Visit their website at: www.hayseed-dixie.com

Steve Henderson

JANET HOLMES The Road To The West (Market Square MSCD 129)



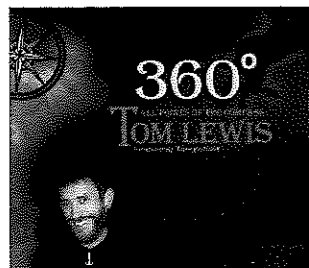
Janet Holmes seems to be another product of Ireland's seemingly endless conveyor belt of fine singers. She was first brought to the notice of the wider folk scene when Belfast-based music journalist and biographer, Colin Harper, invited her to sing lead vocals on one of the tracks recorded as part of the prestigious Bert Jansch Ecominium, People of the Highway.

Since then Janet has been gaining a steady stream of acclaim, firmly cemented by her current release. However, the title of her backing band - The Hillbilly Soul Foundation - suggests this is not your typical Irish ballad singer. This is perhaps exemplified best by her landmark interpretation one of Lyle Lovett's most popular songs, 'If I Had a Boat'. This is a subtle arrangement that has caught the attention and the imagination to the extent that it's attracted sufficient radio airplay to warrant its release as a single. There are several songs on the album written or co-written by Colin Harper. However, one of the best tracks is the winsome, 'Gone', which Holmes had a hand in composing. There are other notable covers including Terry Woods' 'Dreams' and Paul Carrack's, 'Love will keep us alive'. Also reprised for the CD is Jansch's, 'People of the Highway' and the final song is a real treat, the beautiful Isaac Guillory composition, 'Thanksgiving Eve' The only major blot on the landscape is a rendition of the Morrissey/Marr track, 'How soon is now?' (the song adopted for the theme of the TV series 'Charmed'). These version has a wholly different arrangement (turgid by comparison); it's almost unrecognisable as the same one that Morrissey wrote.

Having said that this is a CD that puts Janet Holmes on the map. She may be on the road to the west but she's set off in the right direction as long as she steers well clear of the person who advised her to sing that Morrissey track! For more information visit: www.janetholmes.com

Lewis Jones

TOM LEWIS 360degrees All Points Of The Compass (Borealis Records BCD156)



I met Tom Lewis for the first time last year and renewed acquaintance at the last night of the season at Wrexham Folk Club in June but it was not until the second time we met that I suddenly realised, after hearing him sing a couple of songs during the second half of the evening, what a fine singer and

songwriter he was. I had of course seen his name on guest lists at the festivals and clubs but, much to my shame, had thought no more of it.

A little research paid off and I now know that Tom's love of the sea and all manner of songs about it (both traditional and contemporary, including his own) stem in part from 24 years in the British Submarine Service, incidentally the same Service that the late, great Cyril Tawney once served in. Although Tom is a Northern Ireland man by birth he has resided in Canada for quite a few years and this is where his latest album was recorded and produced. It is a credit to all concerned with some fine performances and crisp and clear production with an equally attractive sleeve and booklet. Tom won the first Stan Hugill International Shanty Trophy in 2000 in Douarnenez in France and it is easy to see why when you hear his powerful voice on the traditional shanty songs, "Blow the Man Down" & "According to the Act" helped out by some great vocal backing from Broadside and Johnny Collins & Jim Mageean respectively.

But this is not just another shanty album, the diversity of the songs, all 16 of them (plus a bonus track) is bewildering and Tom handles them all with equal aplomb. His own nostalgic look at the 1950s and 1960s in "Radio Times" sets the scene and is followed by "Port of Call", a Kieran Halpin song before

"Nassau Bound", a traditional version of the classic Beach Boys hit Sloop John B. There is "Christmas at Sea", "Towrope Girls" and Peter Bellamy's "The Land" sitting alongside Tom's own very good songs, "Dutchman's Trousers", "St. Patrick's Song" and "The Nipper". Even the quirky Lyle Lovett song, "If I Had A Boat" (one of my personal favourites) gets an airing and Shep Woolley's "Down by the Dockyard Wall" is another illustration of how many varied songs there are here. The last of Tom's songs on the CD, "One Big Ocean" has a really great singable chorus as the many youngsters who join him on the album can testify and could become a classic of its own. Tom, never one for conformity, also springs a couple of surprises finishing (according to the album cover and booklet) with the Joseph Locke standard from White Horse Inn, "Goodbye" but another track suddenly starts playing, complete with lead guitar breaks, but I will leave you to discover that for yourself.

It has its quirkiness, it has its undoubted charm but above all it carries the hallmark of the man himself, a genuine enthusiast singing about his own chosen element and with great musicians joining him on the album like Tanglefoot, Steve Lalar, Barry Curtiss, Don Wilhelm, Reggie Miles, Dave Harmonson, Steve Peterson, Broadside, Johnny Collins and Jim Mageean, not to mention those youngsters from Fruitvale Elementary School & Nelson Children's choir he can't go wrong.

I came to Tom's music a little late but will now follow his career with interest on both sides of the Atlantic and look forward to hearing many more albums by this "Son of the Sea". You can email Tom at seadog@netidea.com or find him on the web at www.tomlewis.net and order any of his recordings at any time from the above or from the Borealis Record Recording Co Ltd. at www.borealisrecords.com.

Ian Chesterman

CLAIRE MANN & AARON JONES Secret Orders (Trad Music TMRCD05)



For several years Claire Mann and Aaron Jones have been plying their musical trade so it may seem surprising that this is their first recording together as a duo. Claire's an all-Ireland flute champion and here demonstrates

her beautifully controlled intonation along with some fine fiddle playing as well.

The opening track utilises one of Newcastle based musician Tom McElvogue's unusually embellished tunes that sounds to me as if it was written particularly with Irish step dancers in mind. This is topped off by an Ed Reavy melody (who was not unlike McElvogue himself when it came to compositions) 'The Highest Hill in Sligo'. The accompaniment provided by Jones on bouzouki, guitar and bass is solid without being obtrusive and he's no mean chanter either. The third track David Francey's 'Saints and Sinners' is a fine choice of song and the laid back feel is gently steered by a nice bluesy harmonica courtesy of Little Al Price. Swelled by the communal chorus it has a currency that I could see well used as an anthem to close many a Sunday festival finale. It's also nice to see another interpretation of Steve Tilston's outstanding 'Slip Jigs and Reels'. Again, the use of harmonica backed by Nathan Jones resonator guitar gives a particularly Country feel to proceedings.

For aspiring musicians there are plenty of tunes many of which I haven't heard before (even the 'Muster Buttermilk' isn't the one I'm used to hearing) and as they are performed at what I term reasonable speeds could find themselves



The Folk Arts Network of the North West

FOLKUS AUTUMN PROGRAMME OF EVENTS 2005

SATURDAY & SUNDAY 3RD & 4TH SEPTEMBER

Fylde 2005 Festival

Milton Street Community Centre, Fleetwood. Workshops: Guitar, beginner-intermediate plus masterclass. Bodhran, Whistle, Fiddle. Other festival workshops; Melodeon, English Concertina, Blues Slide Guitar, Piano Accordion, Voice.

Saturday 10am - 4pm. Sunday 10am - 1pm

Non festival ticket holders welcome. Only £2 per workshop.

SUNDAY 11TH SEPTEMBER

Folkus Open Day

Half Day. Garstang High School, Garstang.

An opportunity to meet Folkus staff and tutors to discuss and meet your needs.

Workshops: Guitar-beginners and intermediate. Fiddle. English Concertina, Bodhran, Penny Whistle. Voice. Melodeon.

Piano Accordion, Clog Dancing - beginners. Clogs provided.

10.30am - 1pm Adults £6. Concessions £4. Juniors £3.

23RD, 24TH & 25TH SEPTEMBER

International Story Telling Festival

Ings, Nr. Kendal, Cumbria.

Folkus is supporting the appearance of Jim Bainbridge, Melodeon player and singer.

Festival information: Taffy Thomas. Tel: 015394 35641 or visit his website: www.taffythomas.co.uk

SATURDAY 8TH OCTOBER

Balshaws High School, Church Road, Leyland, Lancashire

Workshops: Guitar, Penny Whistle, Bodhran, Fiddle

10.30am - 4.30pm Adults £12. Concessions £9. Juniors £6

SUNDAY 23RD OCTOBER

Sea Britain 2005 Celebrations, Marine Hall, Fleetwood

With dozens of artists in a day of music and song to celebrate the bi-centenary of **The Battle of Trafalgar**,

Folkus is supporting the group **Strawhead** in a performance of their show "**Bold Nelson's Praise**".

Full supporting cast. Sunday afternoon 2.30pm - 5pm Tickets £5. Concessions £4. Juniors £3.

Details of this all day event from Folkus office 01253 872317

All day ticket Adult £9. Concessions £8. Juniors £5.

Marine Hall Box Office 01253 770547 or Fleetwood Museum 01253 876621

SATURDAY 29TH OCTOBER

St. Stephen's Methodist Church Hall, Gainsborough Road, Crewe, Cheshire

Workshops: Guitar, Penny Whistle, Bodhran, Fiddle.

10.30am - 4.30pm Adults £12. Concessions £9. Juniors £6

SATURDAY 19TH NOVEMBER

Playhouse Theatre, Auction Mart Lane, Penrith, Cumbria.

Workshops: Guitar, Penny Whistle, Bodhran, Fiddle.

10.30am - 4.30pm Adults £12. Concessions £9. Juniors £6

SUNDAY 4TH DECEMBER

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

Workshops: Guitar, Penny Whistle, Bodhran, Fiddle, Voice, Melodeon.

10.30am - 4.30pm Adults £12. Concessions £9. Juniors £6

Note for your diary. The 3rd Folkus weekend of music making will be held over the weekend of

24th, 25th & 26th February 2006 at Waddow Hall, Clitheroe.

Full details and costs to be confirmed.



FOR FURTHER DETAILS OR INFORMATION ON FOLKUS CONTACT:

THE SECRETARY, 55 THE STRAND, FLEETWOOD, LANCASHIRE FY7 8NP

TEL: 01253 872317 FAX: 01253 878382 email: alanbell@fylde-folk-fest.demon.co.uk



cropping up in sessions throughout the land. On a final note, Mann's interpretation of the Cathal McConnell air 'Lament for the Kerry Fisherman' proves once again that speed isn't everything. Listen and enjoy. For further information contact www.clairemann.com

Pete Fyfe

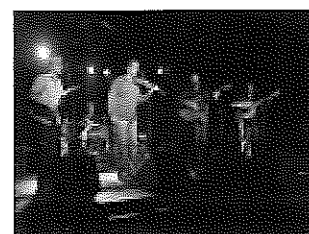
OLD BLIND DOGS Play Live (Green Linnet Records GLCD 1231)



The band may have travelled far and wide across the planet in search of their wages but the Old Blind Dogs repertoire is set very firmly in their native Scotland. A seriously rocking crew, the 'dogs' helmed by Jim Malcolm's soaring vocals (just check out his range on the opening track "Battle Of Harlaw"), the stirring pipes of Rory Campbell, Jonny

Hardie's fiddle, Aaron Jones bass/bouzouki and Fraser Stone's percussion sees them moving into territory pioneered by the Tannahill's and Battlefield Band - only on heat.

Taking the predominantly traditional songs and knocking them into shape (50 verse ballads anyone?) by trimming them and rounding them off with a great groove has certainly proved a resounding success which is obvious from the audience response at the end of each number. The lads prove they can also be subtle when the need arises and the beautiful air "Cuilfhionn" wafts along nicely until the frantic change of pace with "The Rejected Suitor" snaps you back to reality.

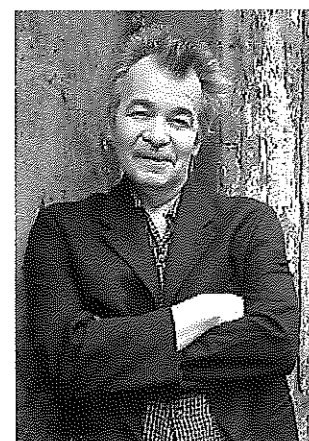


The group's rhythmical beat is totally infectious and by the time "The Kincardine Lads" is introduced to the set you can just imagine the audience boogying on down. The hypnotic Breton/Galician set would I'm sure be approved by Paul McKenna whilst the Gothic tale of "Young Edward"

wouldn't go amiss as a banner headline in the latest edition of The Sun. So, a little bit of something for everyone - cracking performances all round and if this is your first introduction to the dogs I'm sure you'll be left panting for more! Further info from www.oldblinddogs.co.uk

Pete Fyfe

JOHN PRINE Fair And Square (Oh Boy Records OBR034)



It would be easy to get sentimental over 'Fair And Square'. After all, John Prine's brush with cancer could have swept him off the mortal coil. Instead, it took his vocal chords down the scale towards an even warmer tone. So, a silver lining for us all to enjoy; now, a second one has arrived with this new record.

As usual, his observations on life go straight to the point. Who could forget 'Sam Stone', his take on the Vietnam War heroes who came home hooked on heroin?

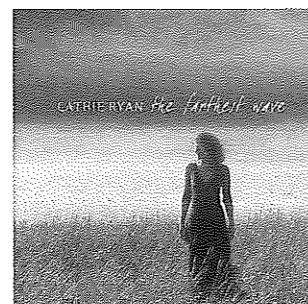
Here, the lyrical knife cuts deep on 'Some Humans Ain't Human' and finishes with the flourish of a swipe at Bush leading the US

into Iraq. Such political views are just one of the weapons in his musical armoury. He can equally turn to humour with a track like "The Other Side Of Town". Recorded live at The Ryman Auditorium, the introduction makes no bones about the fact that it's a thinly disguised poke at his own ability to ignore the comments of his wife in the curmudgeonly way that a guy of a certain age might adopt. Then, in equal measures, he can go all tender on us with a song like 'She Is My Everything'. This ability to switch between different emotional areas is surely the sign of a great songwriter. Hardly surprising, then, that he's joined on this record by such notable musicians as Jerry Douglas, Alison Krauss and Mindy Smith.

If you haven't dived into John Prine's songs before, this wouldn't be a bad place to start. It's certainly a record to be set alongside his best. After all, he's the first songwriter that's ever been asked by the US Poet Laureate to read at The Library of Congress - an honour that puts him up there with the truly great songwriters. Long may he run. Further info at: www.jpshrine.org

Steve Henderson

CATHIE RYAN The Farthest Wave (Shanachie Records 78062)



From the opening chords of the first track 'What's Closet To The Heart' you get a sense of dramatic tension that something good is just around the corner. Not in a dark way you understand - but buoyed by a feeling of restrained exuberance. John Doyle (guitar) and Kris Drever (tenor guitar) set up a driving layered rhythm that gets under

the skin paving the way for Cathie Ryan's beautiful vocals. Topped by John McCusker's fiddles and whistles, Ewan Vernal on double bass and Keith Angel's percussion this is how good 'folk' music albums should be produced.

There's a certain finesse and respect from musicians who are totally at one with the music they believe in and I'm pleased to report that on this album nothing oversteps the boundaries of good taste. Ryan's choice of songs shows a singer with an integrity and an understanding for the lyrics that comes from years of experience plying her trade. During this selection period she could have concentrated solely on her own compositions but appears quite at ease in utilising traditional songs (a carry-over from her days with Cherish The Ladies perhaps?) or songs by Karine Polwart ('Follow The Heron') and John Spillane's 'The Wild Flowers'. With a voice much suited to lullabies her soft, generous tones are particularly well matched on 'As The Evening Declines' and the more established 'Home Sweet Home' where Phil Cunningham's piano and accordion provide just the right accompaniment.

For those striving to make their mark on the folk scene this recording is an object lesson in how to construct ensemble performances that don't threaten to override the narrative, only enhance it. For more information contact www.cathieryan.com

Pete Fyfe

CORA SMYTH & BREDASMYTH Cora Smyth Breda Smyth (Own Label)

Now, I don't know about you but I really enjoyed the music of Michael Flatley's Lord Of The Dance. It was less staged than

its counterpart Riverdance by being far more traditional with just rock music backing. So, in a way it was no surprise to me that two of the show's musicians should feature on their own CD. The only question remains is why it took so long?



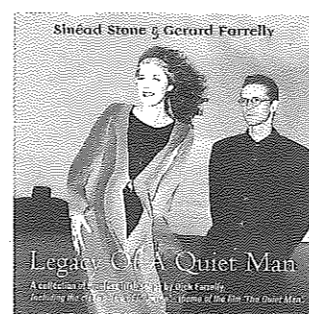
Both Cora (fiddle) and Breda Smyth (whistles) have obviously been steeped in the tradition of their native homeland (Ireland) and to say that they enjoy the music they perform would be something of an understatement. Technically both protagonists are more than accomplished and by utilising the astonishing talents of Tim Edey (local Kent lad

made good!) featuring some breath-taking nylon strung guitar work a la Steve Cooney this album more than hits the mark for me. Talking of Tim, surely it's only a matter of time before he attains world domination along with Seamus Egan and James McNally as the outright masters of multi-instrumental ability? The choice of material reminds me of the first time I heard Sharon Shannon's debut album in as much as the tracks have an energy all of their own and it feels as if everyone had a rousing time in the studio spurring each other on to greater heights of musical prowess. It's great to see several tunes included from Stockton's Wing's repertoire such as The Belltable and The Golden Stud along with standards such as The Salamanca and Jenny's Chickens which wouldn't be out of place in pub sessions throughout the land.

The really nice thing about this recording is that it remains true to the tradition but with the aid of contemporary funky rhythms and interesting arrangements the music is driven along at a cracking pace without being too flash. Adding to the dynamics are Kevin Hough (guitar), Damien Evans (bass), Brendan O'Regan (bouzouki), Eoghan O'Donnell (piano), Jim Higgins (percussion) and Declan O'Donohue (drums). I can imagine the smiles on the faces of the musicians as they dive in for the next set and I can assure the listener of much the same reaction if you purchase this CD. For copies of the album and further details contact www.corasmythbredasmyth.com

Pete Fyfe

SINEAD STONE & GERARD FARRELLY Legacy Of A Quiet Man (Seolta Records CD 001)



Cast your mind back (if your old enough to remember) when the world was a far nicer place and films like 'The Quiet Man' filled the cinemas throughout the land with audiences that actually cared for what they watched and listened to Dick Farrelly will be forever associated as the composer of the stirring 'Isle Of Innisfree' which provided the said film with its main theme and

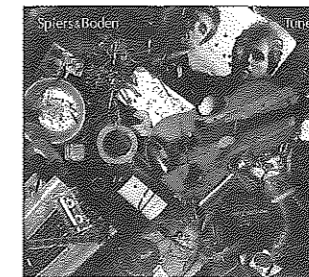
now his son Gerard maintains the legacy with eleven of his father's songs.

The first thing that strikes you about this album is the sparkling vocals of Sinead Stone sounding not unlike Maura O'Connell in her De Dannan days. On the song 'People Like You And Me' there's something velvety smooth in her tone that immediately grabs your attention and the laid back guitars and gentle keyboards round off a perfect arrangement. The almost stark piano accompaniment throughout augmented by occasional

use of accordion from Shaun Sweeney would I'm sure have been met with approval from Gerard's dad and I honestly don't think there could be a finer tribute than this recording. If you're in the mood for a little indulgence and serious chilling out then treat yourself to this CD - you won't be disappointed. Personally I can't wait for the follow up album! For further information contact www.stoneandfarrelly.com

Pete Fyfe

SPIERS & BODEN Tunes (Fellside Recordings FECD192)



There's something you can tell just by glancing at the sleeve of a CD that if it looks good (generally) the contents are good. Indeed, if it's a case of the names Spiers & Boden being mentioned then it's a sure bet!

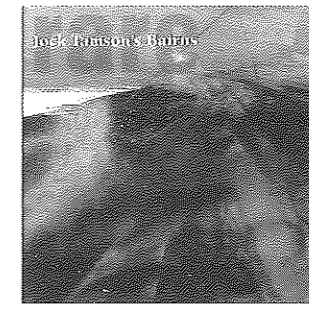
Evoking memories of the 5 Hand Reel sleeve with the knife and beetle this one creates a sense

of I'd buy it on the strength of the image. But at the end of the day, what's important is what lies beneath and I'm pleased to report that here is a true box of delights. Starting with 'The Sportsman's Hornpipe' where John Boden's pizzicato fiddle this is an object lesson in how to make things interesting for the listener. The duo are certainly re-awakening the interest in the performance of English tunes much as did John Kirkpatrick in the heady days of the Albion Country Band ('The Old Lancashire Hornpipe') and the melodies composed by the lads themselves stand well against the more traditional greats such as 'The Cuckoo's Nest' and 'Trunkles'. By the way, for any musicians looking for a tune to get down and boogie to check out Spiers infectious syncopated 'Rampant', it's a blast!

For their fans - and there are legions of them - this will be a must have purchase, for those who are only just discovering them it may well take a little getting used to and probably the follow up album Songs (what else) will be more to their liking. For further information contact www.spiersandboden.com

Pete Fyfe

JOCK TAMSON'S BAIRNS Rare (Greentrax Recordings CDTRAX266)



I don't know what I was expecting but it certainly wasn't the jaws harp intro to 'Blythe Blythe And Merry Was She'. But then again the Bairns are nothing if not inventive. Having been weaned on their music many years ago some things I'm pleased to say don't change and Rod Paterson's distinctive vocals are one of them.

There are many singers from Scotland that unfortunately cross the boundaries of taste with performances that are too abrasive cutting into your very soul but you certainly don't get any of that from Mr Paterson. There's an assured tone that is pleasant without being brittle. Now, although I've heard the song performed before, the clever use of multi-layered vocals as a round proves particularly effective and the use of baritone fiddle courtesy of Derek Hoy is hauntingly provocative. I don't know why but the band's general sound on this track comes across as not dissimilar to that of the pub band featured in

the film *The Wickerman* (you'll have to buy the album yourself to see what I mean). Years ago I used to love listening to the soundtracks of film productions by Walt Disney and Ealing that utilised the visual splendour of Scottish landscapes as visual accompaniment to stirring music. Well, this is the audio equivalent and a man can wallow in nostalgia every now and then can't he?

On the tune set 'McFarquhar's Corrie' the lilting, almost lazy jazz chords on guitar underpinning the beautiful melody on the low whistle are quite simply exquisite allowing you the opportunity to chill out in style. All of the music is impeccably arranged and between them John Croall (bodhran, bones etc), Norman Chalmers (concertina) and Ian Hardie (fiddle) create a glorious tapestry of sound that will leave the listener wanting for more. This recording should be in every self-respecting folk enthusiast's collection. Further information from www.jtbairns.com

Pete Fyfe

CIARAN TOURISH Down The Line (Compass Records 7 4407 2)



Ciaran Tourish, long established as the fiddle player with Altan, brings (to my knowledge) his first solo-ish recording and of course the leading question is why is it his first? For here we have a performer, at the peak of his career, who knows a thing or

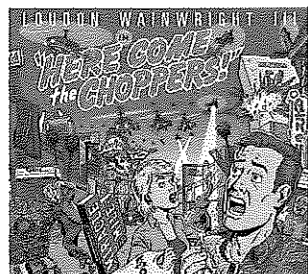
two about getting the best from his main instrument and he's no slouch on the whistle either.

Unlike many of his fiddle playing friends Ciaran has decided not to concentrate on the fiddle as the only instrument featured on the CD but by utilising artists such as Paul Brady, Alison Krauss, Tim O'Brien and Maura O'Connell shows its beauty in the accompaniment on songs including Brady's "Dreams Will Come", "Are You Tired Of Me Darling?" and the Gaelic "Slan Le Maigh". Joined by other musicians the calibre of Arty McGlynn (guitar), Jim Higgins (percussion), Neil Martin (cello) and Jerry Douglas on Dobro and all in all you have pretty impressive package.

On his own composition "Old Town" Tourish has it about right in his sleeve notes when he mentions that McGlynn's chord arrangement captures the mood of the tune brilliantly - but then again, what else do you expect - when you work with the best you get the best. Good listening! Check out Ciaran's website for more information on www.ciarantourish.com

Pete Fyfe


LOUDON WAINWRIGHT III Here Come The Choppers (Evangeline Records GEL4090)



A quip from Loudon on the Kershaw programme suggested that some of his fans have wondered whether 'Here Come The Choppers' was a reference to a need for false teeth. Sure, some of his recent records have been preoccupied with the ageing process. But the new record is evidence that his mind

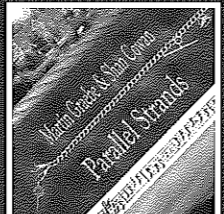
is as sharp as ever - the teeth will have to be checked.

He opens with the tale, 'My Biggest Fan', which is a friendly poke of fun at a gentleman 'so large, that he's a one man entourage'. Yes, that acid wit is still present. However, a number of the



The English Music Label


Martin Graebe & Shan Cowan



Parallel Strands

two aspects of Martin Graebe: his ability to write great songs in traditional styles and his research into the songs from the collection of Baring-Gould.

Vicki Swan & Jonny Dyer



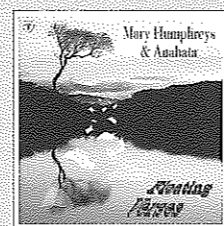
Scatter Pipes

Vicki's unique style of playing the Smallpipes is spellbindingly beautiful and is perfectly complimented by Jonny's driving guitar.

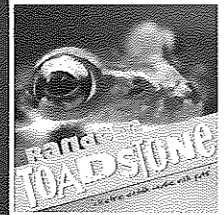
MARY HUMPHREYS & ANAHATA

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Random



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Jim Causley



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tracks have less transparent lyrics and there is the sense of a more complex and crazy world around us all. Maybe it's that fact that I write this in the aftermath of the London bombings but 'No Sure Way' and the title track sure seem to provoke those thoughts. Additionally, the absence from the inner sleeve of some of the lyrics suggests that the playful Wainwright may well have those provoking intentions. On the other hand, his song about his grandfather, 'Half Fist', also has missing lyrics and the sleeve notes make it clear that this track sits firmly in traditional Loudon familial territory along with the tracks 'Had To Be Her', 'Make Your Mother Mad', and 'When You Leave' - to which you can add 'Nanny' too. So, you'll see that self-analysis still sits high in the Wainwright hierarchy of subject matter despite a few more politically inclined lyrics.

Musically, Loudon has teamed up with guys who really know how to make a contribution. On drums the well-travelled and talented Jim Keltner, whilst the equally moving Bill Frisell provides guitar work. Greg Leisz provides beautiful lap and pedal steel guitar all over the record and David Pilch completes this band format on drums. The CD benefits from a band approach to the music as well as the fact that it was pretty much recorded live in the studio. It sparkles with the talent present, no matter what Loudon takes as his subject matter. A fine addition to the work of one of the great singer songwriters.

Steve Henderson

WHAPWEASEL Pack Of Jokers (Whapweasel Records WW0006)



I must admit when I heard the opening bars of the first track of Whapweasel's latest album that I'd stumbled across a long lost recording of Steeleye Span (circa Storm Force Ten). Possibly not surprising as one of the Whap's just happens to be none other than Rick Kemp and after all, he produces the album as well. Then there's the jaunty melodeon of

Robin Jowett, Brian Bell's bass guitar, Mike Coleman on a variety of string driven things, Stuart Finden and Fiona Littlewood's horn section, Heather Bell filling out the keyboard sounds and Bob Wilson on drums and percussion. Phew, that's quite a personnel but each has their role to play and not a bit of the instrumentation is misplaced in what amounts to a thoroughly enjoyable listen.

The front cover photo (excellent as ever from the master Bryan Ledgard) would lead you to believe the band had just walked off of the set of a Blues Brothers movie or perhaps an appearance alongside Madness (?) and the track "Polka Dynamo" endorses this with tight unison performances from the saxes. There isn't one traditional tune featured here with the tune writing honours going to Jowett, Coleman and Finden and I must admit to a glowing admiration in their abilities to bear the torch for the very British-ness in their arrangements.

So, the English folk music loving public can rest assured that the quintessential 'feel' for the whole package is in safe hands and I'm sure that many of the tunes will wind up as session favourites - if the new licensing laws will allow it! Order your copies of the CD from www.whapweasel.com

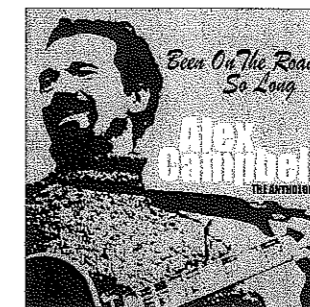
Pete Fyfe

(Ed:- More reviewers are needed for both CD's and Live events. Help out your club organiser by helping to promote the club with a review or a Spotlight on ... article. Support our advertisers by going to their events and sending us a report. Tell us if your latest CD is floating your boat or sinking your submarine?)

CD RE-ISSUES & COLLECTIONS



ALEX CAMPBELL Been On the Road So Long (Sanctuary Records CMRCD1168)



The title of this recording sums up Campbell's life aptly for me. I came across him rather late in my folk music education and then only by default. Having been a staunch follower of The Tannahill Weavers and a bit of a completist in the field of obtaining vinyl someone in Germany rather benevolently gave me a copy of an album featuring both the Tannahill's and Campbell.

I must admit that although I'd heard of him before I'd dismissed him as something of a lush (funny how hearsay can colour your judgement when you're young) who occasionally propped up the bar whilst trying to bawl out some chorus or other. Still the recording I was given proved that here was a man who conveyed himself with passion and much like Ewan MacColl, he had that beautiful burr in his timbre that unfortunately seems lost today on a lot of our young pretenders. A majority of the tracks, including "I'm A Rover", "The Water Is Wide", and "She Moved Through The Fair", are the established folk club repertoire of the 1960's and I must admit that whilst listening to the album a sense of nostalgia washed over me. Unfortunately I only ever caught one performance by the man himself at the Swan & Sugarloaf in Croydon (accompanied by a then unknown guitarist called Jimmy Faulkner!) and true to form he was drunk but I distinctly remember him singing "Cunla" and me being able to understand every word so perhaps I was drunk as well?

If you like your music with a bit of a rough edge then I suggest you purchase this genuinely honest recording. Sanctuary Records should be applauded for their continuing support of a bygone era in the 'folk scene' and capturing cleaned up recordings (many for the first time) on CD for future generations to enjoy. Congratulations also to the brief but informative biography notes by David Wells. Further details from www.sanctuaryrecords.co.uk

Pete Fyfe



JOE GILTRAP The Mountains Of Mourne (N2K Records UK MCPRCD 001)

Joe Giltrap was born and raised in Leixlip, a village in County Kildare. He performed with top Dublin based folk group, The Broadsiders, before moving to London in the early seventies, resulting in the formation of duo Irish Mist, who over the next fifteen years worked with the likes of Christy Moore, The Dubliners, De Dannan, The Fureys and The Wolfe Tones, at the same time inspiring younger folk acts like The Pogues.

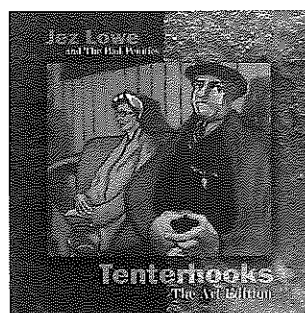
In 1987 Giltrap opened a popular music pub in North London. The Weavers was highly renowned and readers of Time Out magazine voted it 'one of the top ten music venues in London'. For twelve years The Weavers played host to the cream of the world's roots music artists and released three compilation albums on its own record label. Having devoted so much of his energies to The Weavers, Joe Giltrap found very little time for his own career apart from the occasional concert and regular appearances on BBC Radio in London. So when Joe released *Where There's Life* in 1994, he received enthusiastic reviews and extensive airplay, prompting one radio station in Belgium to vote it their 'album of the year'.

At the dawn of the new millennium, *The Mountains Of Mourne* was released and five years later, this fine collection has been re-released with several extra tracks. The CD brings together some of songs lovingly associated with Ireland and its Celtic neighbours. The title track shows Giltrap at his best, giving new life to a song that is often seen as a trite and antiquated. In Giltrap's hands it oozes pathos and illustrates its true heartfelt meaning.

The album opens with Giltrap's 'Harmless Fun', an affectionate humorous take on what could easily be classic Christy Moore, followed by the serious 'When Margaret Was Eleven', which strips away any romantic illusions of war and the global tale of 'Belfast Mill', a variation on Si Kahn's 'Aragon Mill'. What is remarkable about this collection is that well known Irish, British and Celtic songs sit seamlessly side by side with a number of Giltrap's own songs. It's a testament to his quality of songwriting and performance that it isn't easy to tell the difference. Whether he's singing rousing anthems, such as 'The Crack Was 90' and 'Booavogue', or the more tenderly delivered, 'From Clare to Here' and 'John O'Dreams', Joe Giltrap captures the right mood. He rarely puts a foot wrong in an assured performance backed by a bunch of superb empathetic musicians, who really capture the feel of the music in the same - almost sanctified - way that only the likes of Christy Moore, The Dubliners and The Chieftains can. Visit www.joegiltrap.com for further details.

Lewis Jones

JEZ LOWE AND THE BAD PENNIES Tenterhooks: The Art Edition (Tantobie Records TTRCD 105)



I never tire of pointing out to people that Jez Lowe should be more lauded as one of this country's finest songwriters. This re-issue of 'Tenterhooks' just adds to the large pile of evidence that suggests that he should be top of the heap. So, why does this provide extra evidence? Well, the Tantobie re-issue has an added six tracks taken from the long lost 'Banners' project commissioned by East Durham Arts Council. Additionally, though the original release featured a gaily-coloured sleeve, this re-issue features artwork by esteemed County Durham artist, Tom McGuinness. His local sensibilities and internationally recognised work fit better with the typically Jez compositions containing both rich imagery and social comment.

The original 'Tenterhooks' album was recorded with one of the most popular incarnations of the Bad Pennies including local lass, Bev Sanders, as well as Bob and Billy Surgeoner. A quick glance down the track listing of this 1994 album shows a host of songs that are still staples of Jez's live sets like 'Crake In The Morning', 'Bait Up' and the title track. Ten years on,

this alone flags up the quality of songs to be heard here and I probably need say no more than that of the original tracks to be found on this record.

The bonus tracks, which make this album an essential for any serious collector of folk song, are themed around Durham's Big Meeting on Miner's Gala Day. Hence, the title of the 'Banners' project and an opening track - well, track 13 after the original album, actually - that gets blessed with a big brass band. The songs draw upon the life of the mining community whether from a perspective of the pure hard work, 'Weave and Worry', or the pride in their effort, 'Big Meeting Day'. The latter song is yet another that you'll still hear Jez singing today. So, you get the picture. A selection of great songs tastefully packaged with excellent sleeve notes. I think we can fairly say that this re-issue is quality through and through its 18 tracks and one that will provide value for anyone's money. Visit www.jezlowe.com for further information.

Steve Henderson

JONI MITCHELL Songs Of A Prairie Girl (Rhino/WSM 8122 74634-2)

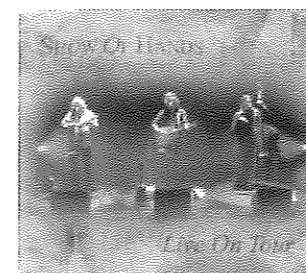


Those folks over at Joni's record label have a bit of a problem. Unlike many others of her legendary status, there seems to be little left in the archive. No little treasure trove that can be plundered to produce CDs full of alternative mixes, previously unreleased or live versions of familiar songs. Some of you may well feel thankful for this as, often, this can produce second quality CDs suited more to the obsessive fan. Even the occasional hidden away gems seem expensive when sat amongst a patchwork of other cuts. On the other hand, the label is faced with re-cycling tracks generally available in one format or another. So, the question is whether this approach represents good value for the music fan out there or whether it just tarnishes a fine body of work.

'Songs Of A Prairie Girl' is personally selected by Joni and is her contribution to the Saskatchewan Centennial celebrations. So, she's off the hook on accusations of devaluing her back catalogue and the length of this CD at 75 minutes long makes for a good value proposition, too. Aficionados will be pleased to find 'Urge For Going' is included here. It's a rare but wonderful 1967 track only previously released as a single in 1972. Also, there's some re-mastering of a few tracks and a sixteen minute orchestral remix of 'Paprika Plains'. The rest of the selection is both wide in its scope as it takes from across her career and wonderful in its musical richness.

However, the appeal of this CD will depend at what end of the Joni scale you sit. Completists will be straight down the shops. On the other hand, you'd do better to go for one of the 'Best Of' packages if your knowledge of her material is pretty shallow. If you sit somewhere in the middle, you'll find this CD gives you a chance to sample from across her career without hitting on the more obvious 'hits' - no 'Big Yellow Taxi', for instance. This may well inspire some of you to expand your collection of her CDs but suggests a limited appeal for this CD despite its array of great music and value for money. The music of Joni Mitchell should be irresistible to any serious music fan though you now have to tread a little carefully...but don't let me stop you. www.jonimitchell.com
Steve Henderson

SHOW OF HANDS As You Were (Hands On Music HMCD22)

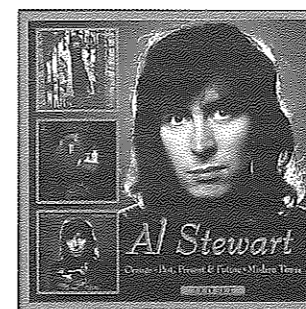


For the thousands of fans of Show Of Hands, here is an album that has been eagerly awaited due to the fact that it was recorded live on a recent tour where the lads broke with tradition and expanded from their usual duo format to include the bass and vocals of Miranda Sykes.

Mick Dolan has done a fine job in capturing the trio's performance with tracks that, although well established such as 'The Blue Cockade', 'Crazy Boy' and 'Corrina, Corrina' prove a necessary purchase for the completists amongst you. The addition of Miranda is a real bonus providing the lads with an extra edge both instrumentally and vocally whilst the inter-action between all three is stunning - well, what else did you expect? As a souvenir, this will do nicely until the next studio recording. Oh, the other nice thing about this double CD is it's only a tenner and available from the duo's website at www.showofhands.co.uk

Pete Fyfe

AL STEWART Orange; Past Present & Future; Modern Times (Edsel Records MEDCD 730)



This pre Year Of The Cat trilogy of Al Stewart albums is taken from arguably his most fertile and creative periods. Stewart's folk/rock career straddles five decades and these albums, which originally appeared on the CBS label between 1972 and 1975, have now been released on a 2 CD package for less than the price of a normal album.

'Orange' marked Al Stewart's transformation from a broadly acoustic singer songwriter, associated with bedsitter images, to one that embraced the influences of electric folk and pub rock to great effect. Ironically, this album is probably most notable for one of the best authentic Dylan covers, 'I Don't Believe You' ("she acts like we never have met"). The second of the trilogy 'Past Present & Future', was an ambitious groundbreaking and intricate project with songs based around influential historical figures who made their mark in the twentieth century - or as it transpired mainly the first 73 years of that century. It includes such groundbreaking songs as the haunting 'Roads to Moscow' and the seemingly prophetic 'Nostradamus', typical of the almost film-noire approach to many of Stewart's songs of this period.

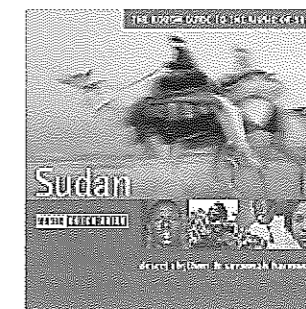
The final CD that completes this sequence is 'Modern Times', a not wholly consistent album but one which contains one of my all time favourite sides of vinyl in 'Apple Cider Reconstitution', 'The Dark and Rolling Seas' and the title track - a timely and wary reminder for those considering a visit to the Friends Reunited website. What particularly stands out on this album is the sparkling production of Alan Parsons, which allows that wonderful lead guitarist Tim Renwick to completely flourish.

At an RRP of £11.99 (or less), this is an inspired bargain package that contains a comprehensive booklet of biographical material and lyrics. This is a must if a) your vinyl copies are worn out; b) you were too young to remember the 1970s, c) you are of mature years and were still recovering from the sixties

when these albums came out. You can pick this CD up on the Amazon website: www.amazon.co.uk

Lewis Jones

VARIOUS ARTISTS The Rough Guide To Sudan (World Music Network RGNET 1152 CD)



Have no fear that Folk North West is going to become dominated by World Music, but for the travellers out there this review looks at a CD from a series that helps you find out what is going on in the wider world of music. As the world's attention turned towards Africa over the summer, what better than to appraise yourself of the musical delights of that great continent. Better still, check out a country whose internal frictions and political problems seem to have kept it steadfastly off the political agenda.

The vast array of styles available on 'The Rough Guide to Sudan' goes a long way to explain how this country has become one of the largest cultural melting pots on the planet. The opening track from Rasha is an oud driven folk style reminiscent of Algerian Souad Massi and, like Souad, she has fled her country for Europe. Nevertheless, the traditions sit alive and well in her music. The next track from Abdel Karim El Kabli has a melody sounding much the same but the style switches to that of traditional dance of the Nile delta - not disco, folks, but that heard at weddings up and down the country. Mind you the same singer is famed for a 1962 recording based on the twist dance craze, which he'd encountered on a visit to England - obviously, he's quite a student of wedding parties!

As we venture onwards, we meet the modern dance beat/rap with Emmanuel Jal. This is a music that has attracted the dance crowd to North African musical flavours and a far cry from Emmanuel's former life as a child soldier in this battered land. So, within these three tracks we've journeyed across a wide range of styles and all them are top quality pieces of music. Just as you're thinking that this whirlwind path across the continent may stop there, 'Mama Africa' takes on hints of Zimbabwe as well as a reggae flavour and beyond.

Even if you feel over faced by the number of choices around world music, particularly Africa, you would find this an excellent gateway into the different styles of North Africa as well as one that reflects both tradition and modern styles. Indeed, there is a whole world of music provided by the World Music Network on their rough guides - long distance travellers should investigate. www.worldmusic.net

Steve Henderson

VARIOUS ARTISTS Song Links 2 (Fellside Recordings FECD190D)



The concept of this recording is to run a parallel path between the UK and American versions of traditional songs. Much like its predecessor (in that case working alongside Australia) the idea succeeds on numerous counts. So, we have Benji Kirkpatrick's reading of 'Draggle-tail Gypsies-O' alongside Skip Gorman's 'Clayton Boone' and 'Sovay' (Kirkpatrick again) joined at the hip by 'Pretty Sylvia' performed by Jeff Davis.

There are songs of derring do, unrequited love and stayed execution - in fact, all the things you might look for in a good bodice ripper of a novel - and let's face it, the British always were rather good at that sort of thing. Spearheaded by Martyn Wyndham-Read this project has been a labour of love that from a listener's point of view will prove a valuable insight as to the marrying of two differing cultures brought together by a common bond. Many of the tracks will already be established as popular favourites including 'Tarry Trousers', 'The Cuckoo' and 'Babes In The Wood' and with performances by The Copper Family, Jody Stecher and Sara Grey will provide a comfortable feeling for those looking for more than a little substance to the overall production.

The extremely professional packaging that accompanies this double CD (a hardback book with copious notes by Shirley Collins on how the songs were compiled) is an absolute delight and Paul Adams and everyone at Fellside should feel justifiably proud of this wonderful achievement. For further information contact www.fellside.com

Pete Fyfe

DVD REVIEW

OYSTERBAND 25th Anniversary Concert
(Westpark Music DVD 87111)



Oysterband • the 25th anniversary concert

You have to admire the Oysterband for almost shaking free of the 'folk' tag. I say almost but not quite as they do still occasionally find themselves tapping into the tradition by including 'The Bishop Of Chester/Peacock Followed The Hen' dance tunes. John Jones (lead vocals & melodeon) perhaps sums it up best when he says that the band indulge themselves (and a majority of their audience) by doffing the cap to those like myself who have followed their career most of the twenty-nine years they've

actually been around. Mind you, it's the band's unrelenting powerhouse contemporary songs that have captured a whole generation and by the looks on the faces of those lucky enough to be at the gig everyone had a grand time.

From Chopper's (well...choppy) cello introduction and guest musician James O'Grady's uilleann pipes the raw edge of the band immediately comes into play driven by a passion that is reflected in lyrics that are fairly spat out in a punk like attitude. But let's not lose sight that Jones vocals, whilst sounding almost venomous at times are regulated by a good sound crew. With hand and body gestures that would make a politician proud this is a man who believes in what he's singing and like some modern day Elmer Gantry easily persuades his followers that they can be included if they want. Unlike the title of one of their anthems 'Uncommercial Song' (no mention of a Daytrip there then?) the band over the years have proved that they don't really need to be commercial in order to capture a wider audience from their humble beginnings on the folk club scene. Visually the show features plenty of zooming camera angles on both the band and the audience giving a sense of the dramatic and there's also plenty of close-ups individually on the members' fingers Alan Prosser (guitars), Ian Telfer (fiddle) and Lee Partis (drums) to show that they really play their instruments.

As is customary with most music DVDs the inclusion of a behind the scenes mini-documentary gives an all round picture of a bunch of lads that don't treat themselves too seriously and the added bonus of the snappy 'New York Girls' is filmed appropriately on board the Staten Island Ferry! So, all in all a bright and breezy performance and at least it beats standing at the back of a packed Trowbridge marquee! Contact www.oysterband.co.uk for further information

Pete Fyfe

BOOK REVIEWS

"CHESHIRE FOLK SONGS & associated traditions"
Compiled and Edited by **ROY CLINGING**

There is nothing more irritating, to me anyway, than song books that race through page after page of sometimes meaningless

lyrics with no explanation of whence they came from and no rhyme or reason for their being. Not so the very well researched and presented "Cheshire Folk Songs & Associated Traditions" compiled by Chester based singer and writer Roy Clinging whose stature, not only as a performer of traditional music but as a collector, has grown further with this delightful and very attractive publication.



I myself am "Cheshire born and Cheshire bred" and, if the time worn rhyme is continued, "broad int'arm and thick int' head". I hope not but who knows how others see you! However, as a born native of the County I came across some of these songs many years ago. Alas this was not at my Mother's knee as most true traditional singers can boast (nor my Father's for that matter). I discovered them much later, during the 1960s folk revival and, just as Roy did many years later, put a tune to the words of the famous Charles Kingsley poem,

"Sands of Dee", which I played with my cousin Ken Chesterman (as The Cousins) on BBC radio. I therefore have an empathy with Roy in this respect and am delighted to see these songs, the most famous of which must surely be The Miller of the Dee (one I remember from my school days).

As well as being a very valuable practical source work for those wishing to learn these songs, the book is also a tremendous read and no stone seems to have been unturned in Roy's researches into the origins of the songs. There is also a fascinating insight into Cheshire Folk Customs with a section of photographs and extracts to illustrate the "living tradition of my home county". Even traditional music continues to evolve as can be seen by the tune that Roy put to "Sands O' Dee" and the fresh interpretation of these songs that have stood the test of time to become available to another generation. Roy, in this respect, has done a great job of keeping these songs "alive" and, in that alone, he is to be congratulated. It is also nice to see songs like "Froggie" collected from Colin Haworth in these pages as I still remember his father Leslie Haworth of Kelsall singing the song at The Tuning Fork Folk Club, Chester back in the 1960s. The song has a tremendous chorus that had stuck in my mind for 40 years until I saw it again reproduced in this book.

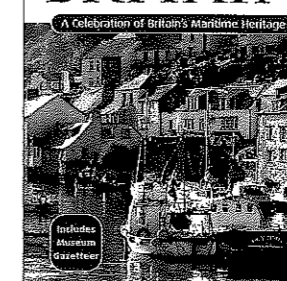
The book is obviously the result of many years of research by Roy who is a full time singer playing regularly in folk clubs up and down the country and, as a Cheshire man himself, he can be justly proud of this publication. If his great grandmother is looking down on him I suspect that she too would feel just as proud to see her great grandchild carrying on a tradition that she contributed to playing the folk songs of her time accompanying herself on the Concertina to entertain family and friends.

At 148 pages and containing some 60 songs this is an absolute must buy book for all performers, enthusiasts and historians of our musical heritage. It can be bought from local book shops or direct from Leonie Press, 13 Vale Road, Hartford, Northwich, CW8 1PL at £11.99 plus £2.30 for postage and packing. There is also a CD available to go with the book picking out the melodies for an additional £3.50. Also, if you wish to hear more of these songs performed by Roy himself, his excellent CD, "Cheshire Born" is still available at his gigs or by visiting his web site.

Ian Chesterman

PAUL HEINEY Maritime Britain (Adlard Coles Nautical)

MARITIME BRITAIN



PAUL HEINEY

The first time that I encountered a maritime museum of any kind was at the Hastings Fishermen's museum when I was about ten. It fascinated me that the old exhibits (even older now!) were steeped in history and it is by reading Paul Heiney's insightful book that I recall the pleasure it gave me. There was the musty smell and the gnarled figure of a skipper in his yellow oilskin coat standing proud overseeing his boat; there was the roll call of men lost at sea and plenty of compasses in fact, everything to fire a young child's imagination. As Heiney

trawls (sorry about that) these great Isles of ours you discover that there is a wealth of heritage waiting to be discovered. OK, so a lot of the museums mentioned here are (rather like my first encounter) cobbled together memories of a bygone age but they have nonetheless been lovingly preserved perhaps in some cases in a single shack or room but you get a great sense of pride that in many respects is, to my cynical eyes lost (at least a little) on the youth of today. Heiney has lovingly included as many museums as possible taking us on a chronological tour from the Shetland Isles all the way round the coast and back up to the Hebrides.

Included within the book is a useful gazetteer detailing the address of each museum whilst his passion for his subject matter with brief descriptions of each venue allowing for slightly more detail for certain events including Scapa Flow and of course The Battle Of Trafalgar make for an informed and enjoyable read. The excellent use of photographs and paintings to illustrate throughout lend colour to a truly handsome tome and I hope, like me, that Maritime Britain will inspire you to delve a little deeper into this Seafaring nation of ours. For further information contact www.adlardcoles.com

Pete Fyfe

MARK RADCLIFFE Northern Sky (HODDER & STOUGHTON):
ISBN: 0340715685 £10.99



After several years away, a sudden violent outburst forces guitar playing, Nick Drake fanatic Edward Beckinsale to resign his position as a University Lecturer and return to his family home and his musical roots. He meets up with his old acquaintances at the Northern Sky Folk Club and is welcomed back to the musical fold, albeit with some justified trepidation about his tendency towards unsociable behaviour, which seems to develop after

indulging in another of his favourite pastimes - drinking real ale.

The promise of impending record deals and high-profile national media coverage, that should spell fame and fortune for Edward and his 'Folky friends' at Northern Sky, only serves to divide loyalties and cause inevitable back-biting, bickering and envy amongst the group of musical mates

There are two ladies in Ed's life. First of all Jeannie, his attractive

There are two other fine songs on this CD. 'What's the matter little one', written by Giltrap, reminds us that it is always the children who seem to suffer the most in the never ending conflicts around the world, while 'Phone call from New York, jointly composed with the estimable Pat Tynan, illustrates how exiles always carry the burden of continued absence, especially in times of crisis.

Visit www.weavingrecords.com for further details.

Lewis Jones

but anorexic, Lowden-playing ex girlfriend with whom he desperately wants to rekindle the spark and re-form a duo, not so much musically but sexually. Then there is his dear old mum whose Hilda Baker-like grammatical gaffes made me roar with laughter all the way through the story. (Will someone please tell me where I can buy a pint of 'Theakstons Old Petunia'?)

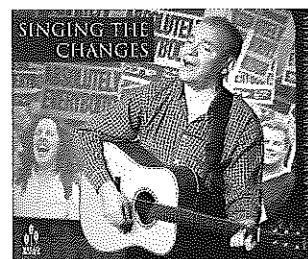


This is the first fictional novel from Radio 2 presenter Mark Radcliffe and reading between the lines I'm certain that his natural love for this genre of music has given him a wealth of material to work with without the need to do too much research into the subject. Any reader involved with Folk Clubs will realise in no time that this 'ex Radio 1 Jock' really knows his stuff. Like the opening chords of any classic folk song the first couple of pages invite you to 'hang on in there' only to be hooked by the promise of more good things to come.

Northern Sky is an excellent read. You will recognise the folk club and the regulars therein because it's your folk club and your regulars - wherever you may be.

Graham Dixon

DAVE ROGERS Singing the Changes: Songs for Banner Theatre



Singing the Changes is a beautifully produced book (ISBN 0 9542 1122 7) containing over 80 songs with musical notation, guitar chords and full lyrics, plus social background and photographs, from one of Britain's leading political theatre companies.

It celebrates 30 years of creativity from the most important industrial and campaigning struggles of our time and will be of vital interest to trade unionists, educationalists, singers, musicians, activists and social and cultural historians.

Tony Benn describes Singing the Changes as a collector's item, a singer's workbook and a history of working-class voices: "An invaluable resource for those who want to remember the struggles of the past and draw encouragement to face the campaigns that lie ahead."

Peggy Seeger says "His songs are direct, singable and a boon to political and social activists."

While Paul Mackney, General Secretary, National Association of Teachers in Further & Higher Education, states "These songs make us laugh, they make us cry, they make us angry, they make us think."

Singing the Changes costs £12.50 (plus £3.00 post & packing) from Banner Theatre, Friends Institute, 220 Moseley Road, Highgate, Birmingham B12 0DG;

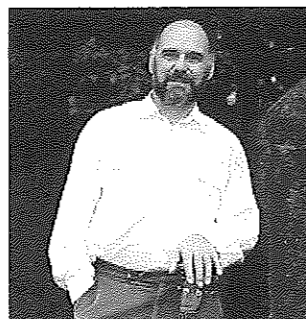
Email: info@bannertheatre.co.uk; or
Tel: 0845 458 1909;
Web site at: www.bannertheatre.co.uk

Lewis Jones

NEWSREEL



GIFF'S NEWSLETTER SUMMER 2005



Hallo again folks! I hope you are all enjoying the summer. Whether you're visiting festivals or just having a good holiday no doubt I shall meet up with some of you during this time.

The new CD 'Sunny Corners' was (at last!) 'officially' released at the Four Fools Folk Festival in June. The track list is as follows: Sing With Me Now

(Hazel Bolton), Colours of Australia (Enda Kenny), Grain & the Grape (Bob Watson), Isle of May (Matt Armour), Morley Man/Drovers Song (Steve Chatterly)/(Keith Marsden), Old Pendle (Milton & Alan Lambert/Brian Osborne), Bold Librarian (Annie Williamson/Hamish Whiteley), Rigs of London (Traditional), Watling Street (Alan Burbidge), Bold Grenadier (Traditional), Hard Rock Miner (Roger Bryant), Sunny Corner Mine (Jim Low), The Land (Rudyard Kipling/ Peter Bellamy) and Song For The Road (Al Parish/Holmes Hook).

As always there's a good mix of new songs as well as some old favourites. A number of the songs have fine choruses and I'm backed in these by a small but beautifully formed choir including Alison Younger, Janet Hale, Mark Dowding and Geoff Miller. I have also enlisted the help of some talented musicians including Tom McConville on fiddle, Phil Brown on whistles, Chris Harvey on keyboards and accordion and Clive Pownceby on drums - yes drums! Intrigued? Well you'll just have to buy it to find out won't you?

The Lancashire Voices project is about to be resumed (re-born!) with the next recording of songs that Chris and I have researched. These will be sung by our selection of local singers (not me! I'm a disenfranchised Brummie!!) and issued by the end of the year. Through the auspices of Folkus Chris will also, hopefully, be helping them archive some Lancashire material that has turned up in Hemel Hempstead!

I'll be doing guitar workshops with Folkus again at a number of festivals this summer. We are now in the process of organising our autumn programme and, apart from guitar of course, there will again be workshops on whistle, bodhran, fiddle and voice as well as other items depending upon demand. To find out more contact Alan Bell on (01253) 872317 or e-mail: alanbell@fylde-folk-fest.demon.co.uk

See some of you soon, hopefully. Bye for now. (For further information or to order any of my CDs contact me at 22, Stoney Brow, Roby Mill, Up Holland, Lancs, WN8 0QE).

Derek 'Giff' Gifford

TOM DOUGHTY'S NEW CD

Tom Doughty plays a mean lap steel guitar, has a great blues and folk voice, and appears regularly at the Northwich Folk Club. He's also supported artists such as Woody Mann and Lindisfarne as well as guesting on BBC Radio 2's Paul Jones

SKIPTON FOLK CLUB

Swan Inn, Carleton-in-Craven, Near Skipton
(off A59 from Clitheroe just before Skipton turning)

Every Tuesday 8:30

Info./directions: 01535 665889 / 01282 426859

or visit www.skiptonfolkclub.co.uk

- Sept 13 Dave Webber & Anni Fentiman - well-known duo
- Sept 20 Wench All - the best harmonies in Lancashire!
- Oct 4 Marie Little - much respected figure
- Oct 18 Ann & Norman Garbutt - multi-instrumental duo from Ripon
- Nov 1 Busquers - this is what they do best!
- Nov 8 Mike Nicholson - wonderful night guaranteed
- Nov 22 Robin Laing - evening of Scottish songs
- Dec 13 Grace Notes - our Christmas treat!

All other Tuesdays - Singers
(including August - we never close!)
Singers, musicians, poets and all always welcome

Please check before travelling



promoting, encouraging
and developing
folk arts in England



**Association of Festival Organisers
Conference • 11-13 November 2005**
Telford Moat House, Shropshire

"It really is becoming the conference choice of our sector"
Alan James, Head of Contemporary Music, Arts Council England

The annual gathering that brings the expertise, experience and skill of over 200 Festival Organisers together. If you run or would like to run a folk/roots festival or event and would like to meet others doing the same, or ask questions and find out how to do it then this is the conference for you.

**Folk Arts Network Conference
3-4 February 2006**
Venue TBC



The 3rd FAN Conference brings together organisations and individuals working in the field of folk development from all over the country. There will be seminars, sessions, presentations and debates plus lots of opportunities for networking.

Contact us now and get on the mailing list!

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Join us at
our festival Ormskirk Comes Alive on the second weekend of July

The 'mighty blues groove' of ...

BLUE C

Raphael Callaghan (vocal,
slide guitar, harmonica)
Christine Purnell (bass, vocal)

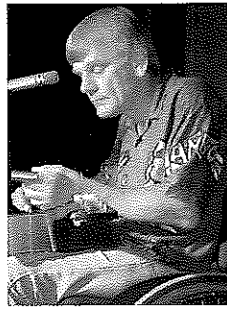


Catch them at:

Fylde Folk Festival 2005
(Sat only, September 3rd)
Bothy Folk Club, Southport,
February 19th 2006

FOR BOOKINGS

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



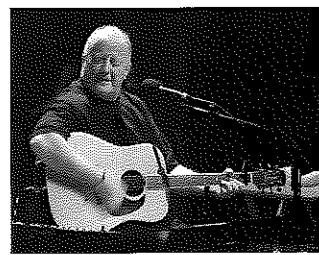
Show. Tom has recently recorded a new CD. 'Running Free' which is a follow up to his highly acclaimed debut, 'The Bell'.

You can buy a copy of 'Running Free' by visiting Tom's website at www.tomdoughty.com If you don't want to use Paypal to buy the CD over the Internet, you can e mail Tom direct at tom@tomdoughty.com

CHRISTY MOORE AT THE BRIDGEWATER HALL

Hailing from Co. Kildare, Christy Moore one of Irelands leading solo artists, performs two special concerts at Manchester's Bridgewater Hall next year on 13th and 14th April.

With a rich, instantly likeable voice Christy Moore's solo performance is ideally suited to the intimate auditorium and unrivalled acoustic of The Bridgewater Hall. Described as 'the Errol Flynn of folk music', Christy Moore is a charismatic charmer and excellent singer whose tone varies from silky to course, volume changes from soft to loud and emotions from tender to tortured. In concert he gives you all he has got and holds back nothing, self accompanied by clever and extremely effective guitar playing.



Christy Moore is a performer of traditional material and an excellent interpreter of other people's music. With a career spanning four decades, during which time he has produced a string of acclaimed albums and high profile tours, his performances will be two Bridgewater Hall concerts not to be missed!

To book tickets priced £24.50 - £29.50 phone The Bridgewater Hall Box Office on 0161 907 9000 or book online at www.bridgewater-hall.co.uk.

GARSTANG UNPLUGGED!

Garstang Unplugged started in May, 2005 at the Kenlis Arms, Baracre, Garstang, on the last Wednesday of each month starting at 8.30pm.. The organisers are Pete Hardman and Caroline Lovett, and they have a website at www.garstangunplugged.com with pictures from recent singers' nights. There is a pa available, and real ales at the bar.

They look forward to welcoming any singers and musicians, as well as any audience they may bring. They've no money, so it will be some time before they can offer a guest night, but it's in the planning. The postcode is PR3 1GD if you want to put that into www.streetmap.co.uk and get a map to show you where they are.

JUBILEE CONCERTINAS

Jubilee Concertinas are a non profit-making group of enthusiasts who enjoy traditional music.

We meet on the first and second Saturdays every month from 2 - 5 p.m. at Eaves Green Community Centre, Lower Burgh Way

, Eaves Green, Chorley.

On the first Saturday of the month we have a 'slow and steady' session. This session is geared towards players of all melody instruments who want to meet and join in with other musicians but maybe feel they are not yet ready for the wonderful but 'fast and frantic' tune sessions that take place regularly throughout the County.

Our aim is to play tunes at your speed, to help you gain confidence in playing with other musicians and to enable you to learn standard session tunes. We can provide you with music or we can also provide CDs of tunes for you to pick up by ear.

On the second Saturday of the month we have a Concertina Workshop (same times and venue as for first Saturday). This is open to players of all types of Concertinas. Some people come to both sessions, as we tend to concentrate on the same tunes and some people play more than one instrument.

We offer help, guidance and encouragement to all players (and have a great time in the process). Thanks to 'Awards for All', if you are interested in playing the Concertina but haven't got an instrument yet, we can loan you one of ours for a couple of months.

So, if you think our sessions are for you, then do come along and join us. The venue has full disabled access. You will be assured of a warm welcome (and tea/coffee and biscuits). And your first visit is free. Come along and join other musicians who will all offer help and support (and find out about the 'three minutes of torture') which we can't possibly talk about here.

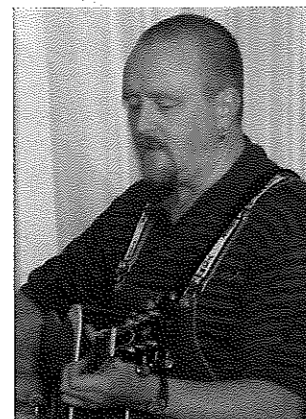
For further details please contact Angie Bladen on 01257 263678 or Mike Bartram on 01744 817 127.

TOMMY EMMANUEL IN CONCERT

Tickets have just gone on sale for Tommy's gig at the mechanics on the 10th December. Last year's concert at Colne was a huge success. It was his first solo gig in East Lancashire and David Lewis, the organiser, fully expect this to sell out. If you were there you'll want to be back for this one - if you weren't don't miss this amazing musician whose music will touch your heart and soul and leave you breathless!!

Although you can get tickets from the Mechanics (01282/664400), you can purchase them from David (01282/696041) and, if you do so, that will increase the profit for charity as they take 6% of any ticket sales they make. Visit www.davidlewispromotions.com for more information.

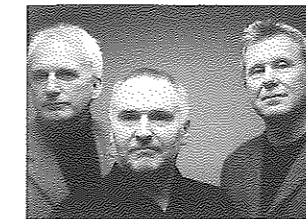
IAN BRUCE - NEW CD AND NEW AGENT



On his latest CD 'The Demons' Dance', Ian Bruce is joined by some of the best musicians on the folk-scene - Angus Lyon (accordion and piano), Marc Duff (whistles, bouzouki, bodhran etc) and former John Wright Band member, Stewart Hardy. They all made a great contribution to the CD, which is a mix of Ian's own songs, collaborations, and the best songs that Ian has heard around the Folk Clubs like "Songbird" by Lorna Davies.

The revamped website www.ianbruce.org has mp3s of the CD tracks, his gig dates and other info. Ian's new agent is Elaine Hawkins of Savage Music Management on Plymouth 01752 224708

COOPE BOYES & SIMPSON TRIPLE ECHO:



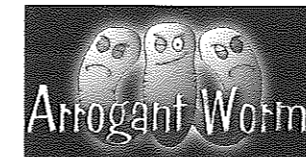
Coope Boyes & Simpson recently launched their new traditional album, Triple Echo with a concert at Beverley & East Yorkshire Folk Festival and live broadcasts for Late Junction on BBC Radio 3 and a televised concert in the Grand Place in Brussels. The CD (reviewed in this edition of FNW)

comprises songs collected by Ralph Vaughan Williams, Percy Grainger & George Butterworth

Triple Echo is the band's sixth solo album and sees them bringing their breath-taking acappella to traditional songs collected by a trio of composers - Ralph Vaughan Williams, Percy Grainger and George Butterworth. Returning to the source of English folksong, the album takes in versions of classic traditional pieces like 'Bushes and Briars' and 'The Banks of Green Willow', but also brings to light many little known gems drawn from the composers' fieldwork across England in the early twentieth century, including carols and songs from Yorkshire, Lincolnshire, East Anglia, the South East and Sussex and shanties from South West coast. It also celebrates the contribution of the songs' original performers.

For further information contact Georgina Boyes Georgina@nomasters.co.uk Tel: 01709 375 063

ARROGANT WORMS



The Arrogant Worms are Canada's premier musical comedy group. They have been together for 14 years, released 10 CDs and 3 videos, and sold over 120,000 albums. As delightful

as the albums are, it is the show that hooks the people. Over the years, The Arrogant Worms have played all over North America and Australia in venues of all shapes and sizes - from small clubs to theatres, arenas to Disney, Central Park to folk festivals, and even the Grand Canyon. They have played with a symphony orchestra and rocked the patriotic socks off an intimate gathering of 150,000 in the national capital for Canada Day. If that's not enough, in 2001 The Arrogant Worms were the biggest band in the universe for a few minutes as their song Dangerous was played for the crew aboard the space shuttle. How cool is that?



They have now set their sites on the UK because they want to watch some real football, taste some real fried food and make some real British money. They will follow such Canadian legends as James Keelaghan, The Be Good Tanyas, Mike Myers and Jim Carey into the hearts of the British public.

For bookings and promotional CDs please contact Tim

Readman at tim@timreadman.com: for more information go to www.arrogant-worms.com

JULIE ELLISON



Julie Ellison is joining forces with Eddie Baird, the guitarist and songwriter best known for being one third of the eccentric acoustic trio Amazing Blondel. Eddie first saw Julie at last year's 'Folk on the Pier' festival in Cromer, where Blondel and Julie

were booked to appear on the same stage. The pair have two gigs in Yorkshire scheduled for this autumn and are keen to explore the musical possibilities presented by their blend of steel and nylon strung guitars.

Julie's Gigs in the North West include: 16 September; Rhyll Folk Club: Info: 01745 588072; 18 September; Folk at the Manor, Wallasey, Wirral: Info: 0151 678 1962; 12 October; High Cross Inn, Broughton-in-Furness: Tel: 01229 716272 www.highcrossinn.co.uk; 13 October; Gregson Lane Folk Club, Hoghton Nr Preston: Info: 01254 853929 www.gregsonlane.co.uk; If you need any further information visit: www.JulieEllison.co.uk

JEAN HEWSON & CHRISTINA SMITH'S AUGUST GALE



Christina Smith and Jean Hewson are 'celebrating 20 years of making music together. To commemorate this milestone (or to quote Jean, "In Christina's case it might be more of a millstone") they are releasing their 2nd CD on the Borealis Recording Company Label. August Gale is a collection of heart wrenching traditional ballads, up-tempo fiddle tunes, and whimsical originals. It is the long overdue follow up to

their critically acclaimed CD Like Ducks, released in 1998. Available from Borealis Records at www.borealisrecords.com or www.jeanandchristina.com

Marie Little - New CD HOT PANTS TO HOT FLUSHES

Marie's new CD is now out - catch Marie at a gig or order by post via the Website www.marielittle.ukforum.com Forthcoming gigs
1/2nd October Ingleton Festival 01729 825227
12th November Maghull Day of Music 0151 526 6661

THE FOLK MAG

The Folk Mag (www.btinternet.com/~radical/thefolkmag) has recently been updated. Look out for the following features accessible from the Articles page:

The wood engravings of Thomas Bewick have adorned many album covers and songbooks. There's a short introduction to him and links to a couple of web sites, which contain many examples of his work. If you'd like to add a touch of class to your

club publicity, then Bewick's images (particularly the vignettes) are a good place to start and they're copyright-free.

A Glossary of Seafaring Terms If you enjoy singing shanties, do you understand the terminology? Find out what it all means. Plus news, reviews, songs and dance diaries, etc,

WORKOUT WITH YORKSHIRE DALES WORKSHOPS

YDW has prepared an impressive array of events to take singers and instrumentalists of all abilities through their paces this autumn.

The season kicks off with The Voice Weekend (24/25 September), themed on the French and Scottish "Auld Alliance". Tutors Yannick Minvielle-Debat, Janet Russell and Ray Fisher will be joined by Tom McConville on fiddle for an Informal Concert on Saturday 24th. Singers are also invited to the Weekend Workshops (5/6 November, 3/4 December) to prepare for a unique Midwinter Concert of "Forgotten Carols", conducted by Ali Burns, on 11th December.

All vocal events will take place in YDW's new home at Glusburn Institute.

Off to the Dales (11/13 November), where Karen Tweed will be leading the explorative, new Instrumental Workout weekend (any instrument) in Langcliffe, while fiddle devotees glean more about specialist techniques from Chris Stout and Tom McConville at the annual Fiddler's Meet in Stainforth. All three will be joined by Geoff Bowen & Robin Shepherd during the weekend and for a Langcliffe Concert on Saturday 12th. Elsewhere in the region, Chris and Tom - with their duo partners Catriona McKay and Pauline Cato - will be warming up for the weekend in a show for Ilkley Arts Festival on Thursday 10th November.

No rest for the wicked, Tom McConville and Robin Shepherd will be at Craven College as of Monday, 26th September, presenting the weekly Fiddle School.

Please contact YDW for full details of events, venues & prices Yorkshire Dales Workshops 01535 631166 office @ydw.org.uk www.ydw.org.uk

FOOTSTOMPIN NEWS

New CDs at Foot Stompin' Celtic Music.

The Sands Of Achnahaird- Ali "Beag" MacLeod: Boxes, fiddles, pipes, whistles and song. This album encapsulates the sound of Coigach in the far north west Highlands of Scotland. Lead by Ali on his traditional Highland two-row button melodeon, the friends trade group sets and solos, tunes and songs in Gaelic and Scots stylings. Many musical friends from Coigach joined him for the sessions in Achiltibuie and a fine time was had by all, as you may hear! £11.69 (£12.99 for first time customers)

Folktopia - Various artists: Vertical Records celebrates its fifth birthday with this compilation of songs taken from five years of album releases. Includes tracks from Karen Mathieson, Shooglenifty, Martyn Bennett & Tommy Smith, Alyth McCormack, James Grant, Capercaillie, Michael McGoldrick, Harem Scarem and more... 16 tracks. £11.69 (£12.99 for first time customers).

The Fighting Scot & Awa' Wi The Rovin' Sailor - The Gaugers. Two fine albums now in CD format featuring a band who championed the music of the north east for over 30 years. The Fighting Scot has sixteen tracks on the theme of the Scottish soldier while Awa' Wi The Rovin' Sailor features Sea shanties,

ballads and songs of the fishermen and whalers of Scotland to illustrate the life of those who earn their living from the sea. Each CD- £10.35 (£11.50 for first time customers).

To Make You Laugh!

Foot Stompin' have added a Comedy section for those who might appreciate some Scottish humour on CD. Here's what we have so far:

Highland Voyage: Now on CD for the first time. Highland Voyage, loosely based around Neil Munro's popular Para Handy stories featuring Duncan Macrae as the skipper, Roddy McMillan as the mate, John Grieve as the cook and Alex Mackenzie as the engineer, in a musical journey aboard a Clyde puffer. £11.25 (£12.50 for first time customers).

Fully Wrapped and Standing - Norman MacLean: Digitised, remastered, re-issued, re-wrapped and yet still standing, Norman MacLean roars to the fore on the comedy front. Recorded live, Norman and his backing boys provide an evening of craic and tunes that have the audience in stitches. A favourite of Sean Connery and Billy Connolly, Norman is the classic Highland stand-up comedian. £11.25 (£12.50 for first time customers).

The Return of The Two Heided Man - Matt McGinn - song, story and verse. The fun and humour of the legendary Matt McGinn is unmistakable. Before his untimely death in 1977 Matt had written hundreds of songs. This CD combines two of Matt McGinn's most popular albums The Two Heided Man and The Two Heided Man Strikes Again. 25 tracks illustrating the unique personality of the man. Both albums were recorded live. £11.25 (£12.50 for first time customers).

The Living Tradition: issue 63

The latest July/August edition with Features, articles/interviews, live reviews & extensive record reviews, regular features, letters. This edition Danu, Old Blind Dogs, Ian Robb, Sam Pirt, Song Links Project, Jack Elliott & Jock Purdon, An 18th century Guitar, Festival Listings, Cyril Tawney & Siwsann George Obituaries, and much more including an interesting opinion piece by Frank Becchofer titled "Reviewing Reviewed." £2.93 (£3.25 for first time customers)

Books Focus

Orain nan Rosach: The Highland Councils? Mairi Mhor Gaelic Song Fellowship has published a new and totally unique Gaelic song book which brings together a collection of 30 songs all either written in Ross-shire or composed by Ross-shire born writers. "Orain nan Rosach?", it is the first major Gaelic publication produced in the area for many years. The book presents the songs in staff notation with guitar chords, translations, lyrics, photographs and notes on the composers. £8.99 (£9.99 for first time customers)

The Burns Calendar: This new Burns Calendar recounts one or more events for every day of the year and forms a fine record of the highlights in the life of Scotland's Bard. There are 75 illustrations included in this 192 page book. The reader will enjoy the references to many events, including The Drunken Roup at Ellisland, The Storming of the Rosamond, The Parting Songs to Clarinda, The Dumfries Theatre Riot, The Midnight Opening of Burns' grave. £10.79 (£11.99 for first time customers)

Folksongs and Folklore of South Uist - Margaret Fay Shaw: Even today, the range and depth of its scholarship it encompasses has never been surpassed. It is a wonderful evocation of the vibrant life and history of South Uist and the Gaelic world in which it played so important a part. Full of traditional prayers,

proverbs, medicinal cures, anecdotes, recipes and folklore, it presents, as no other book does, the rich tapestry of Gaelic culture in the words of the people who lived in and through that culture. £13.49 (£14.99 for first time customers)

DVDs

The Lone Piper (DVD). The hauntingly beautiful sound of the bagpipes in harmony with softly played instruments and gentle voices set against the most beautiful landscapes of Scotland. Includes Dark Island, Amazing Grace and Highland Cathedral. £9.89 (£10.99 for first time customers)

Dancing With The Shands (DVD)

All over the world the name Jimmy Shand is identified with Scotland and its music. Dancing With The Shands is a unique recording in which this legendary artist plays with his son, Jimmy Shand Jnr and his band, to bring you the music and dances that have made him so famous. With solos by Jimmy Shand on melodeon and guest fiddler Jimmy Ritchie, this show was recorded live at Letham Village Hall near to their home town of Auchtermuchty and features beautiful shots of Scotland's glorious scenery. In this film the players play and the dancers dance to those famous tunes that are loved so much the world over. A must for any collection. £11.69 (£12.99 for first time customers)

For further information visit: www.footstompin.com

JEZ LOWE'S MIDNIGHT MAIL



During Jez's recent visit to the USA, he played a short string of concerts with his occasional collaborator James Keelaghan, the highlight of which seems to have been the Kate Wolf Memorial Festival, near San Francisco. Jez and James had a fine old time, hob-nobbing with other festival guests like The Duhks, Richard Thompson and John McCutcheon. The duo's main-stage appearance seems to have won them a bunch of new fans, and while there are currently no firm plans for any future joint ventures, it seems likely that Jez will be one of the guests on James's next solo CD, with their joint composition 'My Blood Running' ear-marked for inclusion on the album.

July 1st also saw the official launch of a new internet radio station, available around the world, called Radio Britfolk, which can be found on the web at www.radiobritfolk.co.uk. One of the first programmes being made available is the first of a seven part series written and presented by Jez, entitled A CALL FOR THE NORTH COUNTRY. Very much a follow-up to his 1999 BBC radio series A SONG FOR GEORDIE, these shows have Jez presenting a selection of top artists from his native region, highlighting all the fine traditional and contemporary folk songs that the area has produced over the last few hundred years.

Radio Britfolk has been instigated and produced entirely by UK folk artists, and is possibly the first station of its kind. As this project develops in coming weeks, watch out for future programmes from Jez and from Kate Bramley, who is deeply involved in this remarkable enterprise. There's also a link to a US radio show 'Insight' that features a nice 50 minute interview with Jez on KYJZ radio in Sacramento, which should be available for a couple of weeks at <http://www.capradio.org/programs/insight/default.aspx?showid=685>

Tantobie Records has released TENTERHOOKS - THE ART EDITION, the latest in their series of Jez Lowe re-issues

(reviewed in this edition of FNW). Not only does this new release feature the remastered 1995 Bad Pennies album TENTERHOOKS, it also features 6 bonus tracks taken from Jez's 1994 album BANNERS, which has been unavailable for some years. The whole package comes with outstanding artwork from celebrated North of England artist Tom McGuinness - see www.jezlowe.com/cd.html - plus all lyrics and new sleeve notes.

TOUR DATES 2005-2006

SEPTEMBER 2005: 10 SEP BAND BROMYARD FOLK FESTIVAL Telephone: +44 (0) 1885 490323 (24 hrs) Info@bromyard-folk-festival.org.uk <http://www.bromyard.co.uk/bff/> Bromyard Folk Festival, PO Box 426, Bishops Frome, Worcester, WR6 5ZT

OCTOBER 2005 UK: OCT 16 SOLO Folk at the Manor, Wallasey; OCT 21 SOLO Swinton Folk Club Charity Gala Night

NOVEMBER 2005: NOV 11 BAND Maghull Festival; JEZ LOWE/ JAKE WALTON DUO REUNION TOUR: NOV 18 JEZ & JAKE Brewtown Folk Club, Staffs; NOV 21 JEZ & JAKE Prospect Folk Club, Runcorn; BAND NOV 26 BAND BEDWORTH FOLK FESTIVAL* new- band headlining final concert.

DECEMBER 2005: DEC 1 BAND Biddulph Folk Club; DEC 2 BAND Green Dragon Hotel, Gartons Lane, Sutton Manor, St Helens, Merseyside, WA9 4RR Enquiries: 01744 813851 Box Office: 01744 813851

2006: JEZ SOLO: JAN 6 SOLO Westhoughton Folk Club

The Power Of England's Hidden Heritage

The current revival in Morris Dance among the young and trendy pokes its vibrant head above the ground. In a feast for the eyes, ears and imagination, the rich music of the English Acoustic Collective sets the scene for the startling new choreography of Morris Offspring, recently returned from touring with Ashley Hutchings's Morris On.

Blazing a trail of raw energy and refined grace, Morris Offspring's 12 dancers, plus their giants; a unicorn and a wild boar, skilfully redefine the power of Morris with carefree abandon, while the English Acoustic Collective detonate their tapestry of unique music and song to complete the magic.

'Morris Offspring put the mystery back into morris' Billy Bragg

"Now this is something really special....the sheer grace and energy of these young dancers, with their stylish whites and subtle ribbons on their shoulders is quite startling." Colin Irwin In Search of Albion

Touring 30 March-9 April 2006.

SIBELIUS LAUNCHES SIBELIUS 4 - THE SPECTACULAR NEW VERSION OF THE WORLD'S LEADING MUSIC NOTATION SOFTWARE

New Video Feature Over 1700 worksheets included Revise parts instantly

LONDON, 5 July 2005 - Sibelius Software Ltd today announces Sibelius 4, a major upgrade to the leading music notation software used by musicians and educators worldwide.

From television series such as The Simpsons to new works at the Sydney Opera House, Sibelius helps people all over the world to write and teach music. Sibelius achieves the rare combination of extremely sophisticated software that's genuinely simple to use.

From today, the ground-breaking new version, Sibelius 4, is the first notation program to enable you to write music to video, produce teaching materials in seconds, and instantly revise instrumental parts. With 1700 worksheets and curriculum resources developed in collaboration with educational specialists, and a range of licensed videos from Charlie Chaplin to Mr Bean for students to compose to, Sibelius 4 also supports teachers' need for high-quality educational content. CEO of Sibelius Software Ltd Jeremy Silver comments, "This is without doubt our most revolutionary upgrade yet - for both educators and professionals.

"We consulted our users very carefully in designing this upgrade. We collaborated with a wide range of experts from around the world to present a substantial body of educational content and have responded to the increasing popularity of film score and TV soundtrack composition with our new video feature. With Sibelius 4 we have returned to our themes of simplicity, elegance and efficiency to transform working with scores and parts."

The Dynamic Parts™ feature is revolutionary for anyone who needs to produce separate instrumental parts, such as for orchestral or band music. Whenever you make revisions to a full score, Sibelius 4 now instantly updates all of the relevant parts. Or you can even edit a part, and the full score changes to match. This can save composers and arrangers hours of time on a score. Additionally, the new Auto Layout feature ensures that the parts are beautifully formatted on the page, ready to print.

The unique Worksheet Creator™ enables teachers and educators to create instant teaching materials, instead of having to spend time designing them themselves. They can choose from over 1700 ready-made worksheets, exercises, pieces, posters, reference material and other resources; or create their own using a variety of templates. Educators can then print the materials out, give them to students to fill in on computer, or publish them on the new web site SibeliusEducation.com, for students to view, play back and print from anywhere. The Worksheet Creator even saves time with marking, by providing a completed answer sheet to compare against.

Sibelius is the first ever notation program to let you compose to video on the screen. You can add any video file to a score, which is then displayed on the screen in a video window, and plays in sync with the music. In fact, whether you're writing music, playing back, fast-forwarding or rewinding, you can always see exactly what's happening in the video at any point in the score, and vice versa. You can also add 'hit points' to mark important visual events in the score, which make it easy to make the music fit the action.

Ben Finn, Founder and Director of Sibelius Software says, "A striking example of how we've been tackling the most complex programming challenges is the new Sibelius 4 feature, Dynamic Parts. Two other programs in the past have tried and failed to achieve the dream of parts that automatically update when you change the full score. This required months of design and extensive restructuring of Sibelius's architecture. But for the user, the end result is beautifully simple and effective. So with one sweep we've done away with the tedious and time-consuming process of extracting and revising parts. We doubt

that any other notation program has any prospect of achieving this in the foreseeable future."

Howard Goodall, film/TV composer (Mr Bean, Red Dwarf and Blackadder), is excited by the new video feature: "For those of us who spend our days either fitting music to pictures or teaching others how to fit music to pictures, this new feature of Sibelius 4 is a dream come true. I only wish it had been available for the last 20 years."

There are dozens of further new features, too. You can now copy and paste music straight from Sibelius 4 into other programs such as Microsoft Word, rather than by exporting a graphics file. Music publishing features include the Helsinki music font for an elegant, plate-engraved appearance, and Optical™ rules for positioning ties and beams perfectly. There are 11 new plug-ins, covering everything from harmonizing tunes to copying groups of slurs and articulations. And even though it's very easy to use, Sibelius 4 has extensive built-in help - more than an hour of tutorial videos teaching you the main features clearly and simply, and comprehensive searchable on-screen reference. www.sibelius.com

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



The problem plaguing the message boards have now been solved. All messages or song requests get emailed to me as webmaster and I filter out the spam and put the legitimate messages on the board.

Thanks to everybody who came to see the "Manchester Ballads" workshop that Chris Harvey and myself have done so far at Four Fools and Saddleworth. Two full houses bodes well for the final show we are doing at Fylde festival at the beginning of September on the Saturday at the Gasworkers' Club at 10-30 till 11-30am.

Anybody who came to the Lancashire Cotton Famine show at Four Fools festival may be interested to know that a double CD of the performance is now available for £11 inclusive of p+p. For more details please look at www.markdowding.co.uk and follow the music link to the Lancashire Garland page.

I am always looking for articles to put exclusively on the website rather than in the magazine. Anybody wishing to contribute please contact me on webmaster@folknorthwest.co.uk Suggestions for articles could be a page about your favourite artist - especially ones with a North West flavour see the Harry Boardman pages or the page that John Prentice submitted regarding performance etiquette for the type of thing that you could do, maybe a page about Lancashire traditions. I'll leave it up to you.

The website can be used for any "Stop Press" dates that you may have for your club. This has been done recently when a couple of clubs needed to tell people about changes to a guest night.

Until next time
Happy Surfing

Mark Dowding
webmaster@folknorthwest.co.uk

Folk Friday 16 September, 8pm
PATRICK STREET (Ireland)
£12 (£10 concs) Kevin Burke, Andy Irvine,
Jackie Daly, Ged Foley & John Carty

Acoustic Saturday 17 September, doors 8pm
GRETCHEN PETERS (USA) plus support
£10 (£8 concs)

Blues Rock Friday 23 September, doors 8pm
STAN WEBB'S CHICKEN SHACK (UK)
£10 (£8 concs)

World Blues Friday 7 October, doors 8pm
BOB BROZMAN (USA)
£10 (£8 concs)

World Music Saturday 8 October, doors 8pm
BONGA (Angola)
£10 (£8 concs)

Folk Friday 28 October, doors 8pm
SWÅP (UK/Sweden)
(with Karen Tweed & Ian Carr) £10 (£8 concs)

Salsa Friday 4 November, 8pm
ASERE (Cuba) with pre-show salsa dance
class from 8pm £10 (£8 concs)

Folk Saturday 12 November, 8pm
DERVISH (Ireland)
£12.50 (£11 concs)

Acoustic Friday 9 December, 8pm
TOMMY EMMANUEL (Australia)
£14.50 (£13 concs)

Folk Friday 16 December, 8pm
WATERSON: CARTHY (UK)
with special guests £12.50 (£10 concs)

FOLK BLUES ACOUSTIC & WORLD MUSIC



SOUTHPORT ARTS CENTRE
BOX OFFICE 01704 540011

BOTH SIDES OF THE TWEED 6

SELKIRK

Music Festival 7th - 9th Oct 2005

SEAN KEANE

KATE RUSBY

VIN GARBUTT

ARTISTES: Kate Rusby & her band, Sean Keane, Vin Garbutt, Robin Laing, Johnny Dickinson, Lori & Innes Watson with John Nichol, Ken Perlman & Alan Jabbour, Selkirk High School Musicians with Bavarian Friends, Emma & the Professor, Sal, One Glass Eye, Luce Women, Trash Band, Mr. Rabbitman's Musical Puppet Show, WASPS, Rumworth Morris, Selkirk Pipe Band, Flag Crackers of Craven, Newcastle Kingsmen, Ruffled Feathers, Flag & Bone.

Concerts, Ceilidhs, Competitions, Workshops, Street Events, Sessions, Singarounds (to live for), Chorus Cup, Childrens Events and 3 brand new events - The Biggest Folk Club in the World (eve of festival event on the 6th); Bringing it all Back Home - a commission on the work of James Hogg featuring the return of Hogg's fiddle to Selkirk, South of Scotland Showcase.

Website: www.BSOTT.co.uk

The Festival reserves the right to change the programme in necessary circumstances

FOR DETAILS, TICKETS AND ACCOMMODATION ENQUIRIES CALL **0870 608 0404** FULL WEEKEND TICKET = €30.00 (if purchased before 1st Sept €35.00 thereafter) EVENTS ALSO PRICED INDIVIDUALLY
TO BOOK CAMPSITE DIRECT (IN SELKIRK, ADJACENT TO SWIMMING POOL AND NEAR THE TOWN CENTRE) CALL **0175020897**



SELKIRK