

FOLK NORTH WEST



Steve Tilston

AUTUMN EDITION 2006 (Sept, Oct & Nov) £2.00



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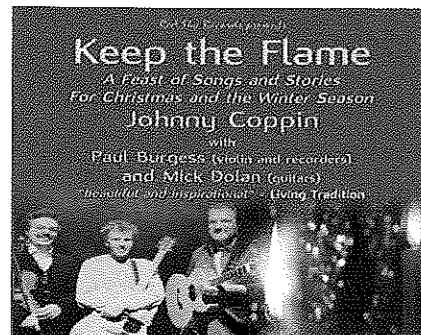
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Folk
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Whodoesinformationto?

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Tel 0151 678 9902
e mail: JOHNOWENBTACKS@aol.com

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

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e.mail: four.fools@virgin.net

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

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Please note that the copy date for the next issue is October 10th 2006.



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EDITORIAL

Only space here to apologise to various people for running out of time and space. I am part way through completing an interview/spotlight article on a local artist J.P. Slidewell which I will now have to finish for the next issue (apologies J.P.). Worse still I am about to be pelted with crockery as I have not done the review of 'China Town', a CD charting a History of the Staffordshire Potteries in Song by His Worship and the Pig - don't wait for me go and buy it, it will be your cup of tea (www.hisworshipandthepig.net will save you having to be a bull in a china shop). Even worse still, as in front of me I have a picture of Jeff Parton, musket in hand but as yet no bayonet fixed, reminding me that I owe him a review of his excellent "Going For A Soldier" CD I do get the point, or will sharply and it will be done for the next issue (again don't wait for me, enlist now, ring Jeff on 01782 266821). There are others awaiting review but these are long overdue, apologies to all.

The final total raised from the Sing for Cyril held on Saturday 22nd April 2006 at The Crown, Platt Lane, Worthington in aid of R.N.L.I. was £1708.98. Once again many thanks to all those who took part and helped to raise such a grand total)

Ken Bladen

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CHAIRMAN'S JOTTINGS

With the festival season now coming towards it's conclusion, during this summer I was listening and thinking about those acts who perform on marquee stages all around the country and whose music does not 'conform' to what many feel is the essence of a folk festival. There are those who think that if it's not purely folk based it has no place sharing a stage with the music they have paid to see.

Two cases in point that I watched were firstly Hazel O'Connor, who took the pop charts by storm almost 30 years ago. She captivated a full marquee as she sang for over an hour to the accompaniment of a harp played by the talented Ciaran de Barra from Dublin. Hazel who now lives in the Wicklow Mountains has diversified from her original career to embrace the folk genre. The audience in turn were captivated by her interpretation and performance of the songs.

Then came The Levellers who have been around the summer circuit for many years now, they gave another enthusiastic performance much embraced and enjoyed by those who like to let their hair down. Their recent single release was their fourteenth success in the Top 40. Their adaptability means they can move between what are seen as musical barriers with effortless ease.

All in all, I feel we are lucky to be able to enjoy live music without it being pigeon-holed. Cheers for now David Jones

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What Folk programmes are on the radio TODAY?

compiled by Rob Dunford

SUNDAY

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 - 9.00pm
8.00 - 10.00pm

TUESDAY

8.00 - 10.00pm
9.00 - 10.00pm

WEDNESDAY

7.00 - 9.00pm
8.00 - 9.00pm

THURSDAY

7.00 - 8.00pm
8.00 - 9.00pm
8.00 - 10.00pm
10.00 - 12.00pm

SATURDAY

6.00 - 8.00pm
7.00 - 8.30pm
9.00 - 10.00pm
9.00 - 10.00pm
10.00 - 11.00pm
10.00 - 12.00pm
10.00 - 12.00pm
10.00pm - 1.00am

BBC Radio Scotland - THE REEL BLEND presented by ROBBIE SHEPHERD
BBC Radio Scotland - GLOBAL GATHERING 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 Radio Derby - FOLKWAVES presented by MICK PEAT and LESTER SIMPSON
RADIO MALDWYN - THE FOLK PROGRAMME presented by YVONNE & JOHN HART

BBC Radio Scotland - GLOBAL GATHERING presented by MARY ANN KENNEDY
MANX RADIO - THE FOLK SHOW presented by JOHN KANEEN

BBC Radio York - NORTH YORKSHIRE FOLK presented by MICHAEL BROTHWELL
BBC Radio 2 - FOLK ROOTS & ACOUSTIC MUSIC presented by MIKE HARDING

BBC Radio Shropshire - FRETWORK presented by NONNY JAMES
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

Downtown Radio - COUNTRY CEILIDH presented by TOMMY SANDS
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 SIOBHAN SKATES
BBC Radio Wales - CELTIC HEARTBEAT presented by FRANK HENNESSY

RADIO FREQUENCIES

MW 810
MW 810
FM 95.8
MW 1485
FM 96.0
FM 94.6
see below
FM 95.5
MW 567
MW 1026

see below
MW 756

MW 810
MW 1368

FM 104.3
FM 88 - 90.2

FM 96.0
FM 95.5
MW 810
MW 1341

MW 1026
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)		
	MW 756 (North), 837 (South), 1458 (West)		Tel:- 01228 592444
BBC Radio Derby	FM 95.3, 104.5, 96.0 (Buxton)	MW 1116	Tel:- 01332 361111
BBC Radio Lancashire	FM 95.5, 103.9, 104.5,	MW 855, 1557	Tel:- 01254 262411
BBC Radio Merseyside	FM 95.8	MW 1485	Tel:- 0151 7085500
BBC Radio Scotland	FM 92.4 - 94.7	MW 810	Tel:- 0141 3398844
BBC Radio Shropshire	FM 96.0		Tel:- 01743 248484
BBC Radio Stoke	FM 94.6, 104.1	MW 1503	Tel:- 01782 208080
BBC Radio Ulster	FM 92.4 - 95.4	MW 873, 1341	Tel:- 02890 338000
BBC Radio York	FM 104.3 (Harrogate)	MW 666	Twl - 01904 641351
BBC Radio 2	FM 88.0 - 90.2		Tel:- 08700 100222
Downtown Radio		MW 1026	Tel:- 02891 815555
Radio Maldwyn		MW 756	Tel:- 01686 623555
Manx Radio	FM 89.0, 97.2, 103.7	MW 1386	Tel:- 01624 682600
BBC Radio Wales	FM 93.9 - 95.9, 103.7 - 103.9	MW 882	Tel:- 029203 22000
RTE (Radio Teilifis Eirann)	via ASTRA Satellite	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, 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.

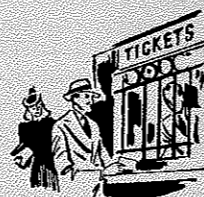
Telephone numbers for radio stations, plus directions to other forms of contact, have been provided so that event organisers and artistes can fulfill the important role of promoting their activities in the region. Given the propensity for radio programmes to devote much air time to new albums, the listing 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".

The North West remains a good region in which to hear folk music on the radio, despite the recent and unpardonable loss of GMR's "Sounds of Folk". Hearing comments from folkies in other areas and looking at the situation elsewhere, we've certainly got what many other regions have not (and envy) - It is all well worth nurturing, not least for regional flavour.

Rob Dunford

LIVE REVIEWS



JOHN WRIGHT BAND at Blackpool Folk Club, The Clarence on March 8 2006



With no pre-perception of the folk style of this musical troupe and with the shared billing of a major European Champions league game on the big screen as a rival attraction, the John Wright band dazzled, mesmerised, hypnotised, and spellbound this lucky audience, and were by far the supreme event of the evening.

It soon became apparent that in John Wright, here was a singer who cares so much about the songs. The passion of his vocals was as though he was sharing his feelings and interpretation, and delivering something so precious and sacred, it was cherished like the Holy Grail. There was a deep quality and maturity, touched with a raw and soft rugged tone in his vocals.

Always giving credit to the songwriters, JW displayed his respect and appreciation for all that goes before him. The songs were special, ranging from Luther Vandross, Don Henley, Mary Chapin Carpenter, to the Celtic lament by Calum and Rory McDonald of Runrig — "The Old Boys".

There were so many qualities it would take a book to write about them. The words and melodies came through to this appreciative crowd, both regulars and travelling fans, who were moved and uplifted to give the John Wright Band a standing ovation.

Stuart Logan

THE ELANA JAMES TRIO, supported by Alana Levandowski, a Mr Kite Benefit, at St Bedes, Whittle le Woods 5 May 2006

Web references. www.elanamusic.com and www.mrkite.org



Elena James used to be the fiddler in the late lamented 'Hot Club of Cowtown' whom some may remember from their visits to this country a couple of years ago. Since then she's moved on, travelled with Bob Dylan, and is now back with her own trio - and guess what, we're back into Hot Club territory as the merge western swing with Django Reinhardt's style of jazz, and serve it up in an exhilarating mix of contemporary songs and standards.

One the show started, it all went at breakneck pace. Elena James can fill the stage all by herself. Her movement, enthusiasm and sheer presence dominate the attention, not that the other members of the trio are without their own performance skills. Luke Hill on guitar keeps an amazing rhythm with solos that make the audience gasp at their audacity. Beau Sample

on bass, both plucked and bowed, used the instrument well to the fore, as well as contributing a slap beat when required. Both are singers in their own right, so that as an ensemble, they really sparkle.

With Elana, it's not just the fiddle (or violin). Whilst the instrument is inventively played, the voice is exceptional too; a smoky tone, often under singing; it's a seemingly effortless style, with no artifice but great artistry. The melody is pure, accented where it needs to be, all in a package that seduces the listener. "She is such a dynamic and charismatic presence that she automatically draws the crowd's attention," raved the Oakland Tribune, quoted on her website. Standout songs were too many to be listed, but 'Deed I Do' always deserves a mention. There was nothing, from standards to swing that failed to spark in a wonderfully energetic, yet somehow relaxed show.

Support came from Canadian Alana Levandowski. I reviewed her earlier this year, and don't propose to add much to what I said then. She's a slim girl, with a huge Larrivee dreadnaught guitar, an improving stage presence and an easier feel for the audience. She's someone to watch for the future. As usual, Eddie Green's sound system was excellent, and thanks are due to Mr Kite himself, Steve Henderson, for bringing such great stuff to Lancashire.

A final quote from Elena James website seems to sum it all up.... 'Elena James knows that the older swing styles she loves can captivate modern audiences and continue to bring vitality, inspiration and enjoyment to the contemporary music scene. For as she notes, "It's not about being cool; it's about being hot." I could agree with all of that. Oh, and by the way; she did say that she made up most of the stuff on her website.

Don Moore

JULIE ELLISON, supported by The Cynix, at Garstang Unplugged on 18 May 2006

Web references www.julieellison.co.uk and www.garstangunplugged.com



Julie Ellison's visit to Garstang Unplugged was one I had been looking forward to ever since the booking was announced. I had seen her last year, and was keen to know if she was really as exciting as I remembered.

I needn't have worried. Julie was on top form, with her own songs well to the fore. Standout songs are hard to pick, but for me the favourite is always 'Another Wet Tuesday' an atmospheric ballad of doubt and transition as another path emerges. Equally strong were 'Look into my Eyes', 'Hope Is Where The Hurt Is', and 'Rainy Day Feeling'. The instrumentals were always a delight, and included Stefan Grossman's 'See That Girl Sitting On The Fence', John Renbourn's 'Lady Nothyng's Toy Puffe', and best of all, a reworking of John D. Loudermilk's 'Windy and Warm'.

The guitar was well modulated and as always, Julie amazed the players in the audience by her dexterity and by the sheer force of the grip she has to hold and slide notes both up and down the fret board. Always too, the musical content was to the fore. There were no unnecessary fireworks just to prove that she could do something that we couldn't do. It was gentle and melodic, complex in execution, but never taken to extreme - and it was all in standard tuning. The guitar was made by Andy Manson of Crediton to Julie's own specification. It had a curvy cutaway body, like a jumbo, but with a 24 fret neck to allow the extra range. John Robinson produced a clear and balanced

sound from the club's own system

Support came from local trio, The Cynix, with a mixture of original songs, three from Jackson Browne and the final song from Tracy Chapman. Peter Salisbury and Stuart Williamson have been playing music together since they were at school; the third member of the group being the ubiquitous Denis Wane on bass. Their sound was upbeat, full of energy, with clear vocals and driving solos, with the bass doing a lot more than merely underpinning the total sound. Peter's own song 'Transformation' written whilst on the back of a tractor, was their own standout, whilst 'Revolution' drove along with a new intensity.

The workshop before the gig had Julie with ten guitar players of different ages and abilities. She gave them all some individual tip to improve. It was encouraging and instructive, with Julie inviting anyone to email her if they had questions later. Overall this was an excellent evening, enjoyed by a near capacity crowd. Julie demonstrated once again why she is so highly regarded as a guitarist and performer.

Don Moore

PETE ABBOTT, supported by John Cruickshank, Rob Kentell and Matt Harwood, at Gregson Lane Folk Club on 8 June 2006



It was hot in the concert room, really hot and humid. It was so hot that Pete Abbott sweated under the lights, and wiped hands and guitar neck frequently, to try and keep them dry. It was stuffy and uncomfortable, yet no one left; everyone stayed to the end and then shouted for more.

Pete Abbott has a fine way with words and music. The opener 'Against The Wall' set the scene and the pace for a full and entertaining set. His own songs were well to the fore with 'Where Did They Go' a song about lost childhood days treating a commonplace subject with more sensitivity and thought than many. It was a motif that ran through the set. The lyrics are always carefully constructed, sensitive and thoughtful, without sacrificing musical content or resorting to contrived rhyme. However in a wonderful piece of audience participation in the song 'Amore' he did slip in.... 'She's never home when I phone her; /She's got friends in Barcelona.'

'For Once I Your Life', 'Almost a Year', 'The Innocent One' and 'Lancashire Rose' were included along with 'Georgie's Song' a song to a daughter knowing that 'she'll break my heart someday' in a recognition of a universal truth of parenthood. Other writers' songs included a high-energy version of Steve Earle's 'Copperhead Road', Bob Dylan's 'To Ramona', and Kieran Halpin's excellent song, 'Nothing To Show For It All'

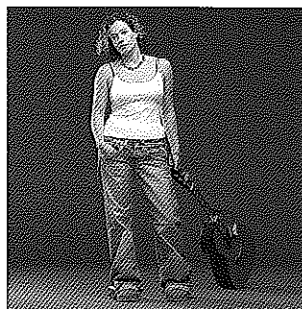
Pete's Fylde guitar sounded as clear and rich as one would expect. His style ranges from delicate and expressive finger picking, to the most accurate and fast flat picking on the circuit; 'Chamois Leather Rag' took my breath away for the sheer audacity of the playing.

Support came from John Cruickshank, who included the Woody Guthrie song 'Deportees (Plane Crash at Los Gatos)'. It was in everyone's repertoire a generation ago, and seems to be creeping back. Rob Kentell and Matt Harwood's progress into some self penned titles, as well as traditional songs, is a pleasing development, with 'Fall to Dust' and 'Rolling Back Home' in the set.

They were still talking about Pete Abbot at the next club night. He gave one of the best solo performances we have seen in a long time. He has great songs, a great voice, a superb guitar style, and a great rapport with the audience. Oh, and his mother came along to make sure he didn't get into trouble.

Don Moore

KATE RUSBY, supported by Elbow Jane, at New Brighton Floral Pavilion on 10 June 2006



About 800 people crammed into New Brighton's misnamed theatre in the sticky heat of the evening on one of the hottest days of the year so far - and they closed all the doors and cooked us even more. Consequently there was no atmosphere and a lot of very hot people when Elbow Jane - tonight's support - appeared unannounced onto the stage. I'm doing all this negative stuff now

because its mostly down to the venue - tatty, hot, airless and I guess only used because its got the most seats in Wirral? The fact that there was no compere was an opportunity missed - in fact a rather staid recorded message about not taking photographs made this even worse - 800 people and no good word for the local folk scene?

Enough. Elbow Jane - the last chance to see them for a while because they are all going to be otherwise engaged for a few months over the summer. Now with the superstar-in-waiting Joe Topping fully integrated into the band, Elbow Jane grasped their chance to impress a new audience with all their energy and produced a short but accomplished set, opening with "Shape of my Heart", sung by Joe Topping with aplomb, and moved on to their own compositions: "Ecclesiastes" and "Soul Survivor". Then we were delighted to see Joe Wright come on to play a few fiddle tunes with the band, and then take up his mandolin for the grand finale - "Lean on Me". Elbow Jane have a wealth of talent and if they continue to explore the possibilities offered by making use not only of Joe Topping's undoubted skills, but also those of Joe Wright, we might have a folk-rock powerhouse in the making - I personally hope so. Short and sweet then, the support, then an un-announced gap while they changed the stage over, then some new people came on - no, its not the roadies - so that must be Kate Rusby then....

Four dull men and Kate Rusby in a bright pink dress - not that the band was dull to listen to, its just that they were all in black and/or grey, so Kate stuck out really well. The audience obviously contained a lot of existing fans, and Kate was soon into her well-developed style of banter between songs, encouraged by the laughter and friendly heckling that came her way. This has, apparently improved over time as she used to be so shy on stage that she could hardly announce the songs, and to be honest it felt a little forced at times, and I've heard a few people say that they find it a bit tiresome. It might even be argued that this persona is doing her a bit of disservice and that there is a much stronger "real" Kate Rusby hiding away behind it - then again, it seems that lots of people like it and she certainly made us smile a few times!

Musically (at last!) the experience was quite good - the band are really talented - John McCusker (Kate's husband) played fiddle, guitar and bouzouki, Andy Cutting on diatonic accordions, Andy Seward on upright bass and Ian Carr on additional guitars - an interesting total lack of percussion, note - although John McCusker managed to find a good sounding board to stamp his right foot on! I was particularly pleased to be able to hear

Andy Seward's bass clearly separated from the other instruments - full marks to the sound engineer - and he was well worth listening to. And what did they play? Quite a selection of songs and even a few tunes - highlights for me being Richard Thompson's "Withered and Died", "Fare thee Well" which had a lovely rich bass, and John Mc on a low whistle and "Young Jones" which featured a rather exciting rhythm. Kate has a lovely voice and whilst she only sang two songs I'd heard before - "You Belong to Me" and "Canaan's Land", it was quite a pleasant experience. I have to say that there were a couple of occasions when the band got a bit louder and Kate struggled a bit to match the increase, and I think this is what leads to the accusations that all the songs sound the same - I don't think this is strictly true but it does maybe limit the repertoire a little.

By the time the concert drew to an end I was struggling a bit due to the heat and lack of air which may have clouded my views slightly, but I was impressed by the way they coped with Ian Carr's broken string - turning it into a comedy routine. The vaguely soporific feeling was reinforced by choosing "Canaan's Land" as a closer, because it fades out rather than reaching a climatic ending to the night, then Kate gave a solo rendition of "Underneath the Stars" as an encore.

I don't want to give the impression that I didn't enjoy this concert, because I did, but the venue isn't a patch on the likes of Pacific Road, just bigger, and I'll think twice before going back there in the summer. The night was rounded off with a great - and packed - session in (and outside of!) the "Fort Perch Rock" pub round the corner.

John Sharp

FESTIVAL & EVENTS REVIEWS



THE BAND IN THE PARK Saturday 20th May at St Joseph's Hall, Leigh



Calico, resident group at Leigh Folk Club, organised a fund raising event for St Helens Youth Brass Band. The youngsters are off to New York this summer and have been busy trying to raise the necessary cash for their trip.

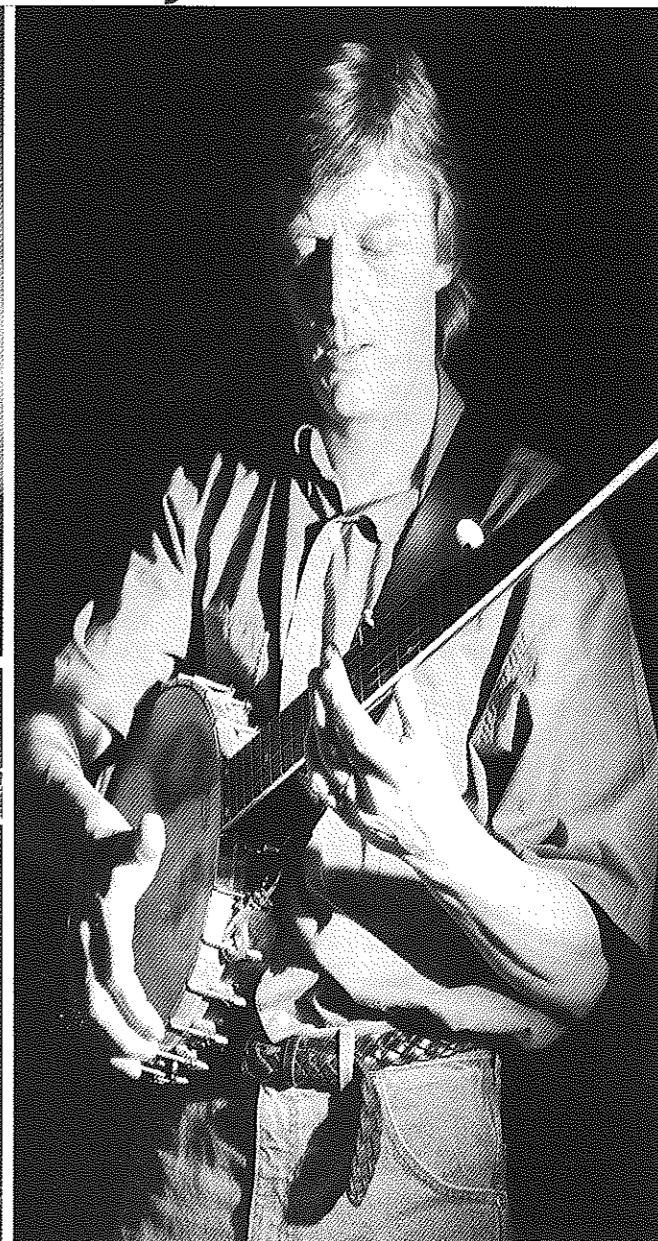
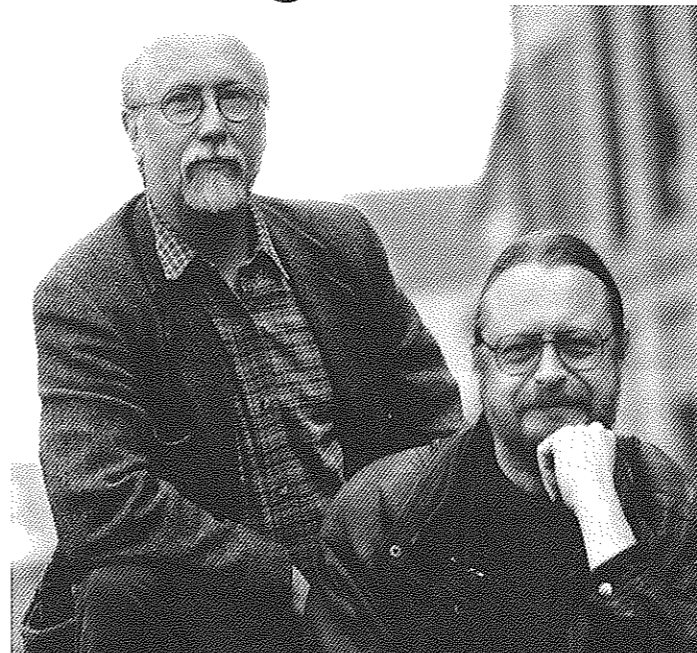
Calico decided to rediscover Alan Bell's "The Band in the Park" suite, and to incorporate it into an evening with the very talented young musicians. Alan originally wrote the song of the same name in the 1970's, based on the life of his uncle Jack. He later expanded the theme across generations still based on his family history and so the suite developed. The original score was by Ged Higson and the arrangement for brass by Chris Pollington. In 1981 BBC Radio Lancashire recorded a performance, rescored by Sandy Blair, at the Blackpool Grand Theatre and were awarded the prestigious Radio Italia Prize for broadcasting this original work. However on this occasion the arrangement for the band was by Lynda Nicholson, a lady of remarkable dedication and enthusiasm and a highly impressive pedigree.

The first half of the programme was a musical selection played by the full band culminating in a rousing rendition of "New York, New York". They started the second half with a somewhat quieter

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"Eton Boating Song". They played with a skill and maturity that amazed the appreciative audience.

A subtly lit "bandstand" on the stage housed the Brass ensemble who were to perform the suite (the stage being too small to accommodate all the band). It was quite a new challenge to Calico, to combine brass and voices, but they needn't have worried, it worked wonderfully. Audio visual effects were created by Lumiere Productions masterminded by Stephen Eckersley and were both sympathetic and entertaining. A large percentage of the audience were "non-folkies" and were truly impressed and moved by a superb performance of a superb work.

The week before, the same concert had taken place in St Helens - on home ground as it were- and Alan and Christine Bell came down to watch and listen. I hope they enjoyed it as much as I did. I'm sure Alan won't mind me saying that it was great to hear such collaboration between the different generations. Thanks to Alan for his permission to perform "The Band in the Park" suite for such a good cause. The two nights raised £2000. That's how good it was! For those who missed it or enjoyed it and want to relive the experience a DVD of the show costing £9.99 has been produced, all proceeds to St Helens Youth Band. Call Pauline on 01942 604603.

Kath Holden

CHESTER FOLK FESTIVAL, Kelsall, May 26-29 2006

As festivals go Chester Festival may not be biggest, but it must surely take the prize for one of the best thought out festivals on the calendar. It has something going on most of the day between 11a.m. and midnight for 3 days, never a dull moment, and importantly, all the venues are within yards of the main stage marquee making it easy walking distance. In the main stage marquee seating there for about 600 there are two concerts each day. The first at 2 p.m. to about 5.30p.m. and the latter at 8p.m. to 11.45 p.m. In addition, and in the between times, there are usually two other mini concerts in the Social Club and directly next door the Community Centre. Wheelchair access is available at all three venues. Plus two other venues are usually reserved for workshops and acoustic folk club sing-a-rounds / music sessions. These being the function room above the Olive Tree pub (on the main site, which is also used for camping and caravans, and function room upstairs at the Oak Pub 200 yards away. If this isn't enough for you, there are always several never-ending sessions going on both inside and outside the Olive Tree pub.

The main head line guests this year included Dick Gaughan, Steve Tilston, Back of The Moon, James Keelaghan, 422, Mick Ryan & Pete Harris, Keith Donnelly, Isambarde, Tom Napper & Tom Bliss, Cloudstreet, plus many more. They were supported by an array of local bands and singers that each year goes to make up the 'stalwarts' of the Chester Festival and appear each year.



On Saturday the first main day of the festival, this year I found Dick Gaughan headline and top the bill for both the afternoon and evening concerts in the marquee. Needless to say Dick Gaughan put on a brilliant performance in each concert, although in the evening he was plagued by the electronics in his guitar giving up the ghost and being the true professional, as he is, he quickly had a separate mike set up for

the guitar. Dick is a brilliant act to catch 'live' with a very powerful performance.

Also on the line up for the evening concert was Tom Napper & Tom Bliss who gave a good solid performance that I enjoyed very much. Next up was the zany humour from Keith Donnelly. How does he inflate that 'inflatable cowboy suit'? As the evening wore on, the marquee was packed; it was evident that everyone was waiting for the 422 spot.

422 is a band that was formed after their members success in the young musician of the year contest about four years ago. They have to be seen to be believed. Even now they are all still in their early twenties their musicianship is awesome. It's a pity they haven't added any songs to their sets, - but that doesn't matter. The sets I heard were blisteringly good, the way Emily Ball and Sophy Ball on fiddles ripped their way through the tunes with absolutely impeccable timing was a joy to behold. It's really good to see youngsters coming into folk music and doing it so well.



However, if I was forced to pick out just one of the guest artists and hand them the Grammy Award for the best in the festival or the best new comers, it has to go to Isambarde, a relatively new three piece band from the Coventry area. This band is on the way up at a meteoric pace, - believe me! They have all the right

ingredients, excellent musicians, excellent selection of traditional and contemporary material with superb well thought out arrangements, good stagecraft, - they all really looked as if they were enjoying every minute of what they do, and they sing like real folkies! Plus, they are all in their early twenties. Isambarde are: Chris Green - Vocals, Guitar, Bouzouki, Emily Sanders - Vocals, Fiddle, Viola, and Jude Rees - Oboe, Whistle, Vocals. It is right what the media is saying, "Folk is the New Disco"! I certainly enjoyed every minute of the bands performances, and so did everyone else I spoke to. Their pleasing bright arrangements have put 'fun' back into folk song. I managed to catch the band in the function room for the "A Chance to Meet" Isambarde slot. In this the band perform acoustically without the aid of microphones. Very much the way they would in a folk club. This environment usually sorts out the 'pigs from the onions', as you get the 'true' sound of the singer or band. I have to say they were brilliant!

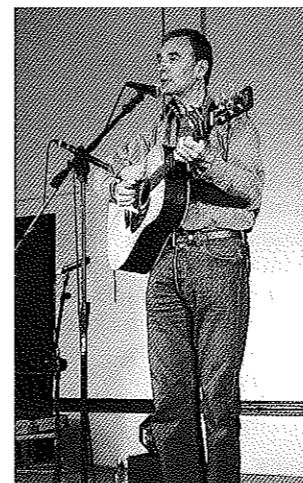
Next day, Sunday my head still buzzing with the Saturday concerts, I wondered if today was going to be as good - silly me! What with James Keelaghan, Mick Ryan & Pete Harris, Back of The Moon, Cloudstreet, and more from Isambarde on the bill - well of course it was. Back of The Moon had recently been voted the Best Folk Band in the Scottish Trad Music Awards. An award they richly deserve, their performance was pure class, - Scottish traditional music and song at it's very best. Unfortunately, due to working my shift at the festival, I had to be somewhere else, and I missed most of Cloud Street, but what I did hear was good. I will have to watch out for them in the future.

I had to be content with listening to Mick Ryan & Pete Harris from back stage (I had to work my shift as a steward on the stage door) but what I heard was brilliant, - I have heard Mick & Pete many times before. They gave a rock solid performance with dazzling vocals. - Need I say more!

James Keelaghan a superb singer-songwriter from Canada. What can you say about this guy - he is brilliant and gave a superb performance yet again! He was accompanied by bass and octave mandola player Hugh McMillan and fiddle player extraordinaire Oliver Schroer. The unexpected high spot of his set was when James broke a string in the middle of a song and

then proceeded to replace the string, and tune it in, all whilst he continued to sing the song! - What a performer, and I captured it all on my video camcorder.

Monday is the 'wind down' day for the festival. And because of other commitments I wasn't able to stay all day, however I was able to take in the 'Northwest Morris Workshop' put on by the Chester City Morris Men. This was followed by a display of Morris dancing by the Chester City and The White Hart Morris Men, Plus a mummings play by the Bradshaw Mummings in the car park of the Olive Tree Pub. A quick dash up the road for the afternoon concert in the Community Centre. Compere for the afternoon was Graham Bellinger, who had put on a neat



performance the day before opening the afternoon concert in the marquee, we were treated to Steve Tilston toping the bill with Isambarde, Craig Morgan & Robson a three part harmony group, and Brian Bull traditional English singer from North Wales. Brian opened the proceedings with a nice selection of popular songs which included 'The Bold Poachers' and 'Route of The Blues' all were very well received by the audience and set the mood for the afternoon. It is always very difficult for the opening act, but Brian coped admirably.

Next to hit the stage was Isambarde. Obviously, the audience even if they had never seen Isambarde before, by now new what to expect and the atmosphere was electric. Needless to say they were on great form and looking very relaxed. The first song 'The Gay Fusilier' (or as it has been renamed 'The bold Fusilier') was only marred by the BBC camera man hopping around to take close-up shots as the band performed, - but it didn't faze them at all, they just got on with it. Next up was Craig, Morgan & Robson, three ladies who have teamed together showed us how three-part harmony is at it's very best. Finally, the man everyone had been waiting to hear as Steve Tilston took to the stage. Steve of course has been around for many years, and at least three of his songs 'Slip Jigs and Reels', 'The Naked Highwayman' and 'Tom Paine' have been recorded by Fairport Convention and indeed many others. Apart from his talent as a songwriter he is also a superb guitarist. His repertoire this afternoon was well delivered as he took us through some of his more famous songs cumulating with probably his greatest, - 'Slip Jigs and Reels' Strangely for me, I mused, as I have sung this song literally hundreds of times not realizing it was written over twenty years ago, and although I got the words correct I didn't realize I got the tune or should I say the phrasing wrong having learnt the song by osmosis from other singers! Still - not to worry, I think this is what is known as the "folk process".

So that was the end of my Chester Folk Festival for 2006. I think I can safely say it was a festival that turned out a lot better than my initial expectations. I thoroughly enjoyed every artist I saw. I can recommend it to any one, to put this festival on your list for next year.

Peter Massey

CLOGMANIA, Worden Arts Centre on 22 June 2006

The floor at Worden had to stand up to a fair old battering when it became host to 'CLOGMANIA' for the evening. Renowned clog dancer and tutor - Alex Fisher was the driving force behind this marvellous event, her vision is simply to 'Engage young people and make this heritage live on into the 21st century' and from what I, and the rest of the 'packed to the rafters' crowd at

Worden, witnessed tonight Alex is certainly delivering the goods.

The four 'teams' of clog dancers came from four local schools, Three Primary; St Mary Magdalen's - Penwortham; Our Lady & St Gerard's - Lostock Hall; Coupe Green - Houghton & One High School; Lostock Hall Community High School.

Each group of young people danced for 10 minutes or so delighting a crowd that was made up from parents and general public alike (not forgetting South Ribble's Mayor & Mayoress). These were four completely different routines all performed to a very high standard - a credit to Alex who has only had seven workshop sessions with each group.



My thoughts when watching these young people perform were first and foremost it was more than obvious that not only did they really enjoy dancing but they were all 'bought in' to ensuring that the event was a total success in the way that they conducted themselves whilst other groups

were performing giving each other lots of support and encouragement. Secondly I was pleasantly surprised to see so many young lads involved. It was also nice to see that at least one teacher had donned her clogs and got involved with this 'new' extra curricular activity.

When I arrived the four groups were running through a last-minute rehearsal of the 'Grand Finale' whereby they would all take to the floor together 'en-mass'. I noticed that the majority of the youngsters had gone for the 'traditional look' of flat caps, waistcoats and shawls whilst others wore modern casual attire - jeans and T-shirts emblazoned with 'Pop' slogans. I wasn't

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sure whether this would somehow spoil the image of the clog dancing. It didn't - in fact it was a plus - these youngsters made clog dancing look 'cool' which can't be a bad thing if the idea of the exercise is to encourage more to become involved.

Musical accompaniment for the dancing was in the hands of Carolyn Francis (Striding Edge) who played fiddle and drum whilst the cloggers did their thing. Musical interludes were provided by 'The Becky Taylor Band' with Becky Taylor on Irish pies, Frances O'Rourke on fiddle and Pat O'Reilly on bouzouki. They treated us to a selection of lively slip jigs and Breton tunes and at was quite obvious from the way that 36 or so pairs of 'Clog-shod' feet clattered in time to the music that the youngsters liked what they heard.

During the interval there were displays by 'Clatter of Clogs' (Michael & Janet Jackson) - Roger Dower (The clog-maker from Oswaldtwistle Mills) and Leyland Morris Men. There was also a fine display of 'Clog-related art' from Our Lady & St Gerard's school.

Clogmania received funding from - Awards for All, Lancashire Folk, Eccleston Heritage Clog and South Ribble Borough Council who all deserve our thanks for helping maintain our musical heritage. If you would like to know more about clog dancing or Clogmania then contact Alex Fisher (Eccleston Heritage Clog) on 01257 453185
Graham Dixon

DROYLSDEN FOLK FESTIVAL Fri 30th June to Sun 2nd July 2006

This year's Festival started with what has become a traditional event since the untimely death of John Green, the John Green Memorial Sing-a-Round; it was a resounding success and a fitting tribute to both John and the late Brian Rathmill who passed away a few months after John, both we remembered in song and in good heart. Lynn and Barrie Hardman led the sing-a-round, singing songs that are challenging and powerful in their own unique style, which captures Lynn's powerful voice and Barrie's excellent harmonies. A wide variety of singers from Tameside and its surrounding areas contributed to a highly successful evening.

The Saturday concert was held at the Royal Oak Pub in Droylsden. The guest list this year was an eclectic one and artist ranged from a Blues Duo to Folk Singer of the year John Tams who along with Barry Coope topped the bill. The evening was opened by a duo (Dave Barnes and Tony Baxter) who had travelled from London and appeared as Mad Dogs and Englishmen (though which was which is still a mystery). They played an incredible blues set which was testament to masterful guitar playing and strong voices. Down the years John Tams



has been a pivotal figure of the folk world, and a chance to see him partnered with the voice and keyboards of Barry Coope was just too good a chance to miss. Their voices sounded perfect, rich, and powerful, and they performed with a passion beyond all expectations. We were treated to

rich, diverse, contemporary music based in traditional roots, listening to Amelia made the hairs on the back of your neck stand on end.

The second half was opened by two of the most talented guys from the local scene, both stalwarts of the Festival who usually perform solo but for this event came together as The More Than Average Folk Duo, and more than average they were. Their set was compelling ranging from an exquisite self-penned number

by David Bernasconi, When Red Turns to Blue to an equally wonderful rendition of Walking the Dog by Dave Jones. The evening was concluded by another stunning set from John Tams and Barry Coope. The tall, thin, moustached figure of John Tams commanded the stage. His deadpan manner belied his quirky humour and informative introductions and links. Barry Coope, left of stage, sitting behind his Yamaha S.80. keyboard, produced absolutely superb accompaniments, both musically and vocally which contributed so much to, and worked so well with John's playing and singing. This duo work incredibly well, complementing each other and captivating the audience. The evening was a superb night of excellent music played to a full house, a really wonderful night for those who attended.

On Sunday the sun streamed down yet again on both the righteous and the ungodly all of whom were there in their numbers. What a wonderful feast of music and goodwill abounded. This day of the Festival is always given up to local talent who came along to play to and listen to each other just for the love of the music. Those folkies and locals present heard the abundance of talent that abides in the Tameside area. We were privileged to hear such people as Dave Jones from the Bush Folk Club, David Bernasconi from Folk at the Rugby Club, Alan Mayall of Tap the Barrel and Roberi (Eric Jackson and Rob Clayton) the hosts of the Tintwistle Folk Club and founding organisers of the Droylsden Folk Festival in 1990.

Joe Bradshaw entertained the crowd with his weird and wonderful electronic 'whatsit' (no one knows quite what it is). It was also wonderful to see youngsters like Nik Jackson and Michelle Holden performing and carrying on the music. Grumbling Fruit Cake, the organisers of Poynton Folk Club gave a performance of amusing and melodic songs and Christine Stephen and Steve Power from The Bush Folk Club provided a well balanced set of modern and traditional songs and tunes. The sun continued to shine as Lynn and Barrie Hardman closed the afternoon with a hard hitting, well performed set. But perhaps the highlight of the afternoon for me was to see the raw talent of an 11 year old who despite a shaky start due to nerves went on to perform really well. Well done Ollie Bernasconi, keep it up, your Granddad was proud of you.

No concert can be a success without the support of the sound man, in this case Alan Sutcliffe who enabled everyone to shine, the host of the venue, George the landlord, who is accommodating and helpful and of course the sponsors; in this case the Local District Assembly without whose financial support we would find it very difficult. If you came, and enjoyed it as much as I did, spread the word for next year and pray for the 17th year of sun.
Brenda Judge

JOHN'S DIARY CHAT

Hello everyone. I hope you are enjoying this blistering summer spasm we are having. As I write the Open Golf Championship just down the road has started and my village of Greasby and surrounding area is awash with 'No Waiting' signs and brand new traffic directional signs. In the last few days, I have never seen so many council workers actually working on the tasks of tidying everywhere up and making the roads safer places to be on.

Anyway, since we last chatted I have had an interesting time



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supporting the various folk music events on Merseyside and Cheshire. The outcome of my involvement with the preparation and organisation of the '2nd Wirral Folk on the Coast Festival' gave me a lovely warm feeling as nearly all the gigs were extremely well attended with one being almost a complete and very large sell out. The tourism section of Wirral Council performed admirably with their publicity and organisation and my role as co-ordinator linking the local clubs with the council seemed to work very well again. I was able to attend most of the events and the highlights for me were Bromborough FC's folk variety night where the star was undoubtedly John O'Connell. John is known as the 'Urban Troubadour' and even though his set was rather short he still managed to provide jaw-dropping responses from the audience with his singing and dexterity on guitar. I have said before John is a star waiting to be discovered by the folk scene. Organisers should take note of what I am recommending. This rather shy guy is just simply a superb performer. He knocks many of his contemporaries into a cocked hat. Never having met the John Dowling Bluegrass Band before John O'C. twinned up with John D. in performing the classic 'Duelling Banjos' instrumental. JO'C on guitar of course. John D. by the way is a former world champion banjo player. It was no wonder then that the audience were on their feet at the conclusion of this piece.

The choice of Kate Rusby to top the bill at New Brighton's Floral Pavilion Theatre on the Saturday was indeed an exceptional and timely one. There was an almost full house of over 950 people present to see Ronan Keating's recently acquired singing partner. What a pity therefore that Kate's diction was found wanting at times as her excellent band often seemed to drown out her voice. The exceptionally hot weather also meant that the audience experienced extremely uncomfortable conditions in this 'no air-conditioning' venue. Local band Elbow Jane were the support act and many who were present thought they should have been apportioned a longer set. I thought so to. Nevertheless it was a great night all round.

Two open-air free events took place on the first and last Sunday afternoons of the festival. The first being staged in Arrows Park and the other at Vale Park, Wallasey. They were very well attended with glorious sunshine tempting the punters out to see some very talented local performers. On the opening Sunday at Arrows Park, Joe Wright and Joe Topping opened proceedings followed by the Miv Cameron Band. The afternoon was concluded by Fiddlestone. At Vale Park, Tanskey opened up followed by the brilliant Garva. Tony Gibbons and Co. were followed by Vocal Point and myself and this wonderful afternoon of music was concluded by the Neil Speers band who demonstrated a wide diversity of playing styles. Good stuff.

Another top evening for me was the last event of the festival when I was able to see again the brilliant Bob Fox. For me, Bob can do no wrong. This Geordie-Boy is a performer of the highest quality with a superb deep rich brown voice and exceptional expertise on guitar. Roger Parker should be commended for bringing Bob to The Manor Folk Club for the first ever time. I hope it will not be the last.

The 'Ormskirk Comes Alive Festival' is presently underway and Vocal Point and I had the privilege of performing at the excellent Bar Du Fay wine bar in the town centre last week. This venue is an excellent location for acoustic music and is the focal point for the festival, which is organised in a sequence of individual music events instead of the recognised weekend festival format. Pete Rimmer, Jill Fielding and Co. are to be thanked for all their efforts in bringing to this sleepy town some lively acoustic music of varying styles.

14 Angela and I also paid a visit to Telford's Warehouse in Chester

specifically to see 'The Dog House Skiffle' who hail from Hull. This is the third time in two years we have seen them and we never tire of seeing their brand of super skiffle music and animation. Any organiser wanting something 'completely different and very lively' would do well to put TDHS in the listings. I recommend them. Anyway on with the news.

Club News

Ken Bladen informs me that his club, The Four Fools has moved to The Crown Hotel, Platt Lane, Worthington, which is near to Standish. Still on a Monday night, proceedings commence at 8-15pm.

The forthcoming quarter sees a couple of clubs drop out of the listings due to lack of interest. I hate to see that. But the much better news is that two new folk venues take their place in the form of - Frodsham Folk Club and The Rose Theatre at Ormskirk. I wish a hearty welcome to Alton and Carol Alexander the organisers at Frodsham. This club meets at the Conservative Club in Main Street every Friday evening and is a singers night and guest night club. One of my favourite local bands, the Time Bandits who I last saw at Chester Folk Festival earlier this year are due to appear in October and another of my favourites Dave Burland from Yorkshire makes one of his rare visits to the region again on 1st December. Great news. There is a separate article in this issue highlighting the interesting and varied history of Frodsham FC.

I extend a similar warm welcome to Celia Wardle-Robinson and June Gibbons at the Rose Theatre, which is based at Edge Hill University, St Helens Road, Ormskirk. Their first folk night is on 5th September when Patrick Street are the special guests. This is followed by - Chumbawamba on 28th September, (watch out for the singing, smoking, drinking nun perched on someone's shoulders), Shirley Collins on 5th October ("America over the Water"), Tim O'Brien and Arty McGlynn on 3rd November and super songwriter and all round nice guy Johnny Coppin on 2nd December. Proceedings commence at 8pm and the box office number is 01695-584480. An advance gig for your diaries at this venue is Rose Kemp, who will appear on 26th January, 2007.

Another relatively new club was reopened a couple of months ago, after being a folk club venue over 20 years ago. It is at Birkenhead Park Rugby Club. The organisers, Dave and Anne Jones now have two nights under their belts. I was performing at the first in May with Vocal Point. The whole night was just smashing with Colin Henderson being the main guest. I was unable to make the June gig when the Anthony John Clarke band were the guests. Dave has a superb sound crew in place at his club in the shape of Brian and Andrew Jones. Both these guys know a tremendous lot about sound and music. They are part of the Tom Topping Band. The club is located on the ground floor and therefore is excellent for disabled access and with beer prices very reasonable and secure parking, it is a brilliant venue. Future guests at the club are Real Time on 8th September, Steve Tilston on 6th October. Guitarists, you may want to break your fingers after you've seen this man's guitar dexterity. Fantastic. Flossie appears on 10th November. Yes, that's the one. The beautiful French lady who speaks with a Darlington accent. Jez Lowe brings more northeastern 'twang' and his songs to the club on 8th December.

One of the perks of this voluntary job I have in conveying this information to you is that I learn by the day as to who is in what group and although I may never have seen those groups I often feel as if I know them all. Clive Pownceby at The Bothy always provides me with such interesting info and this time is no

different. For example. Hoover the Dog (10th September) is made up of Tony Harris, John Hymas and Paul Hutchinson. Rattle on the Stovepipe (19th November) consists of Dave Arthur, Pete Cooper and the brilliant flat-picker Chris Moreton. Three Sheets to the Wind (10th December) is Derek Gifford, Geoff Higginbottom and Keith Kendrick.

Jeff Davies appears at the Red Bull on 4th September. Jeff plays more instruments than he can carry and carries more than he has time to play. He sings and plays traditional songs and tunes from southern Appalachia. You can also catch Jeff at the Cross Keys on the 30th August. Debra Cowan is an American artiste who you can see at the Red Bull on 30th October. Debra is one of the best traditional voices performing today. Her song "Has he got a friend for me?" has been recorded by no less a luminary than Richard Thompson himself. You can also catch Debra at the Prospect on 6th November.

If you are intending to visit Rattan and Rush Acoustic Tearoom on 13th September to see Ben and Joe Broughton you may not be aware that this is a music only night. So no wining and dining before the folk music that night then?

If you like 'all things Cajun', and like to dance as well then Eric Cox organiser of Biddulph up in Arms FC is your man. On 14th October Eric has booked Cajun Denbo. On 2nd December - Elvis Fontenot and the Sugarbees and on 24th March next year - Toy Hearts (with Elvis Fontenot). All three events take place at Biddulph Town Hall.

The new title 'Biddulph up in Arms' specialises in mainly contemporary folk music with Eric's high quality acts appearing generally on the second Wednesday of each month. Watch out for the occasional change of venue though when larger audiences are expected. Chris While and Julie Matthews for example will perform for Eric at Biddulph Town Hall on 25th October.

John and Ailsa Booth at Northwich have two bands booked whom I had to search for info. They are Faustus who are a four-piece unit from Staffordshire and Pigyn Clust who are from Wales and play some interesting instruments. You can see these acts on the 13th and 20th October respectively.

There will be something of a celebration on 13th September at Folk at the Rugby Club when Brenda Judge and Co. will celebrate the club's first anniversary night. Lynn and Barrie Hardman are the guests.

You may remember that Christine Jones at the Everyman was looking for additional resident performers there, (every Tuesday evening), preferably not guitar accompaniment singers. Well one interested party responded to my words in the last edition but a further musician/singer is still required, again not a guitar player. Give Christine a ring if you fit the bill.

Arts Centres

Gren Bartley is the support to Kristina Olsen and Peter Grayling at Worden AC on 21st October. This concert is a Mr Kite Benefits affair and is in aid of the Jennifer Trust for the Spinal Muscular Atrophy. Another of Steve Henderson's fund-raising promotions takes place on 17th November at Southport AC when the wonderful Show of Hands are the main guests supported by Martyn Joseph. This concert is in aid of the Extended Family via Plan International.

Liverpool Philharmonic Hall's gig list came in too late and therefore missed the centre page calendar but here it is - 1st

September - John Renbourn, 23rd September - John Spiers and Jon Boden, 6th October - Neil Yates.

On 20th October the Cain's Liverpool Irish Festival commences with Niamh Parsons and Graham Dunne and on the 21st October - Beoga, (n.b. both commence at 5pm in the Rodewald Suite). Van Morrison appears in the main theatre over two nights, on the 20th and 21st October. Thereafter as a sort of 'after-glow' Alan Burke and Gerry O'Connor perform in the Rodewald Suite. Another interesting theatre collaboration takes place the following night (22nd) when Frankie Gavin teams up with the RLPO Strings and the Michael McGoldrick Quartet and the Liverpool Irish Music Ensemble. The Hothouse Flowers appear on 23rd Oct, The Dubliners on 25th, and Christy Moore and Declan Sinnott on 12th November - all part of the Irish Festival. On 27th November Martin Simpson performs in the Rodewald Suite and at the same location on 8th December - Dick Gaughan.

Festivals

Stewart Lever, at the Railway, tells me that the Lymm Festival was fun again. A whole week of evening concerts. Instead of a big marquee for the big nights, Stewart hired a really posh room in Statham Lodge with air-conditioning and didn't he need it with the outside temperatures at 32 degrees C? As you would expect it really was fun with Last Night's Fun and Garva topping the bill on separate nights plus Nelson Peach and the indomitable Bernard Cromarty. Like all festivals the icing on the cake is often those 'unplanned things'. This year the Marmalade Club (seven very beautiful ladies between the ages of 17 and 70+) had their morning session under a wisteria clad pergola at the back of the Railway Hotel. Walkers and cyclists on the Transpennine Trail were enticed by the music. Wonderful!! Stewart tells me he doesn't have to sell his house this year to pay for it all. He ended up with a small surplus to spend on quality guests at the Railway. Great news, any chance of a booking?

With the festival season almost over festivals are of course few and far between in this quarter. Forthcoming events that I have been made aware of are - Open Door's Extravaganza No. 11, scheduled for 15th October when Pete Coe, Alan Reid/Rob Van Sante and Th' Antiques Road Show feature.

Swinton Festival kicks off at the White Lion, Manchester Road, Swinton on 20th October for three days when the featured artistes will include Fiona Simpson, Fred Wedlock, Pete Ryder, Geoff Higginbottom, Phil Atkinson, Staff Folk, Feet in Mouths and Dai Thomas. Further details can be obtained via Ged Todd on 01942-811527 or by visiting Swinton Folk Club's website at http://uk.geocities.com/gbwright@btinternet.com/swinton_folk_club/

The Maghull Day of Music at the Civic Hall takes place on 11th November when the principal guests will be Julie Felix, Vin Garbutt, The McCalmans, Flook, Quicksilver and Dangerous Curves. This is always a sell out event so if you don't want to miss out get in touch with Joe Ryan (0151-531-9273) or Jane Day (0151-526-6661) or visit www.maghullfolkclub.btinternet.co.uk. On the previous evening at the same venue, a prequel to the Day of Music takes place there when blues band, the Spikedrivers and contemporary folk band Elbow Jane are the featured artistes.

The 18th Wirral International Guitar Festival takes place from 7th November to 26th November at various venues around the peninsular including, Birkenhead Town Hall, the Pacific Arts Centre, Birkenhead Priory and the Floral Pavilion Theatre, New Brighton. Names that have taken my eye are - Dick Gaughan,

Bill Wyman and the Rhythm Kings, Helen Watson, Bob Brozman, Bert Jansch, Woody Mann, Tom Doughty and Tommy Emmanuel. Local Wirral duo Modjango (Roy and Paul Gregory) will appear at the Birkenhead Priory on 16th November. They explore the music of Django Reinhardt and Gypsy Jazz. Roy in fact is a regular at the Farmers Arms, session at Frankby. Most Mondays he can be found playing wonderful accordion music, taking us all 'Under the Bridges of Paris' or having us reflect on such songs as 'Autumn Leaves'. Superb.

Pete and Jan Shevlin (aka Betterlate) are the support for Last Night's Fun at Playhouse 2, Shaw on 6th October and they have a gig at Cross Keys, Uppermill on 22nd November. They tell me that following the excellent response to Homegrown 1, the fundraiser for the Saddleworth Festival, a second event will take place on 1st December. Special guests at "Homegrown 2" will be Stanley Accrington, Pete Abbott, Dave Molloy, and the Biggles War Time Band. Ticket price (yet to be confirmed) will include a free buffet. More info at www.playhouse2.com

Performers

A blast from the past - Melanie - appears at the Pacific Arts Centre on 7th November and at Morecambe's Dome on 13th November. Remember her hit.....? Now what was it.....? erm..... Oh I remember - "Brand new key". Oh yeh!

An infrequent visitor to the region is Colum Sands. This gentle speaking Irishman with the artful anecdotes and great self-penned numbers will have you warming to him at the Clarence on 4th October, the Railway on the 5th, and Folk in the Barn on the 6th.

Double-headers are the norm at some venues when on the 11th and 12th November Boo Hewerdine features at Rattan and Rush Acoustic Tearoom and at Cross Keys Clive Gregson does likewise on 6th and 7th December.

Jim Minall at Friends of Folk has arranged for you to see on 8th September Ken Nicol and Chris While at Leyland Civic Centre and on 13th September they appear at the Clarence, Anne and Eddie Green's excellent club. On the 12th October Maddy Prior is in town 'with Friends' at the Longridge Civic Hall.

I also notice an interesting collaboration appearing at the Platform on 24th November when Bob Fox teams up with his Geordie colleague Billy Mitchell (ex-Maxi and Mitch and former lead singer of Lindisfarne). It just sounds so good to be true - brilliant.

Roy Bailey teams up with Tony Benn at The Lowry, Salford Quays on 11th November to present 'The Writing on the Wall'. Is this about Tony Blair's future demise or graffiti? No actually, it's an 'Anthology of Dissent in Words and Music'.

On 29th October, Celtic super group Altan pay an extra special visit to the Rosehill Theatre for Terry Howarth and the gang at Folk in the Barn.

Jim Schofield has another of my favourite contemporary artistes at Cross Keys on 25th October. He is Mike Silver - absolutely superb performer. Remember 'It's a matter of pride'? Had lots of airplay on Terry Wogan Radio 2 not so long ago.

Ian Chesterman at Wrexham FC informs me that Anthony John Clarke has just recorded two of his (Ian's) songs, "No more disasters tonight" and "Old Letters", for his new CD which as yet remains untitled. The CD has eleven tracks that, unusually for AJC, are cover versions of other songwriters. Bram Taylor

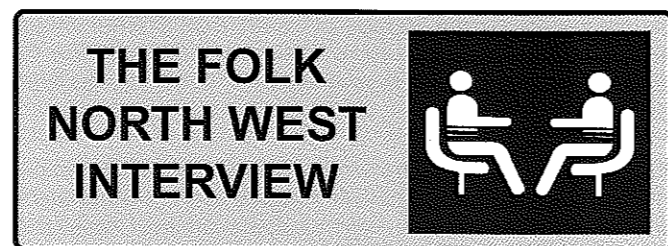
is planning to record another of Ian's songs "Home is where the heart is" on his new CD which is due out around about now, in the autumn. Ian also asks me to announce that on December 7 when Dangerous Curves are the special guests, the night is entitled the "Stocking Fillers" Christmas Show.

You may not have noticed but it is 'Tanglefoot Time' again. Be prepared to be blown away by this BIG band of Canadian performers. You can catch them at Parkgate, Porkies, Northwich and Standish.

I came across an email from Gill at The Music Room. She tells me that this family-run music business has recently moved into their mega new warehouse at Cleckheaton. The address is - The Music Room, St Johns Works, St Johns Place, Cleckheaton, BD19 3RR, tel.no. 01274-879768 or 01274-852020. The company website is well worth a visit even for the discounted prices on guitars and guitar strings at <http://www.the-music-room.com/> They are also planning a whole week of opening activities and celebrations from 22nd September to 1st October - workshops, concerts, promotions etc - should be very very good. Gill invites everyone - "Come and see us soon... the kettle is always on. We even have a real kitchen now".

I end by wishing Brian Preston and everyone at Longridge a very enjoyable night on 17th October when Brian has his 60th birthday 'folk bash'. Similarly, Anthony John Clarke will be celebrating a birthday, his 50th, on 18th October at Cross Keys. I am sure you will all have a great time. That's all for now, enjoy your autumn folk pursuits. I will speak to you again next edition.

John Owen



JIM RONAYNE



I first met Wirral guitarist Jim Ronayne when Woody Mann played the 2003 Wirral International Guitar Festival. Woody needed to borrow a guitar, and through a series of contacts based on Jim's friendship with John Renbourn, Woody and a few of us ended up at Jim's house, with Woody duly borrowing one of Jim's guitar's for his concert. For those of you who remember their performances, through the 80's and early 90's Jim was the guitar half of the much-loved Wirral based local duo "Jasmin" with Yve Thomas on vocals. I caught up with him

recently, and we talked about his background on the folk scene, and the forthcoming guitar column.

NH -: Do you remember the above?

JR -: Yes of course, Woody and I sent John a joke e-mail that weekend saying something like "John, there is a strange American man here who wants to borrow one of my guitars, he

Ingleton Folk Weekend

6th – 8th October 2006

Friday 6th October

6.30pm in the village square with Mooncoyn

Open Air Family Ceilidh

Free for everyone – just come and go as you please

8.30pm **John Tams & Barry Coope** Tickets £12

John Tams winner of 3 BBC Folk Awards 2006: Best Album; Best Traditional Track; Folk Singer of the Year. Nominated with Barry Coope for Best Folk Duo.

Saturday 7th October

12.00pm–5.30pm in and around the village square An Afternoon of Family Entertainment
Featuring **Leyland Morris, Castleford Sword Dancers, Legs Levens & the Limestone Cowboys, Terpsichore, Keith Donnelly, Steam Radio**

8.00pm **Gary & Vera Aspey** with Stu Williams Tickets £12

8.00pm **The Duncan McFarlane Band** at the Ex-Servicemens Club Free Entry

Sunday 8th October

10.30am in the village square with Ingleton Churches Together

Folk Weekend Songs of Praise

From 12 noon **Live Music in the Pubs, Clubs & Cafes**
with Wildwood – 3 Sheets to the Wind – Chris Milner – Howden Jones - Johnston Brothers
The Dalesmen – Keepers Fold – Three Score & Ten – Traditional Echoes – Peter Taylor
plus –Comic Song Competition hosted by Mooncoyn 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

plus Trade Stands, Sessions & Workshops all weekend
with Keith Donnelly, Tony Callaghan, Chris Parkinson, Lesley Parker, Limestone Cowboys
Info & Bookings - Ingleton Community Centre - 015242 41701

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

Supported by Craven District Council Ingleton Parish Council, Ingleborough Management Consulting & Hanson Aggregates

says that you can vouch for him" Unfortunately John was on tour himself at the time, but we got an e-mail back two days later saying, "under no circumstances whatsoever let this "colonial person" anywhere near your guitars, before you know it, he'll be playing the Devil's music on them!" I forwarded it to Woody and of course the three of us had a great laugh. As well as being great players, they are obviously both great friends, and it's been a privilege for me just to know them both. Actually, the funniest part of it was that in return for the loan of the guitar, Woody told me that he would leave a complimentary ticket for me on the door, but he forgot. I turned up a little late and was initially refused admission. I pointed up at Woody who was on stage and in full flow by this time, and said to the lady on the door "fair enough, but if you aren't going to let me in, could you please tell Mr. Mann that I would like my guitar back before I go home." Obviously not entirely convinced, they eventually grudgingly let me in accompanied by a bouncer. At the interval, the bouncer disappeared into Woody's dressing room to verify my story and then re-appeared 2 mins later gushing apologies and offering me drinks on the house. Woody and I were in stitches laughing at the end of the gig, and spent the rest of the weekend swapping various funny stories about John, before I dropped him off at a very fog bound and rainy Manchester Airport 6.00 am on the Monday morning.

NH -: Can you tell us how the guitar column idea came into being?

JR -: After the magazine's review of my CD Voyage of the Dunbrody in the 2005 Winter copy and some kind e-mail's as regards the lessons on my web site, the combination of the two events led to me approaching Ken with the idea, and well here it is.

NH -: I think its quite novel the way that you propose that the column will work, could you describe that for us?

JR -: The majority of guitar players these days learn through both tablature and hearing the music, so in order to supplement the printed version in the column which will be in both tablature and notation, a full downloadable MP3 version of each tune will be freely available from my web site (www.jimronayne.co.uk) to accompany the printed version in the magazine, along with a pdf version of the music and any questions on the arrangements can be sent to me via e-mail (jim.ronayne@ntlworld.com)

NH -: You've not been playing gigs for a few years now. For those who don't recall Jasmin, could you fill in some of your musical background?

JR -: To save magazine space, most of the background is on the web site www.jimronayne.co.uk but briefly, Yve and I formed Jasmin around 1980. Although both of our various personal commitments took us away from the scene now and then, we finally wound everything up around 97 / 98 time. I did some brief solo guitar gigs for a few years. Sharing one of the opening spots for the John Renbourn group at a concert down in Shropshire led to John and I becoming friends, and found me on stage playing a couple of duets with him some time later at the Beaumaris folk club. I then did a solo recital at the Wirral International Guitar Festival but my work commitments with my "day job" through the mid to late 90's just made playing almost impossible around that time.

NH -: So are we likely to see you back performing soon?

JR -: ...laughter.... I thought that you said this would be a nice easy interview! Romain and I keep threatening to form "Le Hot Club de West Kirby" and there is so much potential there that I'm sure that that will eventually manifest itself in one way or another, it's just too much fun not to. As regards doing solo guitar gigs, the truth is, I've never really had an overwhelming desire to do the solo guitar stuff. I served a 17 year "apprenticeship" as an accompanist / member of a band and

that's where I feel more at home. If the right opportunity came along then that would be interesting and there are few possibilities beginning to take shape at the moment.

NH -: Why Kissing Thy Sweet Lips for the first tune?

JR -: Well it's a traditional tune that seems to fit the magazine. It's been well received wherever we have performed it, and since the CD went digital, it's been one of the most downloaded tunes, so obviously it must appeal to people. The fact that it also includes Romain's fiddle part will hopefully appeal to the fiddle players out there also. It works equally well either as a guitar solo or as a duet. I'm biased, but I prefer the duet version.

NH -: "Folk guitar" covers a myriad of styles, these days, what styles will the column cover?

JR -: more laughter!I think that you had better ask Ken that question! Obviously in keeping with the magazine, my initial thoughts are to use traditional fingerstyle folk tunes, I have been incredibly lucky in that I've played with some extraordinary talented people over the years as a result of which, I can play virtually anything fingerstyle that I want to on the instrument these days. If people would like a little blues, or a ragtime or jazz piece here and there or some "Richard Thompson style" to play on their Stratocasters, or just some plain Celtic back-up styles, and it's acceptable to Ken, then they should e-mail, and let me know. Ultimately, Ken's the boss! I am hopeful that the column will develop a certain amount of a two-way component and I'll try and come up with arrangements that people request given that we obviously can't infringe any copyrights in the process. I'm also happy to reply to any questions that I can ref. strings, pick-ups, tunings and the usual guitar players kind of things.

NH -: I know how passionate you are about teaching guitar, have you always taught guitar?

JR -: No quite the contrary! To be perfectly honest with you, I don't know who has been the most surprised by this development, myself or my friends and family! For years people had either asked me if I gave lessons or friends had told me that I should, but I honestly never ever saw myself as a teacher, I only dipped my toe into the teaching side of things about 2 years ago. I have been playing for 36 years now, and I'm still learning. When people approach me and I feel that they have a real passion to learn the instrument, it's a privilege to help them. One of my students has just started writing his own original tunes and the buzz you get out of having been part of something like that is fantastic. I think most musicians reach a stage where they want to pass on the love of their instrument to others, and I'm just following that well-worn path really.

NH -: So what does the future hold?

JR -: I continue to enjoy teaching, and I'm really looking forward to contributing the column. The second CD should be complete in the next few months. I recently met Zoe Mulford www.zoemulford.com and I was really impressed with Zoe's new album Roadside Saints. Zoe and I are talking about the possibility of collaborating on a few things in the future, and I'm really looking forward to that. I'm also working on a fingerstyle tutorial book at the moment, and I'm working with a local college about running some residential fingerstyle folk guitar weekends next year. Having produced a CD for a friend's band last year, producing is an area that I'm particularly interested in working in some more.

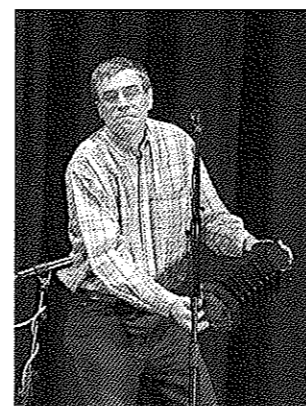
Neil Hamilton
July 2006

(Ed:- The study notes and tablature and notation for "Kissing Thy Sweet Lips" can be found on page 22. Please contact Jim to let him know how you got on and what you would like to see.)

ARTICLES



ALISTAIR ANDERSON



Alistair Anderson has been one of the most outstanding musicians on the folk music scene over the past 40 years. The following article is loosely based on an interview conducted with Alistair at the Four Fools Folk Festival 2006. Other sources of information have also been used for the article.

If you are old enough to remember the folk scene of the early sixties, you will recall the total domination of the guitar. Yes, there were one or two strange

people like Ewan MacColl and Bert Lloyd who tended to sing unaccompanied (unless they could co-opt a Peggy Seegar or a Dave Swarbrick to accompany them) and there were other even stranger characters around, like Seamus Ennis who played some seriously weird bagpipes. For the most part however, we ex-skiffers strummed our guitars and tried to make like Woody Guthrie or Leadbelly.

So it was for the youthful Alistair Anderson up there in Newcastle on Tyne. While still at school in the early sixties he picked up a guitar and began to try and master the chords to 'House of the Rising Sun' along with his chum Dave Richardson (who went on to become a member of that wonderful band The Boys of the Lough). It wasn't long however, before Alistair became aware of a completely different instrument and a completely different kind of music.

Alistair and his pal Dave Richardson had begun frequenting folk clubs and it was at the legendary folk club at the Bridge Hotel, Newcastle that they collided with the folk music of the British Isles. The Bridge had been started in 1958 by Louis Killen and Johnny Handle and was one of the few clubs at the time where you might hear authentic home grown folk music. Ali particularly remembers being taken with the fiddle instrumentals of Colin Ross at the club which reminded him of the Ceilidhs he had enjoyed when part of the local walkers and climbers club. He had, by this time begun to dabble with his father's mandolin and this led to attempting to play a few of the tunes he was hearing at the club.

Visiting the home of one of his school mates he spied a Wheatstone English concertina on display in the china cabinet in the parlour. We don't have parlours nowadays, nor for the most part, china cabinets, so if I've lost you at this point please consult an adult. Anyway, the instrument aroused his curiosity and eventually he managed to persuade his mate's mum to sell him the instrument for the sum of.....those of a nervous disposition had better sit down while I tell you.....£5. Well, in those days almost nobody played the concertina and so you could pick one up almost for a song. Then again, five pounds was worth a lot more than it is now and Ali points out that in order to accumulate such a sum he had to deliver newspapers for many months. Still a bargain though, don't you think?

There was no one to teach him and no instruction manual, so

bit by bit Ali worked out the playing system the hard way by comparing the notes one at a time to a piano. Such a laborious process would have been enough to send most people back to strumming their guitars but remarkably he persevered and worked it all out from first principles.

Soon the newly acquired concertina was being employed to play the tunes he heard at the Bridge and Ali being Ali, no effort was spared in pursuing this new interest. He was immensely fortunate at this time to be taken by one of his schoolteachers to meet and listen to the legendary Billy Pigg, a virtuoso of the Northumbrian smallpipes. Billy was not in good health and in fact died in 1968 but in the short time that Alistair was able to listen to his music he became firmly hooked.

During the sixties the Bridge Folk Club embarked on a series of ceilidhs which featured song and instrumental 'turns' between the dances. The ceilidhs also spawned a rapper team. Soon Alistair and Dave joined the rapper team and sometimes danced, sometimes played with the band. The music for these ceilidhs was provided by a loose-knit group of musicians which eventually gelled into one of the great bands of the folk revival, the High Level Ranters. The line up of this band, fluid in the early days, settled down with Johnny Handle on accordion, Colin Ross on fiddle and Northumbrian pipes, Tom Gilfellon on guitar, Forster Charlton on fiddle and pipes and, of course, Alistair Anderson on concertina. In 1968 they released their first LP (don't tell me you don't remember those), 'Northumberland Forever' and their popularity soared nationwide. Forster Charlton left the band shortly after this and the Ranters assumed their best known line up of Johnny, Colin, Tommy and Alistair with many more great albums to their credit.

Soon Alistair was also doing solo gigs as well as appearing with the Ranters, a remarkable achievement for someone who only played instrumental music. In due course he would tour extensively, not only in the UK, but in Europe and America too. In 1972 he recorded his first solo LP 'Alistair Anderson plays English concertina' (wacky title, huh?). In addition to the inevitable traditional tunes the album featured some unusual and interesting tracks which demonstrated both the versatility of the English concertina and the virtuosity of Alistair's playing. There was a superb double tracked version of the old Scott Joplin ragtime piece 'The Entertainer' (now known to one and all as the sound track to the hit movie, 'The Sting') and two pieces by Johann Sebastian Bach. Perhaps these latter tracks foreshadowed what would happen later in Ali's career when he would team up with classical musicians to produce some highly original work....but more of that later.

Meanwhile Alistair was becoming involved with some outstanding traditional musicians from his own region, especially the three who became known as 'the Shepherds' in acknowledgement of their day jobs. These were Joe Hutton (Northumbrian smallpipes), Wil Taylor (fiddle) and Wil Atkinson (mouth organ). Alistair made it his business to take them to the wider folk world of festivals, concerts and gatherings and over the years became not only their musical colleague but also their friend. His love of their music and of the men themselves is reflected, now that they are no longer with us, in his moving composition 'Empty Spaces'. It is also evident in the fondness with which he recalls their collaborations over many years and perhaps most poignantly of all when he recounts a little anecdote about Wil Atkinson. The Atkinson family, like many other farm workers in the early twentieth century, lived in a tied cottage which they were allowed to stay in when Wil's father went off to fight in the 1st World War. However, when Wil's father was killed, they instantly lost their right to stay there and the eight year old Wil and his mother were ejected. The pain and indignation which well up as Alistair tells this story are testimony to the regard

which he clearly has for his old friend.

Alistair's solo career took off mightily in the seventies and his 1974 album and book, 'Concertina Workshop', was a boon to many aspiring concertina players (including me) and signalled his growing interest in encouraging other musicians. This would culminate in the establishment in 1988 of 'Folkworks', the remarkable schools for those interested in playing and singing in traditional styles using a wide range of instruments with the best exponents in the country as tutors. Meanwhile Alistair's own concertina workshops were avidly attended by many at folk festivals up and down the country and soon the demand (and the price) for English concertinas was climbing to previously unimaginable heights.

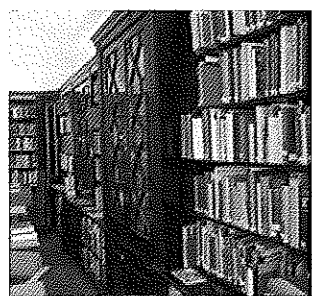
Alistair's career has always followed several parallel paths however, and while all this was going on he had also become a leading exponent of the Northumbrian smallpipes. This new departure began back in the early seventies (Alistair is a little vague about just exactly when) and soon this distinctive instrument was being deployed to add variety to his performances.

In 1979 Alistair left the Ranters to further develop his own musical interests, including composing. His early efforts had been very much in the tradition, like Billy Pigg and others before him. In the early eighties however he composed a suite of music called 'Steel Skies', a fifty minute performance designed for the concert stage which he describes as being 'not folk music as such, but made up of themes which might drop off and become folk music'. The arrangements are not harmonised in the conventional way but comprise complementary tunes which can be played simultaneously or by themselves. The project was so impressive it attracted interest outside the folk scene and soon he was being invited to perform at classical music venues. This led to collaboration with various classical musicians, notably the Lindsay String Quartet, and to further innovative compositions such as 'On Cheviot Hills'.

By the late nineties, the success of Folkworks in developing the talents of young musicians had generated an increasing demand from the musicians themselves for something extra. Thus the idea grew for a degree course in folk music and this was realised in 2001 when the University of Newcastle on Tyne launched its four year course leading to a Bachelor of Music degree. The course has taken up a great deal of Alistair's time in recent years but now that it is firmly established Alistair is disengaging to some extent in order to concentrate on his career as a performer. This, surely, is a welcome development for his many admirers and we look forward to more frequent opportunities to sit back and enjoy his dazzling musical prowess on both concertina and smallpipes. After all, who else can play the 'Morpeth Rant', call the dance and rant step on the spot at the same time?

Brian Bull

VWML ONLINE: What's in it for you?



The Vaughan Williams Memorial Library (VWML) is owned and maintained by the English Folk Dance and Song Society (EFDSS). Access to the Library is available to all. Members of the EFDSS enjoy free access, while non-members can pay a daily fee to use the Library. The Library has its origins in Cecil Sharp's personal library, which was bequeathed to the Society. Over the years, the Library has been

added to by purchase, donation and bequest, and now covers all aspects of folk music, dance, song and custom from Britain and Ireland, America and beyond. It includes books, manuscripts, archival and commercial sound recordings, films and videos, photographs, periodicals and artefacts. It is the country's national folk music archive, comparable to the American Folklife Centre at the Library of Congress

Specialist libraries such as VWML live or die by the depth, breadth and effectiveness of their catalogues and indexes. Up until 1995, a number of these were created on cards and have proved invaluable tools for researchers at all levels. Since 1995, some have been continued in electronic formats while others have been converted or created from scratch electronically. The ultimate goal for VWML Online is to host digital catalogues and indexes to all its collections. This will take time and no doubt some serious funding, but for the moment we are launching some already developed by VWML, with the special bonus of hosting the Roud Folk Song Index.

Initially, we are making available the Collectors' Indexes. These focus on the performers from whom information was recorded by the collectors whose papers we hold either as originals or as copies. They give the performers' names, places of residence, dates of collection, any other additional notes to hand (such as age and occupation) and of course the manuscript references to the material collected. Where the manuscripts have been included in the Roud Folk Song Index, then song titles will also appear and, in the case of the Cecil Sharp index, photographic images of some of the singers. So far we have made available the aforementioned Sharp index and those for the manuscripts of George Gardiner, Henry and Robert Hammond, Lucy Broadwood, Maud Karpeles, Francis Collinson, Ralph Vaughan Williams and Percy Grainger. You will be able to search in individual fields of information (e.g. by name, place, county, country) or on multiple fields to narrow down your search. You will also be able to cross search all indexes at once, which throws up some interesting facts about performers who were visited by more than one collector. Such as Henry Burstow of Horsham, Sussex (Broadwood and Vaughan Williams) and Amos Ash of Combe Florey, Somerset (Sharp and Hammond). And who exactly was Thomas Burstow of Shipley, Sussex (met by Sharp on 21st April 1908)? Was he related to Henry? And Charles Ash of Crowcombe, Mary-Anne Ash of Cannington and Mrs Ash of Halse, all of Somerset? Were they known to Amos? Interesting stuff. We shall soon be adding indexes for Anne Geddes Gilchrist and Janet Blunt, so keep an eye on <http://library.efdss.org/cgi-bin/home.cgi>.

The Roud Folk Song Index is a database of 143,000 references to songs that have been collected from oral tradition in the English language from all over the world. It is text based. In other words, it does not recognise tunes or tune types but is solely based on the textual content of the songs included. It provides references to songs, not the song texts themselves. Having found the song you are looking for you can then track down the reference at a library, the principal first source being VWML.

Each song, which can exist under a variety of titles, is given a Roud number and by using this, references to all versions of that song can be retrieved. But this huge database can also be searched in other ways, for instance by the singer's name, geographical location, type of source (e.g. sound, printed book, manuscript), collector, date of collection and other relevant numbers associated with the songs, such as the Child ballad numbers.

The most common way of approaching this index is by song title or first line. These can vary greatly, both in the actual words

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In association with BBC Radio Lancashire

Sat 6 October
Derrin Nauendorf
Aussie acoustic guitar maestro

Sunday 5 November
Frankly Sinatra
Concert hall becomes cabaret lounge for
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used and their spellings. However, by using a precise phrase, e.g. 'Young Sailor Cut Down In His Prime', or a single word, you should be able to locate the song you are looking for. Once you have, you will then be in possession of a Roud Number. If you key this number in the Roud Number field (not to be mistaken with the Roud ID Number field), or click on the Roud Number Search link within the field, this will call up all references to this song. In the case of the ballad Barbara Allan (Roud Number 54), there are currently 1020 records!! Consequently, you may wish to narrow this number down by clicking the Multiple Field Search option and searching just for the versions collected in Scotland. To do this, enter the Roud number in the appropriate field and then Scotland in the Place Collected field. There are currently 45 records using this combination. And you can be even more specific in terms of place (by naming a particular town or village), or by singer, collector, date, and so on. Note that data in the Type field indicates whether the item is in a book, manuscript, sound recording, journal, etc., and if you need texts with tunes, the Content field will tell you whether or not you get both. Also note that the names of performers and collectors are given with the surname first.

Not all of the references found in the Roud Folk Song Index are held by VWML — but most are. However, if we can't help you locate a particular version of a song you are looking for, then you may be able to track down the reference elsewhere using the information obtained. It should be noted that any copies requested from this or any other library will be bound the laws of copyright.

But we now need your help. VWML Online is a developing website and will be updated and added to regularly. The main Library website is www.efdss.org/library VWML online is available via a link on the main site, or on <http://library.efdss.org>.

If you find mistakes or wish to comment on the design and usefulness of the website, please let us know at library@efdss.org.

Malcolm Taylor

SWINTON WHITE LION FOLK CLUB AND FESTIVAL

In September this year, Swinton Folk Club will celebrate 23 years establishment at the White Lion, Manchester Road. At the same time, this note of worthy celebration is tempered by the fact that the licensee for the whole of this period, Geoff Riley, is leaving the premises and handing the reins over to new landlord Gerard Ford.

Quite simply, Geoff has been the most friendly, accommodating and understanding of 'mine hosts' that any folk club or pub-based festival could wish for. He will be sadly missed by all connected with the club and festival, whether as audience, organisers or regular visiting artistes.

Swinton Folk Festival itself began in 1985, focussed on the Lancastrian Hall and Elizabethan Suite in the town centre. Several years ago, a rather blinkered local government decision saw the closure of this facility. However, Geoff was willing to host a downsized but still determinedly vibrant event at the White Lion.

The organisers' gratitude to Geoff has not lessened, and all who have participated, enjoyed and benefited from folk events in Swinton over many years wish Geoff and Liz all the best for the future and bid the warmest of welcomes to Gerard Ford.

Rob Dunford

GUITAR TUITION

Study Notes - : Kissing Thy Sweet Lips (Ag pógadh do bhéal milis)

Tuning - : CGDGAD. Notes and Tablature for guitar on page 23.

Debates re who "discovered" various tunings range far and wide and in the same way as DADGAD is generally attributed to Davey Graham, this tuning is largely attributed to Dave Evans recordings for Kicking Mule around 1974.

More years ago than I expect that we all care to remember Pete Rimmer had booked Dave at the Southport Arts Centre and Phil Hare and I shared the support spots. We asked Dave if he would like to join us for a little blues jam but he declined! As far as I know David retreated from the guitar world some time ago (I have often worried how much our invitation to jam with Phil and I was influential in this decision!) He now lives in Belgium making pottery and beer although I'm not sure in exactly, which order that process works <http://users.swing.be/devans/>

The New York based guitar player El McMeen <http://www.elmcmeen.com/> has produced a series of CD's and books uniquely using this tuning in much the same way that Pierre Bensusan has devoted his playing to DADGAD.

I found the fiddle version of the tune in a collection of tunes on an American web site based in Chicago, and have always been slightly amused that none of my fiddle-playing friends find this in the slightest way strange. The general consensus being "well of course, isn't that were you find all the best Irish music!"

On my CD I capo up to the second fret and we play it in A major, in this transcribed version it is in G major and Romain has very kindly transcribed his fiddle part to suit.

The stretch in bar 3 sometimes needs some attention but if you play it with a capo on the second fret that should not be a problem. Let the notes ring and once you have this basic arrangement under your fingers, I'd encourage you all to add your own adaptations and improvisations to it.

Please contact Jim Ronayne for copies of this and other arrangements. Email: jim.ronayne@ntlworld.com (Ed:- Space did not permit the inclusion of the fiddle arrangement. If you would like this please contact Jim or look on his website www.jimronayne.co.uk)

Jim Ronayne

LETTERS



Dear Ken

With reference to Folk North West's 'Radio Listings', I have never felt it appropriate or necessary to add any disclaimer concerning the accuracy of the information. The folk scene, unless I'm much mistaken, doesn't include too many grumbly pedants in its ranks in this respect. However I think an apology may be owing to anyone who has trustfully relied on this source in preparation for the musical enjoyment of BBC Radio Scotland's output (and one or two other stations where the taking of a summer break interrupts accuracy). I am, through grim experience, normally prepared for their annual April shake-up, in advance of Folk North West's summer issues. Once this has passed I can put

my feet up for another year on musical matters from beyond the Tweed and Solway.

Nevertheless, I've recently discovered that temporary summer alterations have been going on and there's no way these can chronologically dovetail with your magazine's deadlines. Therefore apologies to those readers/listeners concerned; hope you've still enjoyed whatever may have not matched the listings. Things should return to normal at or soon after the Autumn issue is out, hence the data therein is carried in (almost) 100% confidence!

Interestingly, I'm told by the station that the presenters' holidays, etc., give an opportunity for the station to experiment, fine tune and integrate new approaches to the music (the "evolving tradition" in some cases). For example, the former Celtic Connections has expanded into the Global Gathering with an addition of World Music elements. Whatever one may think of this in purist terms, it gave me cause to reflect on and compare with GMR/Radio Manchester (see Summer 2006 issue) where again - so we are led to believe - "top down" rather than "station-inspired" changes led to a whole range of specialist shows disappearing, including Ali O'Brien's "Sounds of Folk". This particular station may have a "heartland" broadcast population only half that of Radio Scotland, but why should the latter be so much more progressive, to the extent of looking at ways to "keep the music alive" rather than brutally axe programmes?

At this juncture, reference must be made to the programmes put together on Radio Britfolk (for exclusive enjoyment via the Internet) by Ali O'Brien and Bernard Cromarty. Going out on the second and fourth Monday each month, with a week's window of listening availability, it carries a North West slant and an opportunity to promote - at the presenters' discretion - a range of folk music events. The duo needs your stuff two weeks before the podcast, which goes out on www.radiobritfolk.co.uk. Heartwarming, and to carry on a "tradition" scarcely more than three years old but providing a lineage of continuity, is the fact that the title "Sounds of Folk" still applies to their joint production, as per the former GMR radio days. Now we can say "the show's not so much cancelled as moved". Listings can be found on www.soundsoffolk.co.uk.

When considering the various aspects of broadcast folk music assertion has been made that of course, Radio Britfolk in its widest reach is basically "playing to the converted" apropos its musical productions. In other aspects of course, it enables the folk aficionado to delve deeper into the genre. However, if one considers the need and opportunity to introduce "new recruits" to the folk scene, in all its manifestations, the established "on the airwaves" means remains the optimum way. Broadcasters such as Mark Radcliffe and Andy Kershaw augment and enhance their guest lists with many folk artists and, in interviews, never shy of raising folk's profile. The "F" word is bounced around conversations with unashamed regularity; no one is apologising for it nor covering up any mythical old stereotypes. Of course, folk is played alongside other music and the thought that listeners might be drawn into its attractions by the "I didn't know I liked Folk!" route is very encouraging. Indeed anyone listening only to those two programmes concerned (respectively on Radios 2 and 3) would conclude that folk is a current, contemporary and "happening thing"! Long may this be so, and thanks are overdue to Mark and Andy for the campaigning work which brings Folk necessarily to a wider audience and out of the closet of prejudiced public perception.

Finally, it is appropriate to comment on the motives behind the radio listings, and to invite feedback. As described in page 6 and by general inference, the prime aim is to include all those programmes which are known to be, or have the potential to

be, heard in all or part of the North West or adjacent regions - i.e. to encompass all Folk North West member establishments - and received by "traditional" means. (The Internet is excluded from page 5's listings, but this is not to ignore the benefits of this broadcast medium which are duly acknowledged). The programmes are known to, or believed to, fit the required musical genre and the reference to "airwaves" broadcasting is a means of limiting the whole exercise geographically and in a manageable way. The complementary and vital objective is to enable member clubs and other folk events in the region to be publicised accordingly. Another purpose is to let artists coming into the region be aware of how their gigs can be publicised by their own efforts. There is also the aim of complementing by topicality the new album reviews within Folk North West - during a period when they're likely to be on a presenter's playlist - for the benefit of both readers' and listeners' assessments.

Last but not least, there's the joy of just sitting and listening to a wide range of music within the Folk genre - particularly, if for a change of perspective it comes from outside the North West. Associated "station-hopping" may also enhance car journeys.

Having related all the above, any listener feedback or comment about programme suitability would be welcome. Also information on 'reach' (for example can Belfast's Downtown Radio be heard in Cumbria, The Isle of Man or other coastal areas). Please contact Folk North West by any suitable means, including appropriate website posting. As the magazine's production team rightly proclaimed some years ago "we can't listen to everything all the time!" (whoever mutters "listen again facility" will be gently invited to ponder just how much of the 'burden' would be lessened!)

The bottom line is of course "don't let it keep you from your live events" Cheers, Yours in folk

Rob Dunford

Dear Friends,

We would like to invite you to visit the English version www.gadki.lublin.pl/pfm/index.html and www.gadki.lublin.pl/east_eng/index.html where you can find information about the most interesting folk music groups from Poland, Lithuania, Belarus and Ukraine. You can also find there some texts about music and traditional culture of these countries. We hope that this information will help you in your work.

Best regards,

Ewa Zabrotowicz Folk Music Magazine "Gadki z Chatki".

Dear Ken

You and others can list your venue on our entertainments booking website FREE. To check it out, please go to www.gigbookers.co.uk > Extra Services > Suppliers Sign-up. It takes just a few minutes to sign up and link to your website, if you have one.

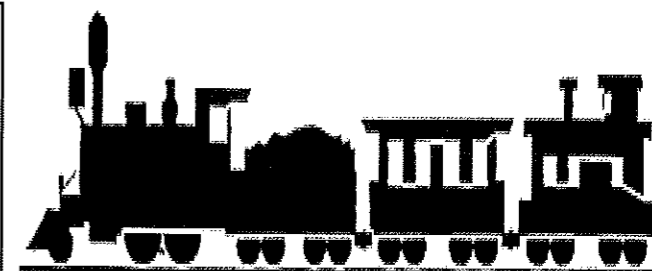
We feature hundreds of performers of every imaginable kind so the venues required vary hugely - from country houses to pubs, hotels to clubs, playcentres to boats. We'd like to think our Venues section will eventually give just as wide a choice as our Entertainments, so please add your details for free. Regards

Mark

Hello Folks

After a gestation period akin to that of an elephant, The Music Room have finally moved into our newly refurbished premises. Those of you who attended last year's AGM will have seen the

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

"work in progress" and I'm delighted to tell you that the building is now in use (phew!), with all our sales area focussed on one level. The ground floor has full disabled access, and we're able to offer a much wider range of books and CDs etc.

I'm especially pleased to note that the concertinas are displayed in a purpose made glass fronted Hexagonal (i.e. concertina shaped!) cabinet! I'm hoping to have a proper display of concertina memorabilia and background information and would be delighted to receive any suitable items for inclusion - please!

Come and see us sometime soon - plenty of free parking outside, and the kettle is always on! our new address is: The Music Room, St Johns Works, St Johns Place, Cleckheaton, BD19 3RR Tel: 01274 879768 or 852020. Website: www.themusicroom-online.co.uk It's under 5 minutes walk from our old spot, but much better...

Later in the year we're planning a whole week of special activities and celebrations, so watch this space for details.... dates as yet tba but sometime in the Autumn, after the main "festival" season...I'm usually in the shop on Tuesday and Thursdays, but always available by phone outside these times...

Gill

OBITUARIES

DAVE BRADY

Dave Christopher Bradley (Brady), singer and roadie, born August 12 1943; died May 29 2006

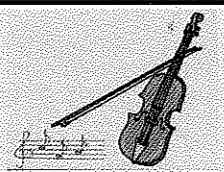
Back in the 1960s-1970s Dave and his wife Heather formed the group Swan Arcade which became a very popular act around the UK folk scene, known for its good harmony singing and general good humour. That's when I met him a couple of times so I can't claim to have known him well then, but whenever we met there was good crack and twinkle in his eye.

Later, in the 1980's, Dave came to work in Edinburgh, Scotland as 'roadie' for the Scottish Chamber Orchestra. He had probably the unique distinction of being the only roadie in the world to have one arm (one having been 'lost' years earlier)! Only Dave could be a roadie like that. He also sang with an offshoot of the SCO, "McFall's" - an unusual combination of traditional songs in Dave's quite hearty singing style and top quality classical musicians. But it worked wonderfully.

Heather went on to become Mayor of Carlisle. Dave's funeral took place in Edinburgh on 9 June.

John Barrow

ARTIST CORNER



DAN ARBORISE NEWS

Dan Arborise's debut CD 'Around In Circles' (Just Music) was released during the first week of August. "Around in Circles"



Dan Arborise

has been mastered by Simon Heyworth whose mastering highlights include all of Nick Drake's seminal recordings. Dan has been described as "John Martyn meets Nick Drake for the 21st Century" and his song 'Let Me Be' got its first airing on Radio One recently. For bookings ring Allie Fox 01750-720538 or visit

www.vixenrecords.com/foxyusic/arborise.htm

ALY BAIN & PHIL CUNNINGHAM

Aly Bain and Phil Cunningham are two of Scotland's most loved and best known traditional musicians. One of the founder members of Boys of the Lough, Aly is regarded as Scotland's supreme traditional style fiddlers and was awarded the MBE for his services to music. Phil is no less a notable character having been named one of Scotland's 25 most influential people and also honoured with an MBE. Apart from being a stunning accordion player, he is a sought after composer and musical director for TV, films and theatre. They will be touring the UK between 12 April - 7 May 2007. For further details contact Chris Wade at on Tel: 01377 217662 or email: chris@adastra-music.co.uk or visit www.adastra-music.co.uk

BAND OF TWO CELEBRATE 15 YEARS TOGETHER



They say that fact is stranger than fiction and who would we be to dispute that in the case of Band Of Two. The story begins with a chance meeting at the 1992 Hastings Beer Festival between folk musicians Pete Fyfe and Garry Blakeley. Both had been

established on parallel paths within the British folk circuit for the best part of twenty years working in a variety of bands such as Eavesdropper, Schooner's Rig, Collaboration, Brian Boru and Better Days. The coincidence continued as both had appeared as support acts to Steeleye Span and Christy Moore.

2006 has seen another change in direction with the duo increasingly being booked for village hall performances where their 'family orientated' shows have proved particularly popular and the trend looks set to continue, having attracted many accolades from local music press and glowing testimonials from an ever diverse range of clients. Garry has also added another string to his bow (sorry about that) as an occasional member of Feast Of Fiddles alongside Peter Knight (Steeleye Span), Chris Leslie (Fairport Convention) and Brian McNeill (Battlefield Band). For more details on Band Of Two why not check out the website at www.bandoftwo.com

LES BARKER



Les Barker sent greetings in his August newsletter from Cardrona, out in the sparsity of South Island, New Zealand. He said he was having - as always - a wonderful time down here. Les managed to get on TV while in Wellington and followed an item

featuring 6 dogs, a rabbit and a hamster. One of the dogs chased the rabbit out of the studio, and the hamster urinated on the presenter. Les did neither of those things and was very popular.

Les tours the US in November and has just made a start on

MAGHULL

DAY OF MUSIC

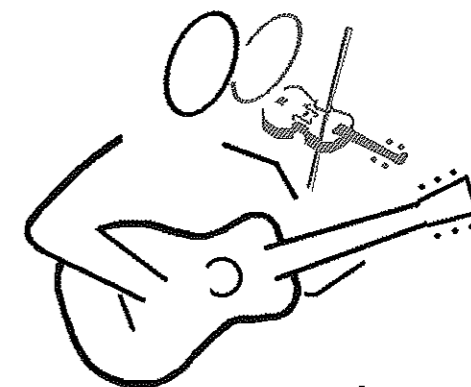
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BURNLEY — Korrigan, Wenchall, Barbara, Mike & Steve

CASTLE — Tony & Anne, Dave & Cheryl, Paul Roberts

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

EVERYMAN — Chris & Hughie Jones, Shirley Peden

FLEETWOOD — Spitting on a Roast

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

FOLK AT THE RUGBY CLUB — Lynn & Barrie Hardman, Dave Jones, Crumbly Fruit Cake, David South

FOLK IN THE BARN — The Occasional Three

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GREGSON LANE — Trouble at' Mill, Celtic Fringe, Smithereen, Caroline Lovett

HALE & HEARTY — Frank & Sheila Lewis, Steve Black, Bob Hellon, Dave Summers, Ken Lawson, Roy Wilcock & Bridget Guest, John Hodgson, Roy Adams

HOWCROFT INN — Micron (Mick Unsworth & Ron Callow)

LEIGH — (Calico) Pauline Dowsett, Des Cooney, Julie Houlton, Steve Eckersley, Jim & Bernadette Heaton

LONGRIDGE — Ron Flanagan, Brian Preston

MAGHULL — Tony Gibbons, Loctuptogether, Back in Business, Joe Ryan, Clover, Jane Day, Bob Tyrer, Paul Robinson, Kate Bradbury, Jill Fielding, FBI Blues

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

PARKGATE — Eddie Morris

PORKIES — Sad Pig (Dave Hughes & Judy Hancock)

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

RAILWAY — 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

ROOM AT THE TOP — Mark Dowding and others

ST ANNE'S ACOUSTIC ROOTS — Mike Black, Dave Alderman

URMSTON ACOUSTICS — Keith Northover, Joe & John, 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)

SUNDAY		NORTH WEST FEDERATION OF FOLK CLUBS	
Accrington Town Hall	7:30 PM	Blackburn Road, Accrington, BB5 1LA	Box Office 01254-380293
Bothy	8:00 PM	Shelbourne Hotel, 1 Lord Street West, Southport, PR8 2BH	Clive Pownceby 0151-924-5078
Folk at the Manor	8:30 PM	The Old Manor Club, Withens Lane, Wallasey, CH45 7NF	Roger Parker 0151-678-1962
Kings Lock	8:30 PM	King's Lock Inn, 1 Booth Lane, Middlewich, CW10 0JJ	Liz Rosenfield TRR 01606-834969
Mr Kite Benefits	8:00 PM	Worden Arts Centre, Worden Park, Leyland, PR25 1DJ	Steve Henderson 01772-621411
Open Door	8:45 PM	Royal Oak, 172 Manchester Road, Werneth, OL9 6BN	Pauline Westall 0161-681-3618
Walshaw	9:00 PM	Sports Club, Sycamore Road, Tottington, Bury, BL8 3EG	Frank Brough 01204-413909
Walton (and Wed & Fridays)	8:30 PM	County Labour Club, 39 Hale Road, Walton, Liverpool, L4 3RL	Lilian French 0151-474-0979
Wooden Horse	8:30 PM	The Junction, News Lane, Rainford, WA11 7JU	Jim Coan 01772-452782
MONDAY			
Bacup	8-30 PM	Bacup Conservative Club, Irwell Terrace, Bacup, OL13 9AW	Helen Slater 01706-873063
Conwy	8:30 PM	Malt Loaf, Rosehill Street, Conwy	Denis Bennett 01492-877324
Folk at the Prospect	8:30 PM	Prospect Inn, Weston Road, Weston Village, Runcorn, WA7 4LD	Roger Hanslip 01928-731567
Four Fools	8:15 PM	Crown Hotel, Platt Lane, Worthington, nr Standish, WN1 2XF	Ken & Angie Bladen 01257-263678
Red Bull	8:30 PM	Red Bull, 14 Middle Hillgate, Stockport, SK1 3AY	Peter Hood 0161-432-4142
Room at the Top	8:30 PM	Red Lion Hotel, Ashbrow, Newburgh, WN8 7NF	Mark Dowding 0151-632-8283
Swinton	8:30 PM	White Lion, 242 Manchester Road, Swinton, M27 4TS	Ged Todd 01942-811527
TUESDAY			
Brindley Arts Centre	8:00 PM	High Street, Runcorn, Cheshire, WA7 1BG	Box Office 0151-907-8360
Crown	8:30 PM	Crown, 154 Heaton Lane, Stockport, SK4 1AR	Kieron Hartley 0161-291-8243
Everyman	8:30 PM	Everyman Bistro, 5-9 Hope Street, Liverpool, L1 9BH	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, 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, 604 Green Lane, Maghull, L31 2JH	Tony Gibbons 01744-607566
Skipton	8:30 PM	Swan Inn, Main Street, Carleton in Craven, Skipton, BD23 3DR	Sheila A. Kelsall 01535-665889
St Anne's Acoustic Roots	8:30 PM	Conservative Club, 353 Clifton Drive North, L/St Annes, FY8 2NA	Mike Black 01253-781448
Urmston Acoustics	8:30 PM	Nags Head Hotel, 1 Lostock Road, Urmston, M41 0SU	Martin Kavanagh 0161-748-5497
WEDNESDAY			
Alison Arms	9:00 PM	Alison Arms, Preston Road, Coppull, Chorley, PR7 5CQ	Derek Docherty 01257-791262
Biddulph up in Arms (n.m.)	8:30 PM	Biddulph Arms, 171 Congleton Road, Biddulph, ST8 6QJ	Eric Cox 01782-514896
Burnley	8:30 PM	Waggon and Horses Inn, 83 Brierfield Road, Nelson, BB9 5RD	Phyl Watson 01282-774077
Castle	8:30 PM	Castle Hotel, Castle Road, Halton Village, Runcorn, WA7 2BE	Dave Newton 01928-771776
Clarence	8:30 PM	Clarence, 88 Preston New Road, Blackpool, FY4 4HG	Ann Green 01772-683027
Cross Keys	9:00 PM	Running Hill Gate, Uppermill, Near Oldham, OL3 6LW	Jim Schofield 01457-833897
Folk at the Rugby Club	9:00 PM	Old Aldwinians Rugby Club, Manchester Rd, Droylsden, M34 5SN	Brenda Judge 0161-432-4830
Garstang Unplugged	8:30 PM	Kenlis Arms, Ray Lane, Barnacre, Garstang, PR3 1GD	Don Moore 01995-602795
Red Bull	8:30 PM	Red Bull, 14 Middle Hillgate, Stockport, SK1 3AY	Peter Hood 0161-432-4142
THURSDAY			
Chorlton	9:00 PM	SW Manchester Cricket Club, Ellesmere Road, Chorlton M21 0SG	Joseph Roberts 07833-735-729
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, PR5 0FD	Graham Dixon 01254-853929
Parkgate	8:15 PM	Boathouse Pub/Restaurant, 1 The Parade, Parkgate, CH64 6RN	Eddie Morris 0151-677-1840
Railway	8:30 PM	Railway Hotel, 42 Mill Lane, Heatley, Lymm, Cheshire, WA13 9SQ	Stewart Lever 07919-270-916
Rose Theatre (n.m.)	8:00 PM	Edge Hill University, St Helens Road, Ormskirk, L39 4QP	Box Office 01695-584480
South Lakes Music Promotion	8:30 PM	Sports & Social Club, Priory Road, Ulverston	Nick McDermott 07743-555227
South Ribble Arts Forum	8:00 PM	Marsden Theatre, Worden Arts Centre, Leyland, PR25 1DJ	Graham Dixon 01772-421109
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham, LL13 8DW	Ian Chesterman 01978-357307
FRIDAY			
Birkenhead Park (n.m.)	8:15 PM	Birkenhead Park Rugby Club, Park Road North, CH41 8AA	David Jones 0151-639-9350
Bollington	8:30 PM	Dog & Partridge, 97 Palmerston Street, Bollington, SK10 5JX	Arthur Wakefield 01625-573596
Carlisle Folk & Blues	8:00 PM	Sunset Suite, Carlisle Football Ground, Warwick Road, CA1 1LL	Myrna Rae 01697-72305
Folk in the Barn	8:15 PM	Rosehill Barn, Rosehill Theatre, Whitehaven, Cumbria, CA28 6SE	Terry Hawthorth 01900-604765
Friends of Folk	8:00 PM	Leyland Fox Lane Sports Club, Fox Lane, Leyland, PR25 1HB	Jim Minall 01772-422416
Frodsham (n.m.)	8:30 PM	Conservative Club, 74 Main Street, Frodsham, WA6 7AU	Alton Alexander 01928-733050
Hale & Hearty	8:30 PM	Kings Arms Hotel, Hale, Milnethorpe, Cumbria, LA7 7BH	Frank Lewis 01524-734440
Leigh	8:00 PM	Conservative Club, Railway Road, Leigh, WN7 4AX	Pauline Dowsett 01942-604603
Northwich	8:30 PM	Harlequin Theatre, Queen St, Northwich, CW9 5JN	John Booth 01606-79356
Pacific Arts Centre	8:00 PM	Pacific Road, Birkenhead, Wirral, CH41 1LJ	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, SK12 1JY	Dave Hughes 01625-430149
Preston	8:30 PM	Moorbrook Inn, 370 North Road, Preston, PR1 1RU	Rob Malaney 01257-231463
Rhyl	9:00 PM	Costigan's Pub, 40 Bodfor Street, Rhyl, LL18 1AT	Jeff Blythin 01745-588072
Southport Arts Centre	8:00 PM	Lord Street, Southport, PR8 1DB	Emma Burrows 01704-540011
Westhoughton	8:15 PM	Westhoughton Golf Club, Long Island, Westhoughton, BL5 2BR	Pat Batty 01257-230508
SATURDAY			
Barnoldswick	8:00 PM	Fosters Arms, Gisburn Road, Barnoldswick, BB18	Sharon Hobson 01282-841727
Brewery Arts Centre	8:00 PM	122a Highgate, Kendal, Cumbria, LA9 4HE	Box Office 01539-725133
Buffet Bar	9:00 PM	Platform 1, Stalybridge Rail Station, Stalybridge, SK15 1RF	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
Ormskirk Comes Alive	--	Various venues and dates in West Lancashire	Pete Rimmer 01695-585400
Philharmonic Hall	7:30 PM	Liverpool Philharmonic Hall, Hope Street, Liverpool, L1 9BP	Box Office 0151-210-2895
Platform	8:00 PM	Station Buildings, Central Promenade, Morecambe, LA4 4DB	Glynis Johnson 01524-586823
Rattan & Rush Acoustic	7:45 PM	R & R Tearoom, Market Street, Kirby Stephen, CA17 4QN	Penny & Paul 017683-72123
Standish	8:15 PM	St Ann's Parish Hall, Church Lane, Shevington, WN6 8BD	David Jones 0151-639-9350

27th AUGUST to 30th SEPTEMBER

(NB: Always check with organisers before travelling)

SUNDAY	27th August	3rd September	10th September	17th September	24th September
Bothy	closed	closed	HOVER THE DOG Singers Night	Singers Night	JEZ HALL Singers Night
Folk at the Manor	Singers Night	Singers & Musicians	PAUL ROBERTS & CHRIS TURNER Singaround	Singaround	Singaround
Kings Lock	Singaround	Singers Night	Singers Night	Singers Night	Singers Night
Open Door	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walshaw	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	closed	closed	Singers Night	Singers Night	Singers Night
Wooden Horse	closed	closed	Singers Night	Singers Night	Singers Night
MONDAY	28th August -- BH	4th September	11th September	18th September	25th September
Bacup	Summer Special Surprise	Singaround	BILL LLOYD Singers Night	Singaround	EDDIE MCGURK Singers Night
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	ANTHONY JOHN CLARKE Singers & Musicians	Singers & Musicians	Singers Night	Singers & Musicians
Four Fools	Singers & Musicians	JEFF DAVIES Singers Night	Singers Night	SCOLDS BRIDLE Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	CLAIRE MOONEY Singers Night	Singers Night	GARY & VERA ASPEY Singers Night	Singers Night
TUESDAY	29th August	5th September	12th September	19th September	26th September
Crown	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	closed	Singers Night	Singers Night	Singers Night	Singers Night
Howcroft Inn	closed	Singers Night	tb	Singers Night	Singers Night
Longridge	Singers Night	Singers Night	Singers Night	DAVE GIBB Singers Night	BANDERSNATCH Singers Night
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	NIAIH PARSONS & GRAHAM DUNNE Singers Night
Pacific Arts Centre	Singers Night	Singers Night	Singers Night	MARTIN CATHY & DAVE SWARBRICK Singers Night	Singers Night
Rose Theatre (n.m)	Singers Night	PATRICK STREET Singers Night	Singers Night	Singers Night	Singers Night
Skipton	Singers Night	KEVIN LOUGHRAN Singers Night	Singers Night	Singers Night	Singers Night
St Anne's Acoustic Roots	Singers Night	Singers Night	Singers Night	JON HARVISON Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	30th August	6th September	13th September	20th September	27th September
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms	Singers & Musicians	CHRISTINE COLLISTER Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Burnley	Singers Night	Singers & Musicians	Singers & Musicians	Singers Night	Singers Night
Castle	Singers Night	THE PLANKTONES tbc Singers Night	Singers Night	Singers Night	Singers Night
Clarence	closed	KEN NICOL & CHRIS WHILE Singers Night	Singers Night	Singers Night	NIAIH PARSONS & GRAHAM DUNNE Singers Night
Cross Keys	JEFF DAVIES Singers Night	STEVE & CHRISTI NEBEL Singers Night	Singers Night	KIERAN HALPIN Singers Night	KIMBERS MEN Singers Night
Folk at the Rugby Club	Singers Night	LYNN & BARRIE HARDMAN Singers Night	Singers Night	Singers Night	Singers Night
Garstang Unplugged	Singers Night	* BEN & JOE BROUGHTON Music session - English Singers Night	Singers Night	Singers Night	Singers Night
Rattan and Rush	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	31st August	7th September	14th September	21st September	28th September
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
* Garstang Unplugged	Singers Night	Singers Night	Singers Night	JON BRINDLEY Singers Night	Singers Night
Gregson Lane	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Parkgate	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Railway	Singers Night	MARTIN CATHY Singers Night	Singers Night	VIN GARBUTT Singers Night	TANGLEFOOT Singers Night
Rose Theatre (n.m)	Singers Night	Singers Night	Singers Night	Singers Night	BIG SPOT - JEAN FINNEY Singers Night
South Lakes Music P'r'm	Singers Night	EMMA & THE PROFESSOR CHRIS LAYHE Singers Night	Singers Night	Singers Night	CHUMBAWAMBA Singers Night
South Ribble Arts Forum	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wrexham	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
FRIDAY	1st September	8th September	15th September	22nd September	29th September
Birkenhead Park (n.m.)	Singers Night	REAL TIME Singers Night	Singers Night	Singers Night	Singers Night
Bollington	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Brewery Arts Centre	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Carlisle Folk & Blues	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk in the Barn	Singers Night	HELEN WATSON & DAVID HUGHES Singers Night	Singers Night	Singers Night	Singers Night
Friends of Folk	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Frodsham (new member)	Singers Night	KEN NICOL & CHRIS WHILE Singers Night	Singers Night	Singers Night	Singers Night
Hale & Hearty	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Leigh	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Northwich	Showcase Night with RIA BRIGHT & ANN ENGLISH Singers Night	** Singers Night	TANGLEFOOT Singers Night	JEZ LOWE & the BAD PENNIES Singers Night	Singers Night - un 'PC' Singers Night
Playhouse 2	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Porkies	TANGLEFOOT Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Preston	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Rhyl	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Southport Arts Centre	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WALTON	2nd September	9th September	16th September	23rd September	30th September
Barnoldswick	Singaround	Singaround	Singaround	Singaround	Singaround
Brewery Arts Centre	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Buffet Bar	Singers Night	Singers Night	Singers Night	DAVEY GRAHAM Singers Night	Singers Night
Mr Kite Benefits @ The Met, Bury	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Playhouse 2	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Rattan and Rush	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Standish	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
OTIS GRAND BLUES BAND	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
KELLIE WHILE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TANGLEFOOT	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

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

1st OCTOBER to 4th NOVEMBER					
(NB: Always check with organisers before travelling)					
SUNDAY	1st October	8th October	15th October	22nd October	29th October
Bothy	Singers Night	STEVE GILLETTE & CINDY MANGSEN (USA)	Singers Night	TOM LEWIS (CANADA)	Singers Night
* & ** Folk in the Barn	Singers Night	Singers Night	LAST NIGHT'S FUN	Singers Night	ALAN
Kings Lock	Singers & Musicians	Singers Night	EXTRAVAGANZA 11 with ALAN REID/ROB VAN SANTE	Singaround	PHIL MCGINITY
Open Door	GEOFF HIGGINBOTTOM	Singaround	PETE COE, THANTIQUE RS		
Philharmonic Hall				SWINTON FOLK FESTIVAL 3	CHARLIE LANDSBOROUGH
* Swinton		SEAN WILSON			
The Platform		Singaround			
Walshaw		Singers Night	Singers Night	Singers Night	Singers Night
Walton		Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse		Singers Night	Singers Night	Singers Night	Singers Night
MONDAY	2nd October	9th October	16th October	23rd October	30th October
Bacup	Singaround	MIV CAMERON BAND	Singaround	JILL FIELDING BAND	Singaround
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	STANLEY ACCRINGTON	Singers Night	Singers Night	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	STANLEY ACCRINGTON	Singers Night	BANDERSNATCH	PHIL ATKINSON	DEBRA COWAN
TUESDAY	3rd October	10th October	17th October	24th October	31st October
Crown	Singaround	Singers Night	Singers Night	Singers Night	Singers Night
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Longridge	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Maghull	Singers Night	BRAM TAYLOR	Singers Night	Singers Night	Singers Night
Skipton	theme - Harvest Home	Singers Night	SCOLDS BRIDLE	Singers Night	LEON & FRIENDS
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
WEDNESDAY	4th October	11th October	18th October	25th October	1st November
Alison Arms	Singers Night	JOHNNY DICKINSON	Singers Night	** WHILE & MATTHEWS	Singers Night
Biddulph up in Arms	Singers Night	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Brewery Arts Centre	SHIRLEY COLLINS	Singers & Musicians	Singers Night	MARIE LITTLE	Singers Night
Burnley	TOM BROWNE tbc	Singers Night	Singers Night	HAINES & LEIGHTON	LAST NIGHT'S FUN
Castle	COLUM SANDS	BRIAN PRESTON	Singers Night	ANTHONY JOHN CLARKE	Singers Night
Clarence	DONAL O'CONNOR	MUNDY & TURNER	Singers Night	MIKE SILVER	Singers Night
Cross Keys		Singers Night		Singers Night	Singers Night
Folk at the Rugby Club				Singers Night	Singers Night
Garstang Unplugged				Singers Night	Singers Night
Pacific Arts Centre				Singers Night	Singers Night
Red Bull		Music session - English			THE POOZIES
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	5th October	12th October	19th October	26th October	2nd November
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Earby	Singaround	Singaround	Singaround	Singaround	Singaround
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Friends of Folk	MADDY PRIOR & FRIENDS	PENNY BLACK			WHILE & MATTHEWS
Gregson Lane				ELBOW JANE	Singers Night
Pacific Arts Centre				Singers Night	
Parkgate		MARTIN SIMPSON	CLAUDE BOURBON		
Railway	COLUM SANDS				
Rose Theatre (n.m)	SHIRLEY COLLINS				CHRISTINE COLLISTER
South Lakes Music Pr'm	ANGIE PALMER BAND				SCOLDS BRIDLE
South Ribble Arts Forum	GEOFF HIGGINBOTTOM		BANDERSNATCH		PETE COE
Wrexham	MICHAEL CHAPMAN		TOM LEWIS		3rd November
FRIDAY	6th October	13th October	20th October	27th October	
Birkenhead Park (n.m.)	STEVE TILSTON				
Bollington	Singers Night	PETE QUIN	Singers Night	Singers Night	Singers Night
Burnley Mechanics				KATE RUSBY BAND	
Carlisle Folk & Blues		MICHAEL MARRA	Singers & Musicians	STEVE TILSTON	Singers Night
Folk in the Barn	COLUM SANDS	Singers Night	Singers & Musicians	Singers Night	Singers Night
Frodsham (new member)	TIME BANDITS	Singers Night	Singers Night		EDDIE WALKER
Hale & Hearty		Singaround	Singaround		Singers Night
Leigh			ANTHONY JOHN CLARKE		Singaround
Mr Kite Benefits @ St Bede's Club Clayton Lw		SLAID CLEAVES with ALBERT & GAGE			
Northwich		FAUSTUS	** PIGYN CLUST		WITCHES OF ELSWICK
Playhouse 2	Singers Night				
Porkies	LAST NIGHT'S FUN				WHILE & MATTHEWS
Preston	PAUL MILENS BAND	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Rhyl	Singers Night	Singers Night	Singers Night	BRIAN WILLOUGHBY & CATHRYN CRAIG	Singers Night
Rose Theatre (n.m)					TIM O'BRIEN & ARTY MCGLYNN
Southport Arts Centre					CHRIS STOUT BAND
* Swinton					
The Platform					
Walton	Singers Night	Singers Night	Singers Night	FERNHILL	Singers Night
Westhoughton	closed	closed			CLIVE GREGSON
WEDNESDAY	7th October	14th October	21st October	28th October	4th November
Barnoldswick	Singaround	Singers Night	Singers Night		Singaround
Buffet Bar	Singers Night	Singers Night	Singers Night		Singers Night
Brewery Arts Centre	NICK HARPER				KATHRYN WILLIAMS
Morecambe Dome					
Mr Kite Benefits @ Worden Arts Centre,			KRISTINA OLSEN & PETER GRAYLING		
Playhouse 2					
Rattan and Rush	CRAIG & WILLOUGHBY		STONY	CADILLAC KINGS	
* Swinton			SWINTON FOLK FESTIVAL 2		
The Platform					

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

5th NOVEMBER to 9th DECEMBER				
(NB: Always check with organisers before travelling)				
SUNDAY	5th November	12th November	19th November	26th November
Bothy	DANA & SUSAN ROBINSON (USA)	KARINE POLWART	RATTLE ON THE STOVEPIPE	3rd December TOM DOUGHTY
Brewery Arts Centre				
Folk at the Manor	Singers & Musicians	Singers Night	JOE TOPPING	Singers Night
Kings Lock	Singers & Musicians	Singers Night	ANDY CLARKE	Singers & Musicians
Open Door	Singaround	BOO HEWERDINE 2		ROY CLINGING
* Rattan and Rush				
Walshaw	Singers Night	Singers Night	BILL WHALEY & DAVE FLETCHER	Singers Night
Wooden Horse	Singers Night	Singers Night	DAVE FLETCHER	Singers Night
MONDAY	6th November	13th November	20th November	27th November
Bacup	JOHN KELLY	Singaround	DAYLEVEL	4th December
Conwy	Singers Night	Singers Night	Singers Night	PETE SMITH & JOHN BUCKLEY
Folk at the Prospect	DEBRA COWAN (USA)	Singers Night	Singers Night	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night
Morecambe Dome		MELANIE	WHALEY & FLETCHER	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	PETE RYDER	Singers Night	MICRON	Singers Night
Swinton	7th November	14th November	21st November	28th November
Crown	Singaround	Singers Night	Singers Night	EDDIE MCGURK
Everyman	Singers Night	Singers Night	Singers Night	5th December
Longridge	Singers Night	Singers Night	Singers Night	Singaround
Maghull	Singers Night	Singers Night	SAM & ELAINE BRACKEN	Singers Night
Pacific Arts Centre	MELANIE	Singers Night	Singers Night	HARD TIMES
Skipton	Singers Night	Singers Night	JEAN ELLISON	Singers Night
St Annes Acoustic Roofs	Singers Night	Singers Night	BOB FOX	TOM MCCONVILLE
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	8th November	15th November	22nd November	29th November
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms	JONATHAN KELLY	Singers & Musicians	Singers & Musicians	Singers & Musicians
Burnley	Singers & Musicians	Singers Night	Singers Night	BEN SANDS
Castle	Singers Night	Singers Night	Singers Night	ANDREW GREEN
Clarence	PAT RYAN & KEN HOWARD	KATHRYN ROBERTS & SEAN LAKEAMAN	Singers Night	SCOLDS BRIDLE
Cross Keys	tbc	tbc	BETTER LATE	CLIVE GREGSON 1
Folk at the Rugby Club	Singers Night	Singers Night	Singers Night	Singers Night
Garstang Unplugged				
Red Bull	Music session - English			
Walton	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	9th November	16th November	23rd November	30th November	7th December
Brewery Arts Centre	FLOOK			KARINE POLWART	Singers Night
Burnley Mechanics	Singers Night	Singers Night	Singers Night	Singers Night	CLIVE GREGSON 2
Chorlton	Singers Night	Singers Night	Singers Night	CANTERACH	Singers Night
* Cross Keys					
Fleetwood		guest tba	Singers Night (Lancs)		JON HARVISON
* & ** Folk in the Barn					JOHN KIRKPATRICK
* Garstang Unplugged					VIN GARBUTT
Gregson Lane	ANGIE PALMER	*THE MCCALMANS	Singers Night	ALLAN TAYLOR & JOHN WRIGHT	
Parkgate	Singers Night	Singers Night	Singers Night	BOO HEWERDINE	
Railway		JOHN WRIGHT BAND		TROUBLE AT MILL	
South Lakes Music Pr'm		JON BRINDLEY			DANGEROUS CURVES
South Ribble Arts Forum		Singers Night			8th December
Wrexham	FRIDAY	10th November	17th November	24th November	1st December
Birkenhead Park (n.m.)	FLOSSIE	Singers Night	Singers Night	Singers Night	JEZ LOWE
Bollington	Singers Night	EMBER	Singers Night	DICK GAUGHAN	IAN BRUCE
Carlisle Folk & Blues	DANA & SUSAN ROBINSON	** CLIVE GREGSON	Singers Night		MRS ACKROYD BAND
Folk in the Barn	Singers Night	ANDY CLARKE	Singers Night	DAVE BURLAND	Singers Night
Frodsham (new member)		Singaround	DANGEROUS CURVES		
Hale & Hearty		SHOW OF HANDS & MARTYN JOSEPH			
Leigh	SPKEDRIVERS & ELBOW JANE	JOHN TAMS/BARRY COOPE	Singers Night	"HOMEGROWN 2"	DANGEROUS CURVES
Mr Kite Benefits @ Southport Arts Centre	Singers Night	Singers and Musicians	Singers and Musicians	KIERAN HALPIN & ANTH KALEY	Singers and Musicians
* & ** Maghull		STEVE TILSTON	Singers Night	FROM HERE TO ABSURDITY	Singers and Musicians
Northwich		Singers Night	Singers Night	BOB FOX & BILLY MITCHELL	Singers Night
Playhouse 2 (SAFRA)		THE MCCALMANS	Singers Night	JEZ LOWE & the BAD PENNIES	Singers Night
Porkies	11th November	18th November	25th November	2nd December	9th December
Preston					
* Rattan and Rush					
Rhyl					
The Platform					
Walton					
Westthoughton					
SATURDAY					
Barnoldswick					
Buffet Bar					
* & ** Maghull					
Mr Kite Benefits					
Playhouse 2					
Rattan and Rush					
Rose Theatre (n.m.)					
The Platform					
Note: * = Not the usual club night ** = Different venue					
TO BE INCLUDED IN THIS CALENDAR INFORMATION MUST BE RECEIVED BY JOHN OWEN BY NO LATER THAN - Sunday 8th October 2006					
THE NEXT CALENDAR IN THIS MAGAZINE WILL COVER THE DATES - Sunday 26th November 2006 to Saturday 10th March 2007					

**ADVANCE DATES FROM
DECEMBER 2006**



BACUP

Dec 4 Pete Smith & John Buckley
Dec 11 Singaround
Dec 18 Christmas Party plus local band - Pie
Dec 25 closed

BIDDULPH UP IN ARMS

Dec 2 Elvis Fontenot & The Sugarbees
Dec 13 Les Barker & Keith Donnelly
Jan 10 Rosie Doonan & Ben Murray
Feb 14 Vin Garbutt
March 14 Harvey Andrews
March 24 Toy Hearts with Elvis Fontenot

BOLLINGTON

Dec 8 Ian Bruce
March 16 Jim Malcolm

BREWERY ARTS CENTRE

Dec 3 Christmas Family Ceilidh with This Way Up
Dec 13 Martin Carthy's 'Frost and Fire'

BOTHY

Dec 3 Tom Doughty
Dec 10 Three Sheets to the Wind
Dec 17 Seasonal Hot Pot Frenzy
Dec 24 closed
Dec 31 closed
Jan 7 Singers Night
Jan 14 Scolds Bridle
Jan 21 Singers Night
Jan 28 Dave Fletcher & Bill Whaley
Feb 4 Singers Night
Feb 11 George Papavgeris
Feb 18 Singers Night
Feb 25 Dave Webber & Anni Fentiman
March 4 Singers Night
March 11 Roger Wilson
March 18 Singers Night
March 25 Trio Threlfall
April 1 Singers Night
April 8 Easter Special
April 15 Keith Christmas
April 22 The Devils Interval
April 29 Singers Night

CARLISLE FOLK & BLUES

Dec 8 Xmas Party with Mrs Ackroyd Band

CASTLE

Jan 10 1st Anniversary Night with Anthony John Clarke

CLARENCE

Dec 6 Scolds Bridle
Dec 13 Bernard Wrigley
Dec 20 John Scarlett Band

CROSS KEYS

Dec 6 Clive Gregson
Dec 7 Clive Gregson
Dec 13 Singers Night
Dec 20 Stanley Accrington and Friends
Dec 27 Singers Night
Jan 3 Singers Night

EVERYMAN

Dec 19 Christmas Party
Dec 26 closed

Jan 2 closed
Jan 9 closed
Jan 16 Singers Night
Feb 27 Dave Webber & Anni Fentiman

FOLK AT THE MANOR

Dec 17 Fiddlestone
Dec 24 closed
Dec 31 closed

FOLK AT THE PROSPECT

Dec 11 Brackenrigg
Jan 15 Derek Gifford
Feb 26 Dave Webber & Anni Fentiman
April 16 Colum Sands
May 7 John McCormick (USA)

FOLK AT THE RUGBY CLUB

Dec 6 Singers Night
Dec 20 Christmas Party with The More Than Average Folk Duo

FOLK IN THE BARN

Dec 15 Christmas Ceilidh in the Barn

FRIENDS OF FOLK

Dec 22 Steeleye Span @ Guild Hall, Preston

FRODSHAM

Dec 1 Dave Burland
Dec 22 Christmas Carol - Charity night in aid of British Heart Foundation

GARSTANG UNPLUGGED

Dec 27 Singers Night
Jan 11 Anthony John Clarke

GREGSON LANE

Dec 7 Jon Harvison
Dec 21 Singers Night (Christmas Special)
Jan 4 Singers Night
Jan 18 Pelican Babies
Feb 1 Singers Night
Feb 15 Darren Poyzer
March 1 Singers Night
March 15 Cast of Thousands
March 29 Singers Night
April 12 Dominic Collins & Ann English
April 26 Singers Night
May 10 Geoff Higginbottom
May 24 Singers Night
June 7 Jon Brindley
June 21 Singers Night
July 5 John Kelly
July 19 Singers Night
Aug 2 Singers Night
Aug 16 Singers Night
Aug 30 Singers Night
Sept 13 Pete Abbott
Sept 27 Singers Night
Oct 11 Mooncoyn
Oct 25 Singers Night
Nov 8 Guest tba
Nov 22 Singers Night
Dec 6 Anthony John Clarke
Dec 20 Singers Night (Christmas Special)

LONGRIDGE

Dec 5 Hard Times Band (Gordon & Laurie Johnston & Mick Taylor)
Dec 19 Singers Night - Christmas Party
Jan 2 Singers Night
Jan 16 Bram Taylor
Feb 6 Singers Night
Feb 20 Houghton Weavers

MAGHULL

Dec 12 Amazing Mr Smith

MR KITE BENEFITS

Dec 9 St Agnes Fountain

NORTHWICH

Dec 1 Singers Night
Dec 8 Dangerous Curves
Dec 15 Singers Night @ Davenham Theatre
Dec 22 Singers Night
Dec 29 Singers Night
Jan 5 Singers Night
Jan 12 Time Bandits
Jan 19 Singers Night
Jan 26 Wailin' Jennys

OPEN DOOR

Dec 3 Roy Clinging

PARKGATE

Dec 14 Sad Pig
Mar 29 Dave Mallett
May 17 Cathy Ryan Band (extra night)

PLAYHOUSE 2

Dec 1 Homegrown 2 (Saddleworth Festival fundraiser)
Dec 15 John Wright Band
Dec 22 St Agnes Fountain
Dec 29 Mike Sanchez Band
Feb 9 Acoustic Strawbs
March 10 Gordon Giltrap
March 17 St Patrick's Night with John Howarth (Oldham Tinkers) & Friends
April 22 Vin Garbutt

PORKIES

Dec 1 Kieran Halpin & Anth Kaley
Dec 15 Elbow Jane

RAILWAY

Dec 7 John Kirkpatrick
Dec 14 Christmas Singers Night
Dec 21 Christmas with Garva
Dec 28 Singers Night
Jan 4 Singers Night
Jan 11 Trio Threlfall
Jan 18 Time Bandits - Big Spot
Jan 25 Mark Dowding
Feb 1 Singers Night
Feb 8 Witches of Elswick
Feb 15 Singers Night
Feb 22 Flossie Malavialle
March 1 Singers Night

RED BULL

Dec 11 Brian Peters
Dec 18 Christmas Party

ROSE THEATRE

Dec 2 Johnny Coppin
Jan 26 Rose Kemp

SKIPTON

Dec 5 Tom McConville
Dec 12 Christmas Music & Traditions theme night
Dec 19 Christmas Party Night
Dec 26 closed
Jan 2 New Year - Singers Night
Jan 9 The Hall Brothers & John Carey
Jan 16 Singers Night
Jan 23 Scottish theme night
Jan 30 Roger Knowles, Tony Martin, Tony Aked
Feb 27 Bandersnatch
March 27 Ann & Norman Garbutt, Sue & Dave Swales
April 3 Pillowfish

SOUTHPORT ARTS CENTRE

Dec 15 Waterson/Carthy

SOUTH LAKES MUSIC PROMOTION

Dec 7 Vin Garbutt

SOUTH RIBBLE ARTS FORUM

Dec 14 Andrew Green & Friends

SWINTON

Dec 4 Eddie McGurk
Dec 11 Singers Night
Dec 18 Christmas Party
Dec 25 closed

WESTHOUGHTON * = ticket only

Dec 1 John Wright & Allan Taylor *
Dec 8 St Agnes Fountain * @ Douglas Valley GC
Dec 15 closed
Dec 22 closed
Dec 29 closed
Jan 12 Sean Keane *
Feb 16 Vin Garbutt
Feb 23 John Tams & Barry Coope
March 16 John Wright Band
March 23 Tanglefoot
March 30 Dave Mallett

WOODEN HORSE

Dec 3 Singers Night
Dec 10 Mrs Ackroyd Band
Dec 17 Christmas Party
Dec 24 closed
Dec 31 closed

WREXHAM

Dec 7 Dangerous Curves Christmas Show
Dec 21 Yardarm/Offa Christmas Charity Night
April 5 Les Barker

Footheads Anonymous present...

Tanglefoot (Canada)

Friday September 22nd 8pm
St. Luke's R.C. Church Hall
Swinton Park Road,
Irlams o' th' Height, Salford
(Near junction of A580 / A6 / A666)
£8 in advance / £10 on the door
0161 794 1763

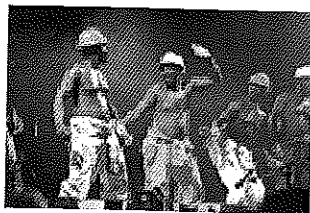
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getting a west coast tour together next June. There is still the awful US visa process to go through. Forthcoming North West dates include: DECEMBER 8 Carlisle United Football Club, Carlisle, (Mrs Ackroyd Band) 01697 72305; 10 Junction, Rainford, (Mrs Ackroyd Band) 01772 452782; 13 Town Hall, Biddulph, (with Keith Donnelly) 01782 514896; FEBRUARY 22 Boar Hound, Macclesfield, 01625 614791; APRIL 5 Nag's Head, Wrexham. Visit www.mrsackroyd.com for more information about Les's whereabouts.

BLACK UMFOLOSI APPROACH 25 YEARS TOGETHER



After 25 very successful years travelling along roads around the world, Black Umfolosi are happy to celebrate their 25th birthday. In 2007 they want to share their celebrations with their audiences Worldwide and will be performing special shows featuring highlights

from their shows over their history. The 5 -piece line-up, the Black Umfolosi 5, will be available for concerts, and festivals, as well as their ever-popular workshops and residencies for schools and adults.

The Rough Guide to Zimbabwe said of their performance - "Their songs, sung in close, rich harmony, address general human concerns - love, family, spirit - as well as contemporary problems - wars, apartheid, the environment and AIDS. Their music is fresh and surprising, not only for the interesting text, but also for the typical intricate rhythms, unusual harmonies and interspersed clicking, clapping and shouting, which combine to produce a natural funky and rugged aura". For further details contact Chris Wade at on Tel: 01377 217662 or email: chris@adastra-music.co.uk or visit www.adastra-music.co.uk

IAN BRUCE

That great Scottish singer songwriter and song interpreter, Ian Bruce tours the UK in the late Autumn following his return from his German and Danish tours. Sadly the only place in the North West you can catch him is on 8th December at Bollington F.C., Dog and Partridge, Bollington in Cheshire: tel: 01625 573596.

CAIM

Caim's new CD "God of the Elements" is now available. "God of the Elements" features a Lindisfarne Liturgy and a number of David Adam's prayers in the Celtic tradition. Some favourites have been re recorded in the style that Caim now sing them 'live' and there are a variety of tracks from acapella vocals to full Celtic style musical backing. Jacynth Hamill of "Caim" has also arranged and written several pieces on this new album. Visit www.cluniemusic.com for further details.

CHUMBAWAMBA ACOUSTIC

Having completed a highly successful tour this Spring and various high profile festivals, Chumbawamba Acoustic will be touring with their second album in the Spring. Having discovered the sheer power of the unaccompanied voice and the beauty of harmony singing, their new stage show is proving to be a hugely successful one for them.

Their songs are pure and simple. Songs with a radical voice, songs with those signature Chumbawamba four-part harmonies and catchy choruses, but songs nevertheless - songs without drum-loops or samples, without backward cymbals or synth sequencers. Their music does not fit too neatly into any

categories, since it stands with its eight legs in different camps: traditional English music; 'unplugged' pop; choral chamber music; jangly acoustic signalongs... this and that, and that and this. They are available for a spring tour in 2007 as well as festivals. For further details contact Chris Wade at on Tel: 01377 217662 or email: chris@adastra-music.co.uk or visit www.adastra-music.co.uk

COOPE, BOYES & SIMPSON



Coope Boyes & Simpson and Michael Morpurgo have released a new live album. The No Masters released, "Private Peaceful: The Concert" (NMCD24) a collaboration between former Children's Laureate, Michael Morpurgo and the acappella trio,

on 29 June 2006, with a preview performance at The Guardian Hay Literature Festival on the 29 May.

Recorded live at Ilkley Literature Festival, "Private Peaceful" features Michael Morpurgo's evocative readings from his award-winning book and songs written and arranged by Coope Boyes & Simpson. The trio's songs match and intensify Michael Morpurgo's outstanding narration as the story of Tommo Peaceful moves between humour and tragedy in the First War trenches of the Western Front - an innovative and powerful album of a unique, atmospheric performance.

The trio also performed at the National Army Museum for Chelsea Festival on 1 July. A special programme was devised combining traditional folk music with the songs of the First World War. The performance included songs, poems and other contemporary and original material. Coope Boyes & Simpson have a tremendous back-catalogue, and in particular their songs and music about the events of the First World War made the performance, planned five days before the Museum's Somme Exhibition opened to mark the 90th anniversary of the battle on 1 July, a timely and moving event.

GRAHAM COOPER

Graham Cooper is back on a short tour in the UK again in February 2007. Graham is a veteran of the British folk scene who moved to live in The Algarve, Portugal a few years ago. He is a super entertainer who continues to bring joy and happiness to his audiences in that country.

Graham would be delighted to be able to get a number of bookings in the North West and Midlands regions particularly between 24 February and 5 March. If you feel you would like to book a superb performer who majors in contemporary and traditional folk music, plus blues and classic ballads, then contact John Owen on 0151-678-9902

DEMON BARBER ROADSHOW

The Demon Barber Roadshow has a new home at The Regal in Workop where they are rehearsing intensely for the new show. The Regal is also preparing to host our first Clog School - scheduled to open later in the year. More news and dates www.threescompany.org.uk

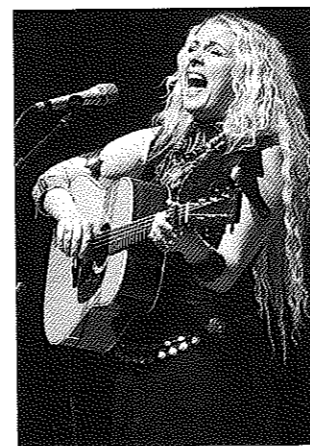
DERVISH

One of the most sought after acts on the live music circuit, Irish band, Dervish have spent the much of early 2006 touring in Canada and the United States where they garnered rapturous responses from packed houses, bolstered by the airplay which

their re-working of the Bob Dylan classic, 'Boots of Spanish Leather', has been receiving.

With return trips to both Canada and the United States scheduled for later in 2006 as well as trips to Greece, Japan, France and Germany, the globetrotting seven piece - which has shared stages with acts of the stature of James Brown, The Buena Vista Social Club, Oasis, Sting, REM, Beck and Neil Young - will scarcely have time to draw breath. The band will be appearing in England in summer 2006 at both Cambridge and Cropredy festivals and a UK tour is being planned for October 2006 as well. Please contact John Barrow for details and bookings by email: jb@stoneypoint.demon.co.uk or phone 0131-208 0003. Also see www.dervish.ie

EIVØR



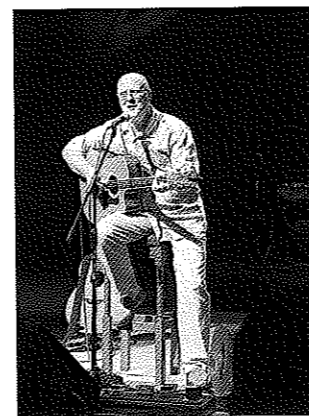
Eivør captures the pulse and spirit of her Faroe Island heritage where you can hear the sounds of the deep blue ocean, the soaring mountain, the crystalline sky and the heartfelt sounds of humanity. Mixing European and North Atlantic musical traditions, with her brilliant and versatile soprano voice, she has explored everything from classical, to folk, rock and jazz. In every musical style, she is a sound that moves you, that touches your very soul. She works with award-winning Canadian singer-songwriter, Bill

Bourne. She will touring the UK from 22 Jan - 13 February 2007 and is available for Summer Festivals

GRADA

Gráda have received a raft of awards and reviews that have propelled them into the elite circle of Irish super groups. They have taken Irish traditional music forward to a new level, effortlessly blending contemporary music styles, modern songs and other forms of ethnic music into their own natural style. They will be touring the UK between 19 July - 5 August 2007. For further details contact Chris Wade at on Tel: 01377 217662 or email: chris@adastra-music.co.uk or visit www.adastra-music.co.uk

MICK HANLY



The Irish singer and songwriter Mick Hanly has been around the block more times than most and has tried on a variety of hats in search of his own voice but has not really become the 'name' in the UK that he really should be and thoroughly deserves to be. It's about time!

Starting his career on the folk circuit in the 1970s, Mick made two albums of traditional songs, then fronted the legendary big band, Moving Hearts, for a spell

in the early 1980s, taking the place of Christy Moore and singing on their Live Hearts album/

After a series of albums for the now defunct Round Tower label, Mick established his own song writing style, which he has been

honing to good effect since. He had a major international hit with his song, 'Past the Point of Rescue', especially in the USA 1992 where it amassed three BMI awards, the most recent being for passing the 'Two Million Radio Plays' milestone in the USA. That's good going. His songs have been recorded by major artists including Hal Ketchum, Mary Black, Delbert McClinton, Dolores Keane and Christy Moore.

In 2005 Mick released his most recent album Wish Me Well and with it published a book. Mick Hanley will be touring the UK in 2007. Please contact John Barrow for details and bookings by email: jb@stoneypoint.demon.co.uk or phone 0131-208 0003 and visit www.mickhanly.com

MOR KARBASI

A unique and profound singer of world music with ancient roots, Mor Karbasi sings, writes and performs in her personal style, which draws from a rich variety of influences - Ladino (An ancient Spanish Jewish style), Flamenco, Andalusian music, Hebrew and English. She sings them all in live shows! Her presence is enchanting, and her haunting voice will take you on a journey through East and West, expressed through stunning live performances. Visit www.myspace.com/morkarbasi, where you can listen to her music.

KOHANN

Kohann were originally signed to Warner France and are now looking to release a brand new album to coincide with tours in 2006 and 2007, singing and writing in Old Breton but with 21st century sensibilities. If you imagine echoes of Goldfrapp, Portishead a little Bjork and some Mylo you might get close. They are described as a fantastic talent and great stage performers with three supreme musicians. For bookings contact Frusion at www.frusion.co.uk or phone 016 29 57 082

LILLY'S TRIBUTE TO FRASER



John Lilly winner of HankFest Ghostwriter in the Sky contest 2005, has been invited to appear at the annual Thomas Fraser Fest on The Shetland Isle of Burra November 11 12 13. John Lilly is a multi-talented acoustic music performer from Charleston, West Virginia, specializing in Americana, roots country, and

traditional folk music. His creative original songs recall the sounds of earlier generations, while his innovative treatment of early country and traditional music is timeless. According to one reviewer, "If Hank Williams had a sunny disposition, he'd be John Lilly."

John is widely recognized as a powerful performing songwriter. In 2005, he won the international Ghost Writers In the Sky songwriting contest, sponsored by HankFest, a Chicago-based festival honouring the music of Hank Williams. John won a customized guitar for his original song "Blue Highway." He was a finalist in the 2002 Chris Austin Songwriting Competition at MerleFest in Wilkesboro, North Carolina, chosen from 853 entries and placing third in the Country category for his song "Broken Moon." More information is available at www.johnlillymusic.com and www.thomasfraser.com

Booking dates on the mainland 2-8 November and on selected dates he is available with The Moonshiners (Scotland's premier Bluegrass Band) www.moonshiners.co.uk Tel 01349 864432 or email: rob@medicinemusic.co.uk

JEZ LOWE



Once again, Jez and the band have spent most of the last couple of months away from their native UK. This time on a "Festivals Tour" of North America, with prestigious dates including Calgary Festival in Alberta, Mill Race Festival in Ontario, Edmonton Festival in Alberta

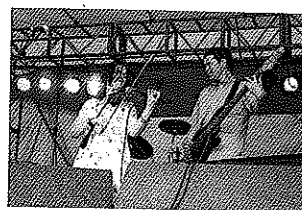
once again, and finally Ridgefield Arts Festival in Connecticut. Then they were off to the Tonder Festival in Denmark at the end of August.

Kate Bramley's new solo album, LITTLE CANAAN, was released by Tantobie Records in mid-July. Produced by Jez, the album features contributions from all the Bad Pennies, alongside guest appearances from James Keelaghan, Edwina Hayes and Dave Dunston, on a selection of songs including traditional songs, songs by friends (including a new Jez Lowe song) and six of Kate's own compositions. If you check out www.katebramley.com you can hear a track or two from the album, and details of Kate's UK solo gigs.

It's also worth visiting www.myspace.com/jezloweandthebadpennies to hear two more new Jez Lowe songs, the second brace of demo recordings from THE RADIO BALLADS, the titles this time being STROKE CITY and BOTHER AT THE HOPPINGS. The former was never heard in the BBC radio series broadcast earlier this year, while the second was sung in the show by Bob Fox. There are no plans to release any of this material commercially at this point, so grab a chance to hear it while you can.

Log on to www.jezlowe.com for up-to-the-minute news, song lyrics, photos, links and general information - it's a mine of interesting facts and background, plus a full list of all the band's tour dates.

TOUR DATES: include 22 OCT 2006 JEZ SOLO Wooden Horse, Rainford, Lancs.; 28 OCT BAND Leek High, Special Technology School, Springfield Road, Leek, Staffs ST13 6EU 01782 545595; 29 OCT 2006 BAND SHEFFIELD FOLK FESTIVAL www.sheffieldfolkfestival.org/; 17 NOV - BAND Westthoughton Folk Club, Golf Club, WESTHOUGHTON, LANCS. Visit www.jezlowe.com for full list of tour dates.



ELEANOR MCEVOY

Eleanor McEvoy achieved star status in Ireland in 1992 when her song "Only A Woman's Heart" inspired the title for and appeared on, the "A Woman's Heart" anthology album. It has since

become the best selling album in Irish history, even eclipsing records by such legendary Irish artists as Van Morrison and U2. "A Woman's Heart" stayed in the Top 10 for over a year.

As a songwriter Eleanor has had her songs covered by artists as diverse as Emmylou Harris, Phil Coulter and Mary Black. Caroline Lavelle's version of the McEvoy/Lavelle composition "All I Have" features in the latest episodes of the cult USA television series "Six Feet Under".

Her new solo album is to be released in the Autumn of 2006 to tie in with her Autumn tour. For more details visit www.eleanormcevoy.net or contact Andy Cooper at Adastral. Tel.01377 217662 or email: andy@adastra-music.co.uk

MICHAEL MARRA

Michael Marra is available for bookings from mid-November into December 2006; then January to March 2007 - Scotland/Northern England; April and May 2007 - England/Wales/Ireland. Festivals (UK/Ireland or abroad) throughout the remainder of 2006 and through 2007. Enquiries welcomed from all sources - UK/Ireland and abroad. Please contact John Barrow for details and bookings by email: jb@stoneypart.demon.co.uk or phone 0131-208 0003.

PETE MORTON REFLECTS

On the new CD, 'Flying an Unknown Flag', I recorded a song I scribbled down during a walk by the sea in Lincolnshire. 'Further' is an optimistic song of the future but starts very much in the past and starts off by speaking of language and history. Unfortunately the song has been referred to as being about 'Englishness' because of this opening verse. 'I love these small towns with Danish place names'. Part of me wishes I'd been clearer, while the other half of me wants to leave the poetry hanging just where it is.... yeah, I'll leave it just where it is. 'Englishness', like any national identity, is something I'm very wary of. I like to think we are outgrowing it.

There are, I know, sub-divisions of meaning here, Nationalism and Culturalism are sometimes used to mean the same things. I prefer the latter. I'm uncomfortable with 'Nationalism' because I'm into a global understanding that's still in its fledgling years and find the 'national identity thing' archaic and dangerous. 'Further' is about where we are going and making it better through our contribution for us all... and that's a world perspective.

Of course, songs are always open to interpretation, as during the writing of the CD, I was listening to a lot of American writers, like David Olney and Richard Shindell. I like the space and poetry in the American tradition of songwriters. It never translated well onto the UK folk scene so it became 'Americana'. I rode my bike down to The Musician in Leicester today and looked at the line-up of great American writers... it was an honour to be amongst them all in the listings. I think I write songs to keep something inside me active when I sometimes feel I'm surrounded by so much that doesn't want it to be.

TIM O BRIEN



At this point in his career, nearly 30 years after moving to Colorado where he would form his landmark band Hot Rize, repertoire is a major part of the Tim O'Brien story. For in addition to his own prolific and successful songwriting, this child of West Virginia and the WWVA Jamboree has never stopped mining the American music canon for great material. He's a song sponge. Songs collect and abide in Tim O'Brien's world as comfortably as family heirlooms. They come from around the world, particularly the American

South and Ireland. They morph into new ideas and new songs that update old truths about the human condition. They find expression in O'Brien's clear-as-ice voice on stages, in recording studios and at home with circles of gifted musical friends. O'Brien's relationship with songs embodies the very essence of the folk music tradition, always aware that the branches of the musical tree need sap from the roots.

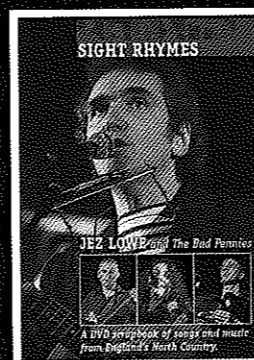
New from Tantobie Records



Kate Bramley
'Little Canaan' £12 (inc post)

A new solo album from one of Jez Lowe's Bad Pennies

'the impressive Kate Bramley'
Daily Telegraph, UK
'a sweet mix of new English folk with a hint of old time'
www.katebramley.com



Jez Lowe DVD- £11 (inc post)



Latest Jez Lowe album
'Doolally' £12 (inc post)

Buy online at www.jezlowe.com or send cheques to Lowe Life Music, PO Box 25, Horden, Peterlee, Co Durham SR8 3YZ
info: 01423 339168

Jez Lowe Tour Dates

1 SEP BAND Last Inn, Hengoed, Nr Oswestry SY10 7EU 01691 650293

16 SEP JEZ SOLO OTLEY FOLK FESTIVAL www.otleyfolkfestival.com

22 SEP BAND Leigh Folk Club, The Conservative Club, Railway Road, Leigh, Lancs WN7 4AX 01942 604603

22 OCT JEZ SOLO Wooden Horse, The Junction, News Lane, Rainford, Merseyside WA11 7JU 01772 452782

17 NOV - BAND Westthoughton Folk Club, Golf Club, WESTHOUGHTON, LANCS 01257 230508

www.jezlowe.com

the citadel autumn 06

DAVE SWARBRICK & MARTIN CARTHY

SATURDAY 16TH SEPTEMBER
TICKETS: £10 (£8 CONCS)

BILLY MITCHELL & BOB FOX

SATURDAY 21ST OCTOBER
TICKETS: £12 (£10 CONCS)

SPIERS & BODEN

SATURDAY 18TH NOVEMBER
TICKETS: £9 (£7 CONCS)

THE FAMILY MAHONE

SATURDAY 2ND DECEMBER
TICKETS: £10 (£8 CONCS)

for more information call box office: 01744 735436 or visit www.citadel.org.uk

Tim is touring from October 25 to 5 November and, at time of going to press, there were still a few dates available. Contact Andy Cooper at Adastra for bookings and further information. Tel.01377 217662 or email: andy@adastra-music.co.uk

ODPUST ZUPELNY



The group was started in 1268 [older than Fairport Convention? - wow! Ed], but stopped performing after some time. However, at the beginning of the third millennium it reappeared unexpectedly

and now acts as music therapy for its members who find it difficult to adapt to contemporary times. At least this is how unusual arrangements of songs can be explained.

The group refers to medieval court traditions of the West - performances of troubadours and minstrels who wrote songs to please knights and courts. These melodies bear traces of crusades and battles, political events, emotions and love adventures. Sources of inspiration can also be looked for among jongleurs - wandering musicians of old Russia. The band enriches arrangements of songs with elements of Polish and European folk music in which echoes of ancient sounds are still preserved. Odupust performs ballads from old England, Renaissance Italian dances e.g. La Volta (predecessor of waltz), Saltarello, Spanish songs from the collection "Cantigas de Santa Maria", Breton branle and many other treasures from ancient times.

In 2003 the band won the main award at the 6th Polish Radio Festival of Folk Music "Nowa Tradycja" in Warsaw. In 2005 the CD of the band was issued, entitled "Renaissance of the Middle Ages."

The instruments include violin, oboe and double bass, accompanied by unusual instruments from the borders of folklore and mediaeval music: oud, mandola, mandolin, hurdy-gurdy, zurna (Turkish wind instrument), koboz (Hungarian lute), Polish folk violin, numerous drums, and a rich choice of flutes and pipes. The group plays on stage in stylised clothes of the era. Contact Agnieszka Matecka ul. Jesienna 2/16 20-031 Lublin; Poland Tel./ fax. + 48 81 744 89 36, mobile phone 0 601 73 22 49 e-mail: amatecka@plusnet.pl or visit www.odpust.prv.pl

PEATBOG FAERIES

Based on the Isle of Skye, the Peatbog Faeries have been described as 'the future of Celtic dance music'. They incorporate many influences which take them from traditional jigs and reels through jazz, hip hop, reggae and more. This is high octane Celtic dance music so be prepared to dance! They will be touring: 12 - 29 April 2007 and available for Summer Festivals. For further details contact Chris Wade at on Tel: 01377 217662 or email: chris@adastra-music.co.uk or visit www.adastra-music.co.uk

POOZIES

The Poozies have two happy events to report. First, newly wed Eilidh Shaw was due have a baby at the end of August 2006. Second, founding Poozie member Sally Barker www.sallybarker.co.uk agreed to step into Eilidh's temporarily vacated place for the band's UK tours in September and November 2006, plus the Loughborough Festival gig in mid-October 2006. Please contact John Barrow for details and bookings by email: jb@stoneypport.demon.co.uk or phone 0131-208 0003.

BRIAN PRESTON

As part of Brian Preston's 60th Birthday Celebration tour, on 11th October 2006 he and Phil Wignall are the guests at Blackpool Folk Club, tel: Ann Green. 01253 - 683027. Then on 17th October 2006, Brian and Friends play at the Longridge Folk Club - contact Ron Flanagan on 01772 - 784214

ROSE RED ELK - RED FEATHER WOMAN

Red Feather Woman (Rose Red Elk) is a phenomenal Native American storyteller and entertainer who was recently nominated for a NAMMY - the Native American Music Industry's equivalent to a Grammy! www.nativeamericanmusic.com. Rose Red Elk aka, Wieka Luta Win, Red Feather Woman, is a Native American storyteller, singer, songwriter and author. She was born on the Fort Peck Reservation in Poplar, Montana and is an enrolled member of the Sioux/Assiniboine tribes. Rose has captivated audiences for more than 20 years, singing and telling traditional stories to children and adults of all ages. In September 2004, she was nominated for the Indian Summer Music Festival Awards in Milwaukee, Wisconsin.

Red Feather Woman shares her ancestral stories as told to her by her father and grandfather. Some songs have been gifted to her through dreams while others are inspired by the stories she tells and her life experiences. Her audiences include schools, churches, corporations, museums, theaters, music festivals and universities throughout the United States, and Europe. Red Feather Woman has performed for thousands and has been labeled Master Storyteller.

She gives hope for our planet and for future generations. If you are interested in booking her, then contact Kathy Link on (414) 744-1437 or email rose@bizwi.rr.com. You can also visit www.redfeatherwoman.com

RUSBY EARNS GOLD AWARD

Renowned folk singer Kate Rusby, named as the Best Live Act at this year's BBC Radio 2 Folk Awards, has achieved yet another accolade - a Gold Award from the Association of Colleges. The Gold Awards are presented by the AoC Charitable Trust to celebrate success through further education. The Award, which was presented in June this year, recognises how Kate's education at Barnsley College provided her with building blocks to forge her successful career.

Thirty two year old Barnsley born Kate studied for a National Diploma in Performing Arts at the College, developing confidence and the ability to perform in front of a live audience. Equipped with the education and experience from the course, and with the support of her tutors and peers, Kate is an example of the benefits of further education. The college is proud to have played a role in her achievements.

"I have written music for as long as I can remember and have always loved folk music. Studying at Barnsley College gave me the opportunity to explore other avenues, such as acting. When I decided that I wanted to pursue music, the course helped me to gain the confidence to perform live, giving me a platform from which to begin my career. I am delighted to receive a Gold Award and would like to thank Barnsley College for nominating me, and for all of their support."

Illustrating the vibrancy of folk music through her six solo albums, Kate was awarded a Mercury Music Prize nomination for her album Sleepless. She now produces her music through her own record label, Pure Records, which is run by her family.

RYAN SHIRLOW AND THE BLOODY MARYS



This Yorkshire based band have just been signed up for the Sunrise Festival, which is one of the big summer events covering for the absence of Glastonbury this year and, as part of the agreement the band's last single In The Next Life (I Think I'll Talk To Girls), is to be included on the Sunrise Festival CD which will be cover-mounted on Festival Eye magazine.

There's a real buzz going on for Ryan Shirlow and the Bloody Marys right now, with more than 2,300 fans having signed up as 'friends' at their Myspace web page. This would be the perfect time to get the band to play for you. Ryan and The band play a pulsating brand of acoustic folk-punk-pop which means they are very hard to slot into any of the conventional categories. If you'd like to listen to them please visit them at: www.myspace.com/thebloodymarys and you'd get the general territory that this band is set to claim as their own. A couple of the songs on their Myspace site have challenging lyrics which would not suit an underage audience, but the remainder of their big repertoire deserves a much wider audience. If you are interested in booking Ryan Shirlow and The Bloody Marys, give David Nicholson a call on 01904 332252 or e-mail him and he will discuss fees and availability.

SHOOGLENIFTY

Described as the absolute masters of "acid croft", Shooglenifty will be touring throughout the world in 2006 and 2007 to promote a new studio album. For bookings contact Frusion at www.frusion.co.uk or phone 016 29 57 082

TOM SPIERS



Tom Spiers was born in Aberdeen, on the north east coast of Scotland, in 1947 and was brought up in an extended family environment where singing was the norm. In 1962 he joined Aberdeen Folk Song Club where he served his apprenticeship as a fiddler and singer. It was here too he got to know and admire legendary singers such as Jeannie Robertson, Jimmy McBeath and Lizzie Higgins, who were regular club guests and an invaluable source of material.

In 1966, Tom and folklorist Peter Hall were founder members of The Gaugers, a folk group which specialised in songs from North East Scotland. With Arthur Watson, who joined them in 1974, the Gaugers made several fine recordings during a collaboration lasting 30 years, and ending with the untimely death of Peter Hall in 1996. Then, in 2001, Tom was invited to record a solo CD (Allan Water) - on The Tradition Bearers label, and thereafter to perform in clubs, concerts and festivals in the UK and USA.

Tom also appears with his former Gauger compadre, Arthur Watson, and Pete Shephard in the trio, 'Shephard, Spiers & Watson' whose recent (2005) CD, 'They Smiled As We Cam In', (Springthyme) has been critically acclaimed. In this line-up they have been guests at festivals and clubs including the great Whitby Festival (for three years) appearing in concerts and presenting workshops on Ballads, Maritime Songs and Bawdy

Songs etc.

Tom has dates available in a UK tour during March 2007 and at other times. Please contact John Barrow for details and bookings by email: jb@stoneypport.demon.co.uk or phone 0131-208 0003. Also see www.springthyme.co.uk/spiers .

THE WRIGLEY SISTERS

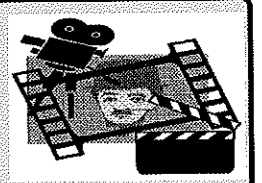


The Wrigley Sisters are available for bookings throughout the UK during their next tour which will be from Friday 30 March to Sunday 15 April 2007. Their music school, which they started back home in the Orkneys about two years ago, has been keeping them extremely busy and off the road since their last UK tour (October 2005), but plans are now afoot to record a new album this year and then to tour during the above dates. A release date for the album has not been set yet.

There has been a suggestion also for a TV documentary film to be made about this very talented pair of young players, but that is at an extremely early stage yet with much to be discussed. More on that later I hope.

Festival enquiries for 2007 are also welcomed for the duo, of course, but they will also be offering, 'The Wrigleys and The Reel', featuring musicians from the Orkneys who they will be inviting to play on the forthcoming album. Please contact John Barrow for details and bookings by email: jb@stoneypport.demon.co.uk or phone 0131-208 0003 or visit www.wrigleysisters.com .

NEWSREEL



ANGELIC MUSIC

Angelic Music, the UK's newest record label, is the brainchild of Janis Haves and is the UK's first recording and publishing company for female singer/songwriters, with a mission to foster female talent within the music industry.

Janis Haves, a well know singer songwriter started Angelic Music, a recording, publishing and meeting place to promote female artists and to provide a place to make contact with them and each other for help, support and advice on anything and everything from technical advice, getting gigs, promoting shows to - well you name it! Either they can find out or they know someone who can! Their mission is to find those women with raw talent, passion and individuality and provide them with support and guidance to break through and influence the ears of music lovers everywhere.

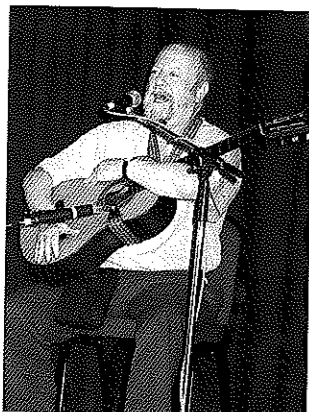
By associating themselves with Angelic, singer-songwriters will become part of the ever-increasing network of music professionals already associated with the label. They will also be helping the industry to get one step closer to removing the constraints of the pop mould. For further information, please visit www.angelicmusic.co.uk

Angelic have recently announced that tracks by Janis Ian and Katie Melua will be featured on the Angelic compilation CD due to be released later this year. The CD, to celebrate female songwriting talent, will include tracks from - Karine Polwart, Juliet Turner, Amy Wadge, Angie Palmer, Amy Rigby, Janis Haves, Liz Simcock, Lauren Field and Tracy Grammer. Angel have recently run a competition to find the best two artists whose songs will appear on the compilation CD. The winning song will be released as the lead off single through which the whole album will be promoted.

THE BOTHY DVD

Filmed by Jim James and Roger Downing at the Bothy 21st anniversary (1986), originally on video and now transferred to DVD. It's a great snapshot of many of the events that went on over the weekend, everything from Mr Blundell's Alms band in the bar of the Blundell in Birkdale through to the dancing in the streets of Southport with the Southport Swords and Argarmees Ladies Dance team and a revival of the Southport Mummies. Also featured is a concert in the Arts Centre foyer and a barn dance at St Johns Hall. Of course there is an evening at the Bothy itself with all the club residents and a few guests; it was great to have Stan, Tony and Dave, the Bothyfolk in good voice. If nothing else the DVD is a tribute to all those who have gone before and well worth a look at. Copies £5 on sale from Pete Rimmer. Tel 01704 567852.

CELEBRATING CYRIL



"CELEBRATING CYRIL" will be held on Saturday 14th April 2007 at Cecil Sharp House - to remember Cyril Tawney's life and work and to raise funds for the preservation of his archive of writing, field recordings, and folk memorabilia, which will be housed in the Vaughan Williams Memorial Library. Among the many friends and colleagues taking part will be Martin Carthy and Norma Waterson, Louis Killen, Mike Waterson, Shep Woolley, Roy Harris, Doc Rowe,

Martyn Wyndham-Read and Iris Bishop, Roy Clinging, Les Barker, Tim Laycock, Heather Wood, and a contingent from the West of England, including the Dartmoor Pixie Band with their caller Sarah Bazeley, Jim Causley, Ed Rennie, Tim van Eyken, Hanging Johnny, The Claque and Graham O'Callaghan.

In the afternoon, a Westcountry Revel with entertainment by the Westcountry performers including dancing to the Dartmoor Pixie Band, will highlight Cyril's strong regional connections. Following this, Shep Woolley and friends will present "Hands to Dance and Skylark", Shep's programme about Cyril's seminal work on the traditional songs of the modern Royal Navy. The above listing will tell you what you need to know about the evening concert. Throughout the day Doc Rowe's audiovisual exhibition will be on display and there will be plenty of opportunities to socialise at singarounds and in the bar.

General enquiries to jsteel@clara.co.uk Afternoon (12 - 6.30pm) £12; Evening Concert (8 - 11pm) £15; Combined ticket £25. Tickets will be on sale in October from: "Celebrating Cyril" c/o English Folk Dance and Song Society, Cecil Sharp House 2, Regent's Park Road London NW1 7AY Cheques payable to "EFDS". Please be sure to mark your envelope "Celebrating Cyril"

CLADDAGH RECORDS SUMMER RELEASES

Claddagh Records have a range of Summer releases from artists including. John Vesey, Eddie Cahill; Gerry O'Connor & Gilles Le Bigot; Solas; Stockton's Wing; Jimmí Ó Sé; George Morrison; Gavin Ryan; Marian Bradfield; Matt McGranaghan and Seoirse. Visit www.claddaghrecords.com for further information.

THE FOLK MAG

The following items - plus news, reviews, song and dance diaries, etc - are included on The Folk Mag website at www.btinternet.com/~radical/thefolkmag

Anti War Songs - There's always been a strong element of anti war sentiment running through the folk song revival from the 1950s onwards. These songs are taken from a discussion thread some years ago on The Mudcat Cafe.

John Playford - Who exactly was John Playford? This biography of the publisher of 'The English Dancing Master' comes from The Letter of Dance, the newsletter for Renaissance and SCA Dance.

FOOT STOMPIN'

New CD releases

ACROSS THE POND!!! Heart Of America: Across The Great Divide - Donny Munro:); AT LAST!! 18 Months Later - Angus Lyon & Ruairidh Campbell; THE WEAVER POET!! The Complete Songs of Robert Tannahill (Vol 1) - Various Artists; THE MUSIC OF ROSS-SHIRE!! Órain nan Rosach - Fiona Mackenzie: Check out the accompanying book Órain nan Rosach which brings together a collection of 30 songs all either written in Ross-shire or composed by Ross-shire born writers:

Ayepod.net: FREE Ayepod.net teaching sample

Shetland Fiddle Intermediate Course with Jenna Reid. Jenna takes us on a journey to learn the Shetland fiddle style. You learn 6 tunes (3 reels, 1 march, 1 jig and a beautiful slow air). She concentrates on bowing, string positions, unisons etc that sound great in tunes. Included in this fantastic package is all the written music for download plus the unique opportunity to chat and discuss issues with the teacher through scheduled live web chats; what's more, there is unlimited access to lessons and live text chats for 1 year so that you can learn at your own pace. Remember you can rewind these videos as much as you want until you get it right and if you have any questions you can speak to Jenna Reid in one of our live chat sessions. This is another great fiddle course with the depth and thought that Jenna has put into her teaching. Anyone taking part in this course is going to learn lots.

The FREE sample is Jenna playing James Scott Skinner's tune The Hurricane. Check it out! http://www.ayepod.net/webcasts/teaching/jrfiddle_shetland.htm Shetland Fiddle Intermediate Course with Jenna Reid. (http://www.ayepod.net/webcasts/teaching/awsfiddle_inter.htm) (6 lessons : \$72. (approx. £38)

Free Ringtone? Shona Mooney

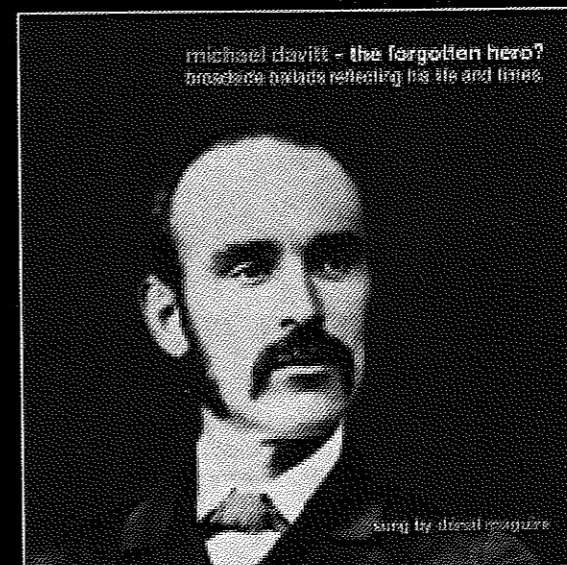
Here a free ringtone of BBC Radio Scotland Young Traditional Musician 2006 Shona Mooney playing 'The Haggis' from her debut CD Heartsease. <http://www.footstompin.com/ringtones>

Further news and information visit: www.footstompin.com

New CD Release from Donal Maguire

celebrating the centenary of the death of one of the
most influential figures in 19th Century Irish history

Michael Davitt The Forgotten Hero?



Tracks:

Rocky Road To Dublin
Michael Murphy
Druimhíonn Donn Dillís
Convict Of Glanmel
The Poor Old Man
Hold The Rent, Hold The Harvest
Sailing Off To The Yankee Land
Davitt's Lover's Lament
Eibh's Green Llanet
Wheels Of The World
A Clearance Melody
Lord Leitrim
Avondale
The Wife Of The Bold Tenant Farmer
The Trial Of John Twiss
Mayo

Sixteen gems - dramatic, comic, satiric, and tender - reflecting the breadth of
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"Maguire's voice could melt
the ice-bound stream of Time."

Jim Younger

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Tel 01706 214994 Email rossrecs@talk21.com Website www.donalmaguire.co.uk



"Gigall WANTS more folk music Bands"

gigall is a new website that actively promotes live music within pubs and clubs. We are in the process of contacting thousands of potential venues and bands and asking them to register with gigall. gigall has only been available for the last couple of months to a limited number of bands and venues whilst we were "ironing out" the layout and functionality.

As a registered band you can enjoy the benefits of:

- Uploading an image of your band.
- Uploading images of your band members.
- Uploading mp3's that you have recorded.
- Add/Delete future gigs.
- Get access to personal contact information of potential venues
- Using gigall as your personal web page to show case your band (assuming you don't already have one).

As a Promotor or Agent you can enjoy the benefits of:

- Uploading an image of your Logo.
- Advertise your live music events
- Add/Delete future gigs.

As a guest of gigall

- You can read about 100's of bands
- Listen to their uploaded tracks
- Check out when and where they are playing
- Add a gig that you think others may be interested in
- And much more...

Consider browsing or even registering with gigall. Its better that than having to suffer nights of Karaoke and juke boxes.
www.gigall.co.uk

MORRIS DANCER RETURNS

Hurray THE OLIVE TREE at Kensall will be no more from this Sunday onwards. The pub which is the centre of activity for the superb Chester Folk Festival is reverting to its previous name THE MORRIS DANCER. Well done to those who are responsible for this common sense decision.

NO MASTERS REMASTERED

No Masters has a new, totally redesigned website - complete with information about all their artists, background details on this unique musicians' co-operative, full No Masters catalogue and on-line shop.

For the first time, they are also able to offer downloads on the website, starting with a new chance to hear the long unavailable No Masters anthology. Released in 1994 to illustrate the range of music being created in the co-op, No Masters includes specially written tracks by Lal Waterson, John Tams and Mike Waterson and the original version of Coope Boyes & Simpson's 'Jerusalem Revisited'. Dirty Linen's reviewer simply declared it "the singer-songwriter album of the year."

They've also included a few of the albums by bands they've been associated with over the years, including Blue Murder, Une Anche Passe and Full Circle, an outstanding all-traditional CD, which was the last album made by Swan Arcade.

No Masters member, Jude Abbott (Chumbawamba), designed the new site. Check it out on www.nomasters.co.uk - and find out about Private Peaceful: The Concert, Coope Boyes & Simpson's new live album with Michael Morpurgo, which is the label's latest release.

RADIO BRITFOLK ONE YEAR OLD

New look web-site and additional programmes marked the 1st anniversary of Radio Britfolk in July. The musician-made 'Radio Britfolk' has launched a new look website with a bumper selection of programmes. Radio Britfolk has recently been awarded a £4968 grant from the Awards for All lottery funding, aimed at encouraging greater community use of the site from listeners and encouraging new programme makers. Radio Britfolk co-ordinator Kate Bramley said, "The launch of Radio Britfolk was only possible thanks to the support of many professional musicians across Wales, Ireland, Scotland and England, and the grant from Awards For All means we can share this great music with a worldwide audience".

As well as the normal schedule of programmes there are workshops and the ever-popular Radio Britfolk Billboard, where artists from all over Wales, Scotland, Ireland and England feature their best selections. Over 2000 listeners worldwide every month for the Billboard alone proves that folk, old and new, is popular once again. Listen on demand, whenever you like, for free! Or join the revival for members' perks and access to the programme archives at www.radiobritfolk.co.uk.



ROCK'n'REEL RETURNS

Shown alongside is the mock-up of the first issue cover of the new Rock'n'Reel. Initially a bi-monthly, the first issue comes out in Dec/Jan.

Sean McGhee continues as editor, with the same writing team, so the content remains the same, and the first issue has an exclusive with Shane McGowan conducted by Johnnie Black.

The new mag will have a more updated look and we anticipate a print-run of 10,000 copies through major outlets including HMV, Virgin etc.. The publisher is 'Hand to Mouth', a small team based in Wales. The website is in the process of being put together.

TAPSELTEERIE MUSIC AGENCY

Tapselteerie Music Agency is based in Glasgow and represents a number of excellent artists mainly representing folk and traditional music. Two excellent acts: Howden Jones and Fyrish are based in Lancaster and Yorkshire respectively. Christy McGuigan has joined the agency from Rostrevor in Northern Ireland

Having become established on the Scottish music circuit they would welcome the opportunity to visit venues and events further afield. Please take some time to look at www.tapselteeriemusic.com where you will find biographies and music samples along with full contact details.

They would be very grateful for your consideration regarding your guest programme up to December 2006 and from January - June 2007. If you need more information or want to book an artist, please contact Duncan Wilson on 0141 550 8410; 07811 289 684.

YOUNG ACOUSTIC ROOTS COMPETITION 2007

Young musicians should take the opportunity to develop their performance skills by entering this free competition next year.

JUBILEE CONCERTINAS

Slow and Steady Tune Sessions

Saturday 2nd September	2pm to 5pm
Saturday 7th October	2pm to 5pm
Saturday 4th November	2pm to 5pm
Saturday 2nd December	2pm to 5pm

All types of Instruments welcome.

Concertina Workshops

Saturday 9th September	2pm to 5pm
Saturday 14th October	2pm to 5pm
Saturday 11th November	2pm to 5pm
Saturday 9th December	2pm to 5pm

English, Anglo and Duet Concertina players are welcome.

Eaves Green Community Centre
(near The Minstrel Pub)

Lower Burgh Way, Eaves Green, Chorley
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E-mail:- four.fools@virgin.net
or Mike Bartram on 01744 817 127



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JUBILEE WORKSHOPS

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3.00 - 3.30 pm	TEA/COFFEE BREAK	TEA/COFFEE BREAK
3.30 - 5.30 pm	SONGWRITING WORKSHOP	TUNE WORKSHOP
6.00 - 8.00 pm	EVENING MEAL	EVENING MEAL

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

With
TOM NAPPER AND TOM BLISS
And friends

PLACES LIMITED TO 12 FOR EACH WORKSHOP
SO BOOK EARLY TO AVOID DISAPPOINTMENT.

Price for day and evening including meal £30.00
Price for day £20.00. Price for evening Concert £5.00
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Angie and Ken Bladen,
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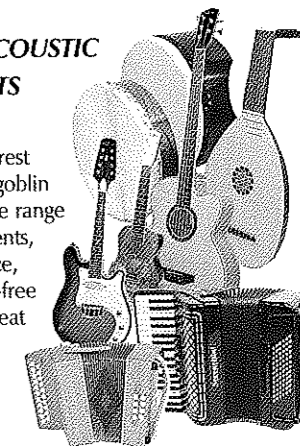
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CRAWLEY 01293 515858	MANCHESTER 0161 273 1000	WADEBRIDGE 01208 812230

It is open to folk-roots and acoustic musician's aged 12 to 21 and offers cash prizes to all finalists plus an opportunity for the winner to perform at Cleethorpes Folk Festival. Pictured is the 2006 winner Ceri Davies from Tenbury Wells, Worcestershire on main stage.

Once again Wickersley Music Festival will be hosting the event and the date is Saturday March 3rd 2007. In addition, the winner will perform at their evening concert headlined by Harvey Andrews and get the chance to record a demo with Chris Thornton-Smith of BPAS who is responsible for the albums from young musicians Kerfuffe, Tegwen Roberts and Charlie Barker.

All you have to do is submit a demo of at least three tracks so get yourself an application form from Pete Thornton-Smith on 01709 739093 or via pts@barrel.demon.co.uk.

Pete told us "We are looking for those with a desire and the ability to develop as musicians in relation to performing in front of a live audience". The closing date is January 31st 2007 and the event is sponsored by RootBeat Records Limited, BPAS and Jervis Associates.

for and on behalf of BPAS

Pete Thornton-Smith

SPOTLIGHT ON FRODSHAM FOLK CLUB



A Potted History of Frodsham Folk Club, (The Poacher)
From an interview with Grace Woods with additional information provided by Carol and Alton Alexander.

Frodsham Folk Club started on the 12th January 1968 at the Manor, now called the Panorama, in Halton. The Panorama is on the road that leads up to the Castle Pub. It was started by Grace and Ian Woods and Pam and Dave Bebbington from Wallasey. The Manor only had a food licence so for your two shillings and six pence you got folk music and chips and pie or pasty etc in the interval. You had to pay for the beer though, Younger's Tartan Keg, oh what joy! The room itself was in the cellar and at the foot of the cellar steps there was a table where Grace Woods and Pam Bebbington took the money. The folk club would hold about 40 to 50 people but that didn't stop upwards of ninety people trying to squash in and as the numbers increased Grace and Pam found themselves up the steps and eventually by the front door and were no longer able hear any singing.

By the summer time of '68 the folk club had more members than the room could accommodate and the club moved to the Red Lion in Frodsham. At the back of the Red Lion was a Bowling Pavilion, which became the next home to the folk club. There was a bar inside the Bowling Pavilion which some folk clubs didn't like because of the noise a bar generates. But not at this bar! The elderly barmaid Alice would serve while people were singing but would not ring money in the till until the song had finished. The Bowling Pavilion was full every week and seated about 60 plus. It was during this period that the club changed from being a singers' club to a club that booked guests. Memory fades a little but rumour has it that Barry Skinner from Birmingham area was probably the first guest to be booked followed by a host of semi-professionals. There were very few full time singers around at the time. The club stayed at the Red Lion for about 18 months or so and then there was a change of Landlord. Alice the brilliant and sympathetic barmaid left, (mind

you she was getting on for eighty!) and then you had to get your drinks from the pub. The new Landlord didn't like glasses being taken from the Pub across the open yard to the Pavilion so another move was coming. Grace and Ian went to see Peter Brown the Landlord of the Queens Head across the road. He showed and offered them the Stables and the move was on.

However, before the Stables could be used quite a few centuries of rubbish and rubble had to be cleared out, and this happened during September 1969 so during a period of three or four weeks the club moved temporarily to the Clarendon in Runcorn. Rosle Hardman was a guest on the first night there The Stables were cleared out by John Goodier, Dennis Rogers, Harry Leather, and Grace and Ian Woods. The pews that were used for seating and made into tables came from the Camden Methodist Church, Lowlands Road, in Runcorn in Trev Simcock's lorry. The pews and tables had to be fitted into each horse stall as the floor sloped towards the drains and were all different. This was painstakingly done by Dennis Rogers. The floor has been described as a large chocolate block made of granite (see stables photo) with surface dish drains to drain away the horse pee. Dennis also painted the three-foot by five-foot picture of the poacher, which hung behind the singers. Ian and Dave always started the club by singing the Lincolnshire Poacher and thus the club became known as The Poacher Folk Club the evening would always be concluded with the singing of the Irish song The Parting Glass.

The heating inside the club at first was a small paraffin heater but when this was knocked over it was thought to be too dangerous so it was replaced by an industrial gas heater, which roared away in the intervals and was turned down to a quiet tick over while singers were on. The heater resembled a large dustbin with a flat top and short legs. The lighting consisted of two storm lanterns that had been converted to electricity, one at the front and one at the entrance. On the tables at first there were candles in bottles, but these were later up dated to tiny paraffin lamps, which had to be refilled each week (another job for Grace). When the club started at the Queens Head it went from a charge of 2 shillings and six pence to 3 shillings.

When Ian started doing more bookings and couldn't be there on Fridays, the club was run by Tom Brown from Liverpool and John Kelly. They ran it for about 1 year or so, and then the baton passed on to Dave Boardman who was one of the residents at the Bothy Folk Club in Southport. Dave ran the club for 2 years plus until it was decided that it should be run by a committee with a different committee member hosting it each week. This lasted for just over a year. It was at this time that a new electricity cable was installed from the pub to the stables so that oil filled radiators could be installed. This job was done by Jim Cartledge and Alton Alexander. The ceiling was clad with fibreboard to replace the old tie dyed bedspreads that were nailed up. This job was thanks to Dave Hayman and myself. After the committee ran the club, it has been run by Frodsham residents Carol and Alton Alexander for the past 26 years or so up until the present day

There have been a few Landlords of the Queens Head while the Folk Club was at the stables. I'll list them in chronological order

1. Peter Brown 1969-1975
2. Harold Janion 1975-1990
3. George Harrison 1990-1993
4. Andrew Casey 1993-2003

After Andrew left the pub in December 2003 temporary Licensees ran the pub until it closed down for refurbishment in February 2005. When the Queens Head opened up again the new people in charge no longer thought that the Folk Club was of any use to their business plan. I assure you the feeling was

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mutual.

I would like to thank all the Landlords and Landladies who helped and supported the club at the Queens Head but a special thanks goes to Pat and Harold Janion who worked with us over a period of 15 years, and Andrew Casey who supported us for 10 years.

In January 2005, I asked Mike and Debbie at the Aston Arms if we could move into the Pub lounge on a Friday night as a temporary measure and they were kind enough to oblige us. Without Mike and Debbie's help at that time the club was in real danger of closing down, and the club remains eternally grateful to both Mike and Debbie. We ran at the Aston Arms as a singers club because the room was too small to book guests as it seated a maximum of 30 people.

We moved to our present location in the Frodsham Conservative Club 14th October 2005, where we are again able to have singers and guest nights.

January 12th 2008 will see the clubs 40th Birthday and we'll be having various events to celebrate. Don't forget, you don't have to be a member of the Conservative Club to come to the Folk Club.

Hope to see you some time!

Carol and Alton Alexander - alton@alexander94.freeserve.co.uk

CD REVIEWS



ARCANADH *Turning Of A Day* (Wren Records WRCD1601)

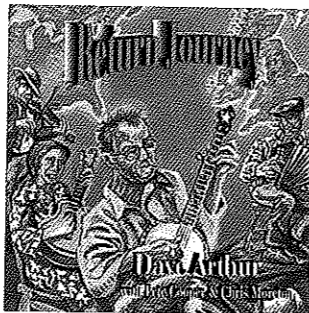
Well, what a surprise. I had a few minutes spare and just by chance reached across for this more than welcome contribution to my record

collection. Arcanadh are a sextet comprising Maria Corbet, Fiona Walsh, Colm Breatnach, Sinead Gibson, Martin Gallen and Mags Gallen. The first thing that is obvious are their references to those that have gone before; early Clannad, Bothy Band, Deanta, Tamlin and Cherish The Ladies - you get my drift and, if you don't, then where have you been all these years?

Still, let us embrace all those influences, package them with a nicely rounded production (particularly where their vocals are concerned) and you have a more than capable unit who can exploit the best of the tradition and include their not inconsiderable talents as songwriters in their own right. Perhaps not as raunchy as say Solas, the band still cut finely honed performances of "Silver Dagger" with established nautical bodice rippers like "Billy Taylor" and, without wishing to sound a party-pooper (I suppose I could be held accused of jolly-ing up certain songs for audiences in a pub) when Arcanadh dilute a ballad as weighty as Mick McConnell's "The Tinkerman's Daughter" I'm not sure it's quite such a good idea. I think this is probably the only misplaced track on what is above all a sparkling album full of choral sounding vocals liberally sprinkled with tremendous musicianship. Further details available from www.arcanadh.com

Pete Fyfe

DAVE ARTHUR (with Pete Cooper & Chris Moreton) *Return Journey* (Wild Goose WGS 313 CD)



The trip involved here is between Britain and America - many Old Time ballads and tunes collected in the States had their origins in these Isles and Dave, armed with melodeon, guitar but primarily 5-string banjo sets out to explore a selection which were involved in the 2-way traffic. Winding back 35 years or so, his tenure with then-partner, Toni as one of our most imaginative and energetic duos,

scaled down with the advent of electric folk-rock and a diversification into research, and collection as well as storytelling, puppetry, writing and EFDSS academia lay ahead.

Appalachian music has been a constant interest though, and now having achieved a certain ripeness of age Dave has made a genuinely fascinating album that allows him some stuff-strutting against a backdrop of a truly informative package. Studio tweaking is out and I can't imagine many overdubs either - Pete Cooper's fiddle with Chris Moreton's guitar are all that's needed on this stripped down acoustic collection. Not just a banjo picker, Arthur is an exceptionally talented musician - nifty and nimble, and his many trips to North Carolina and Georgia since the early 70s add to the air of authority that makes this, in turn a compelling excursion for the listener.

There are dark, disturbing tales of the supernatural, ("Little Margaret") seduction, ("Harrison Brady") and death (erm, "Oh Death") along with waltzes, marches and pure sentiment. ("I Wish I Had Someone To Love Me") The source material is priceless, the selections impeccable and the scholarly notes testify to a comprehensive knowledge of the genre. Fresh and vital, I've yet to hear a more inspiring release in a long while. 'Plus ca change' indeed!

Clive Pownceby

BATTLEFIELD BAND *The Road Of Tears* (Temple Records COMD2098)

BATTLEFIELD BAND

I've never written a bad review of anything by the Battlefield Band and that's probably because there's nothing bad to write about them. Since I heard the band's first (French) album all those years ago they have consistently surprised and entertained and this latest offering is no different.

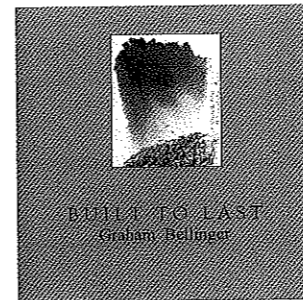
Concentrating predominantly on the theme of emigration Alan Reid's perfectly sculptured title track 'The Road Of Tears' conjures tragic visions of the highland clearances and the sense of desperation that many suffered. Likewise the third track 'The Emigrant' performed by new-boy Sean O'Donnell (which I first heard sung by Andy M Stewart as "By The Hush") cuts like a knife through butter with its resentful anti-war sentiment. Don't get me wrong, this is not a case of the artist trying to take a political stance, it is after all only a song but when lyrics convey such a potent message how can you ignore them?

I don't want you to get a feeling that the album is all doom and gloom, far from it in fact and the musical performances as you'd expect from a group of this calibre are outstanding with plenty of fiery tunes from the pens of both Mike Katz and Alasdair White who between them manage to kick up quite a storm with

the fiddle and pipes combination. Immigration is, and always will remain a controversial subject but whilst there are artists like the Battlefield Band around to highlight the plights of the displaced it goes without saying that for those with a conscience this will prove a rewarding experience. Credit must also go to John Slavin at www.designfolk.com for the sleeve, which is reminiscent of Norman Rockwell at his best!

Pete Fyfe

GRAHAM BELLINGER *Black and White Days* (Own release, 2006)



This is the third release for Graham Bellinger as a solo artist, the former being 'Old Blue Suit' in 2004 and 'Built To Last' in 2005. Graham is normally found fronting the band 'Root Chords', who can be found every Tuesday evening running the Alexander Jazz Theatre open mike session in Chester. I have been a fan of Graham's singing, and in

particular his song-writing skill, for quite a while. Although he is only a semi-professional performer he is deserving of much wider acclaim.

On this album, Graham takes a reflective look at his past song-writing, cataloguing work stretching back to the late 60's. The songs on offer here also reflect the various lyrical and instrumental ideas first encountered or should I say influenced by in the folk and blues scene of that time. Graham quotes Joe Boyd as saying "the 1960s began in the summer of 1956 and ended in the autumn of 1973". I don't know if he was right or not, but they certainly were heady days.

I liked this album from its first play. I had heard many of the songs performed before, especially when Graham sang with Steve Goodchild as a duo from about 1998/9 onwards. The album starts with 'Lost Horizon', a song that epitomises the dreams of a young man trying to obtain that elusive 'Gibson' acoustic guitar made in the U.S.A. When he gets the guitar it is so expensive he is afraid to play it! I think we have all been there with that one! After the dreamy, 'The Man in the Moon', comes another of my personal favourite songs, 'Payday' - a diary of a young student working hard all week just to blow his pay away at the weekend in the pub. This is brilliant song that drives along with a rhythm that has shades of Show of Hands.

Of the 12 tracks, 3 are instrumentals - guitar-picking in the style of Davy Graham and the ragtime blues. These fit in with other songs, 'Gimme a Break', 'Doghouse Roses', 'Gone Away from You', and 'Slow Fade', to name just few. They are all good songs, with excellent lyrics and tunes and well worth listening to. The track from which the album takes its title is 'Black and White' about a provincial school boy's dreams of 'swinging London'-the place to be in the late 60's.

This is good album with songs you may not have heard before. In short you won't be disappointed. I understand from Graham that the album was recorded originally for a festival workshop. So much so, that it comes with an information sheet that explains the songs complete with suggested chord shapes. So if you are a singer looking for some new material - that's an extra bonus. You can get more info from Graham via the Root Chords website and you can buy the album, online as a download or by mail order, from Woven Wheat Whispers site here: www.wovenwheatwhispers.co.uk/folk_community/pc/mainIndex.asp

Peter Massey

KEVIN BURKE & GED FOLEY *In Tandem* (Own Label)



There's a certain amount of satisfaction to be gleaned from hearing a performance as it were, 'in tandem' especially when the musicians are Kevin Burke and Ged Foley. Stripped bare of accompaniment from their

colleagues in Patrick Street both Foley and Burke can raise the hairs on the back of your head with a clutter free interpretation of Sting's "We Work The Black Seam" or Robert Emmet Dunlap's anti-Civil War statement (incorporating the melody 'Garry Owen') of a man who wishes he wasn't involved in the conflict and is another gem to add to Ged's fine repertoire of songs.

Mind you, he can just as easily lighten the mood with a jaunty, though not insipid variant of the classic "Johnny Todd". Burke, not to be outshone treats the listener to some understated fiddle performances that are neither 'flashy' nor too laid back in their performance. I won't say this album is an easy ride but for those of you looking for something a little more stimulating obtain a copy and you won't be disappointed.

Pete Fyfe

HUW CHIDGEY & CATHERINE HANDLEY *A Journey* (Raglan Records CH02)



The South Wales based duo, Huw Chidgey and Catherine Handley, have been performing together for over three years. While Chidgey is a long time singer and guitarist associated with the folk

scene for many years, Handley's background is more classical with her specialist instrument being the flute. "A Journey" is a follow up to "In the Tradition", their debut CD. Although there are some similarities in the choice of song, the bias on this CD edges towards modern contemporary songs balanced with some traditional tunes and arrangements.

It's a brave person who takes on what have become two of the most potent, widely performed and recorded songs on the folk circuit. Firstly, we have Richard Thompson's 'Keep Your Distance', normally a driving aggressive up-tempo number. However, here it's given a more reflective treatment, which may take some listeners by surprise at first (and some getting used to), but is no less effective or powerful due to Chidgey's sensitive interpretation of the lyrics. Secondly, all credit to the duo for their performance of the great Kieran Halpin composition, 'All the answers', not any easy one to deliver but they capture the sentiment perfectly.

Of the other songs by contemporary songwriters, the one that stands out is the evocative ballad, 'Where the angels sleep' (written by American Bebo Norman but picked up from the singing of Martyn Joseph), Robert Atkins 'Writ in water' (a song about a character he met when working for the Baptist Church in France in the 1990s) and Peter Jagger's 'Trader Johns'. Handley's instrumental compositions 'Wandering Piper' and 'Brown Little Pipit', are wrapped seamlessly around Chidgey's excellent delivery of Jimmy McCarthy's composition, 'Ride on', to stunning effect. She has written or arranged around half the tracks on the CD, including the title track (a rare vocal duet) and 'Bonnie Bessie Logan', one that Chidgey picked up from his time living in the Scottish Border country.

There are a couple of Welsh tracks thrown in for good measure. Handley composed the opening air, 'Y Deri Fach' and the CD closes with her traditional arrangement of 'Ar Lan Y Mor, on which she supplements her outstanding instrumental performance with a sound vocal accompaniment.

When I reviewed their first CD I wrote that I eagerly look forward to the duo's next offering. It's taken a bit longer than expected but well worth the wait. "A Journey" is a fine collection of which they can be proud and sees them moving from strength to strength. What really makes this CD work, however, is the feeling, passion and clear enunciation that are the hallmarks of Chidgey's voice and Handley's playing. For more information visit: www.raglanrecords.co.uk

Lewis Jones

ROY CLINGING & NEIL BROOKES Another Round (Wild Goose Records WGS331CD)



Roy Clinging is now well established as one of the leading authorities on the traditional songs of Cheshire and has built a comprehensive collection that he published in his fine and informative book, "Cheshire Songs", previously reviewed in this magazine. He also has two

sole CDs to his credit, "Cheshire Songs" and, "Honest Working Man" but now adds another to his CV, this time in partnership with the excellent Chester fiddle player, Neil Brookes.

Both men have been around the folk scene for many years and have always played within a virtual stones throw of each other in and around Chester but their coming together as a duo has been nothing short of inspirational. Roy's strong and always compelling vocals accompanied by a concertina and guitar have been given a different dimension by the addition of Neil's forceful and melodic playing of fiddle and the more unusual and deeper octave fiddle. He also chips in now and again with a vocal harmony line although Roy, as would be expected, takes the lion's share of the vocals.

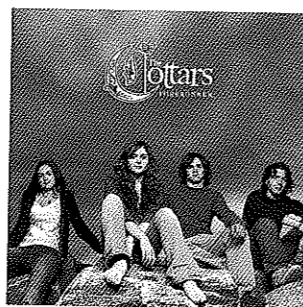
The CD is a well-balanced mixture of songs and tunes with many having a Cheshire connection and a fair smattering of sea songs, one of Roy's favourite themes. All are expertly performed in a pure and faithful interpretation of the sources from whence they came. Despite the inclusion of a Bob Walser tune to the 1920's sea song, "When Our Ship Comes Home" and the contemporary song, "River Days" by Barrie Temple about the end of ship building at The Swan Hunter Ship Yard on Tyneside, nothing intrudes and everything fits in beautifully. Even the contributions from Roy and Neil themselves in tune compositions only serves to strengthen the album.

If I were to choose favourite tracks they would be just on a personal level because all have their own merits. Here goes then; "All Smiles Tonight" for its great chorus, "River Days" for its sentiments, "When Our Ship Comes Home" for another great chorus and "Mr. Stormalong" for its unusual (in sea songs) respect for the Captain. Also the tune sets are all good but I especially liked, "Another Round; Carpenter's Morris (the latter sounding like a dance tune from a 16th Century Court), "The Unicycle" (a "wobbly" tune for a "wobbly" form of transport - I would have loved to have seen Neil actually attempting to ride it!!!) and, of course, "Cheshire Rounds".

A tremendous first CD from Roy & Neil that must put them at the forefront of traditional singers and musicians in the UK. As usual the inset notes are superbly detailed both from Roy and from Neil and this adds considerably to the listener's pleasure

in my opinion. Also, full credit to "Wild Goose Records" for contacting Roy & Neil and giving them the opportunity to record this album and making such a good job of the production. After listening to the CD I know that their choice has again been impeccable and, if their past catalogue is anything to go by, I would say they are on to another winner. **Ian Chesterman**

THE COTTARS Forerunner (Rounder 11661-7064-2)

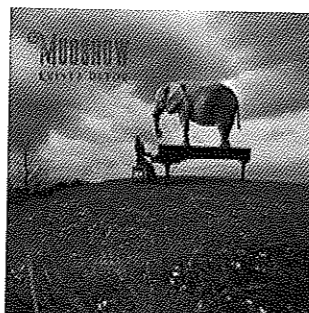


Having (in some cases) spectacularly cast off the sickly sweet image they had in their earlier stages Canada's The Cottars have really come of age with this, their third recording. Comfortably filling the shoes once worn by The Rankin Family, Ciaran & Fiona MacGillivray and Roseanne & Jimmy MacKenzie have smoothed any rough edges that were evident on their first two albums. Right from track one, 'Waterlily' the listener is left in no doubt that the group as a whole have matured with a brooding intensity I haven't heard since the days of Deanta. For a sixteen year old you'd be forgiven for thinking that Fiona was a lot older than her years such is the choice of her repertoire.

As well as the Karine Polwart opening track, there are songs by Tom Waits, Kathleen Brennan and Sinead Lohan each weighty songwriters but stamped by The Cottars crystalline harmonies you can see the group as a thinking man's Corrs. The country music feel that is evident throughout the recording sees the Cottars firmly getting to grips with the commercial aspect of their careers and although I can see it alienating some of their original following I personally think they've made a wise decision. Having said that, they haven't forsaken the tradition just yet with some wonderfully dextrous instrumentals performed on whistle, fiddle, piano and guitar and with songs such as 'Byker Hill' and 'Pat Works On The Railway' there's plenty here for the serious folk enthusiast. This album could well prove a turning point in the quartet's rise to greater rewards - I certainly hope so! Further information is available on the website at www.thecottars.com

Pete Fyfe

KRISTA DETOR Mudshow (Corazong 255087)



This is the second offering from Krista Detor and her first for this label. The cover of the album shows her sitting at a grand piano with an elephant standing on top. While you have to suspect a computer-generated image, the feat (and feet) of the elephant is impressive nonetheless.

Detor began her singer songwriting career as a 16 year old in Los Angeles. Since then she has lived and travelled widely throughout the less salubrious places of America and parts of Asia. If some of these were scary at the time, they still retain that scariness in retrospect but no doubt the experiences have provided a rich source of material for her songs. More recently, she's settled in the sedate rolling green hills of Southern Indiana in the American mid west.

The climate seems to suit her songwriting and singing voice. Detor is clearly a poetic lyricist who has the knack of encasing life experiences and stories in captivating vignettes. Her perceptive observations and off beat tales, delivered with an

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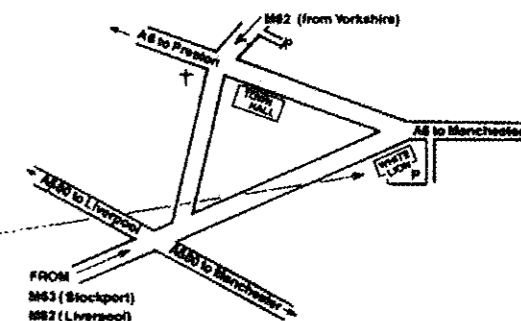
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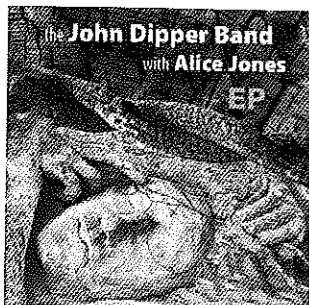
absorbing musical intensity, have been favourably compared with the likes of Leonard Cohen and Laura Nyro, although her low profile vocal delivery is more akin to that of Lucinda Williams and Mary Chapin Carpenter.

This 13 track CD, including two bonus songs, is intriguing listening. All the tracks are written by Detor, apart from two that are collaborations with David Weber, who has done an excellent all round production job and provides mainstay background vocals and acoustic guitar. Her core of backing musicians provide sterling support with a range of acoustic stringed instruments and drums, while Detor accompanies herself primarily on piano. This is a nicely balanced collection put together with care (dark and light; pace and tempo). The title track is mesmerising, as are 'Abigail's song' and 'The Ghosts of Peach Street', while 'Steal me a car' shows the raunchier side of her nature.

Altogether, Krista Detor is a fascinating lyricist who knows how to construct songs and grab the listener's attention. Undoubtedly destined for greater prominence and acclaim. Even though it makes for great material for her songs, let's hope her living and travelling situations are less precarious in future.

Lewis Jones

THE JOHN DIPPER BAND with Alice Jones EP (Own label)



I could just quote from the liner notes of this striking 8-tracker, say "traditional dance music and song with lush harmonies, rhythmic drive and passion" and leave it at that. QED. However, you'd all like a tad more I guess, so let me enthuse about the grouping that I saw live at this year's Oxford Folk Festival, where they came across as nothing less than Britain's

premier young folk band - bar none. Known for his fiddle playing with the English Acoustic Collective, Patterson Jordan Dipper and Martyn Wyndham-Read's 'No Mans Band', plus a bit of depping with Bellowhead, John Dipper here teams up with Michael Beeke (recorders, English border pipes) James Tween (melodeon) and singer Alice.

The effect is blissful, the music beautiful. Drawing on the tradition and their own new compositions, the tunes have fluid lines and depth that lift things from good to great whilst Alice's assured voice is truly engaging. On the atmospheric and challenging 'Unquiet Grave' she surely does have "a maturity beyond her years" as Pete Coe is quoted on the insert, and her perspective on 'Old Man' (a version of Old Grey Beard Waggin) is as yearning as it is understatedly assertive. There is a rooted sense of place about Ms Jones.

Unlike some new bands, JDB succeeds not by any mix trick or marketing strategy, but just by honest music played with a naturalness that suggests a second-nature total empathy. This recording is made possible by the financial support of the PRS Foundation via its ATOM awards scheme but do check this one out - say I sent you; soon the superlatives will be flying around like there's no tomorrow. www.johndipper.co.uk

Clive Pownceby

RACHAL HAIR Hubcaps & Potholes (March Hair Records MHRCD 001)

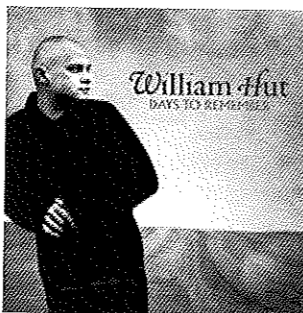
This is a bright and breezy offering from newcomer Rachel Hair and as the CD cover boldly declares...this is Scottish, Irish and original music performed on the harp or, to be precise Clarsach.



Recently I've been swayed by the likes of Corrina Hewat and even the more heavily jazz influenced Deborah Henson Conant but, wouldn't you know it, here is an album that really works for me as it is just the harp pure and simple with a smattering of Douglas Millar's piano and the breathy tones of Peter Webster's flute on one track. Harking back to that bright and breezy introduction, that is certainly true of Rachel's own uplifting 'Starry-Eyed Lads' which opens a set of jigs rounded off nicely by the traditional 'Rolling Waves'. Although it won't set the world on fire, it's refreshing to just hear an instrument unadorned of any clever posturing and let's face it who needs it when it is performed this well? Further details from www.rachelhair.com

Pete Fyfe

WILLIAM HUT Days To Remember (Corazong 255088)



William Hut is from Bergen and a former lead singer with Norway's Poor Little Rich Ones. Now American based, his first album, "Road Star Doolittle" was acclaimed by Rolling Stone critic, Rob O'Connor, as one of the top 10 albums in the US in 2003. Hut has attracted further acclaim with a subsequent release and "Days To Remember" represents his third solo outing.

His light voice perfectly complements his intelligent lyrics and arrangements. He wrote all but one of the songs with long time collaborator, Norwegian keyboardist Bjorn Bunes. There are great band accompaniments from the Boston based foursome, the Mercy Brothers who include Michael Dinallo (also producer of the CD) and haunting lap steel provided by Steve Sadler.

The album has an unconventional Americana feel to it with clear European influences from a range of genres. The legendary Barrence Whitfield, another Mercy Brother, contributes to the outstanding track on the album, 'By the seaside', a sublime soulful duet, while 'Homeland' and the title track are particularly praiseworthy.

As well as attracting Rolling Stone critics, Hut has already received great plaudits from the likes of Q magazine for this and previous exploits. While not a basis for judging his music, his image on the front cover of the CD is a cross between Michael Chiklis (the aggressive shaven headed cop in The Shield), the mad monk in the Da Vinci Code and the nerdy guy in the film of Nick Hornby's 'High Fidelity' (the one who wasn't John Cusack or Jack Black). Fortunately the music is a lot better.

Lewis Jones

KIMBER'S MEN Don't Take The Heroes (A Private Label APL11)

Well, shiver me Kimbers, the lads have released another fine recording and along with it one of that rare breed of songs one that will inevitably be re-christened in time with the immortal phrase 'Trad Arr.' But make no mistake, the title track "Don't Take The Heroes" is written by the bosun Neil Kimber with his wife Roz and a fitting tribute to the RNLI who also support this album. The title could also refer to Roger The Cabinboy Hepworth who sadly passed away before the CD was completed.

Roger was blessed with a beautiful rich tenor vocal that astounded all of us who can count ourselves lucky to have known him and he was great 'craic' at gigs. Each of the crew including Joe Stead (minus his infamous tutu) and John Bromley provide glorious harmonies or lead vocals when required and their interpretations of songs such as Stan Rogers "Northwest Passage" and Bill Meek's "Harry Eddom" nestle comfortably alongside more standard shanties such as "South Australia" and "General Taylor".

Now, I must admit that I don't enjoy the bellowing and blustering of many shanty singers who seem to take it upon themselves to bawl unrelentingly at their audience as if each person is in need of a hearing aid but I can heartily recommend Kimber's Men to all of you who enjoy your sea-songs with a certain amount of refinement. In my personal view, this four-piece are without doubt the finest exponents of sea songs and shanties that Britain has to offer - it's also rare to come across a product that is real value for money. In addition to the enjoyment of listening to some great singing (over 70 minutes of aural pleasure!) plus all of the words to the songs and copious sleeve notes you can also feel proud that you have donated a bit to the RNLI - what more could you ask for? More details can be found on Joe's website at www.joestead.com

Pete Fyfe

LUNASA Se (Compass Records 7 4422 2)



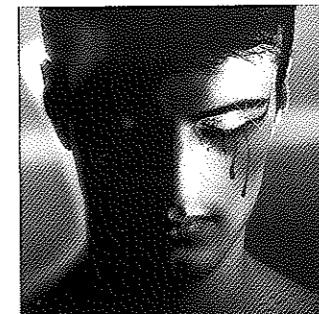
This may well wind up being my album of the year! A sweeping statement perhaps but one that is already well justified by many musicians (not just folk orientated either) who happen to agree with me. In many respects Lunasa have taken up the gauntlet thrown down by the Bothy Band. Trevor Hutchinson (double bass), Sean Smyth (fiddle), Kevin Crawford (flute) and Cillian Vallely (Uilleann Pipes) have honed their skills to perfection over five albums and this, the band's sixth [Se] culminates in a glorious cacophony of textures that will leave the listener craving more. Whether utilising melodies from the tradition or adding tunes written by band members such as Crawford's evocative 'Absent Friends' with guest Tim Edey's gently finger-picked guitar gliding effortlessly into Diarmaid Moynihan's cooing 'Ivory Lady' this is a performance to die for.

There's not a duff track here and with so much thought going into the structure of the set pieces you'd swear Picasso had a hand in the production. This isn't so much a case of splashes of colour; it's more like a downpour of some of the most scintillating music you'll have the pleasure to encounter. As I sit here writing this review listening to the track 'The Dingle Berries' with its subtle use of Karl Ronan's trombone I'm tempted to gush unashamedly at just how good this recording is (if I haven't already) and it will doubtless become a 'classic' of the genre. Check out the band's website www.lunasa.ie for more information.

Pete Fyfe

JIM MORAY Jim Moray (Niblick Records NIBL005)

Blimey guv'n'r, our Jim's gawn all Billy Bragg on us and to tell the truth it's enough to make a boy's mascara run! In a way I suppose I can't blame him because given half the chance or talent that he posses Moray has crossed the bridge of taste (as far as the 'folk police' will see it) into a disturbing world of death and doom that only those such as June Tabor would dare to tread. Of course, Tabor being Tabor she would be forgiven anything but for dispensing with the niceties of a Steeleye Span riff or two - Alison Groves and Long Lankin excepted - his brash



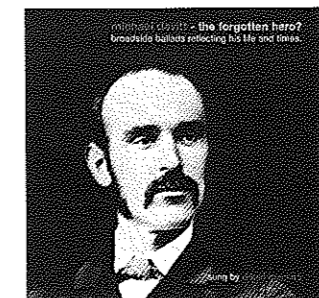
treatment of traditional arrangements is like the proverbial breath of fresh air! Some will see this album as lacking in sensitivity but then again what's a good ballad without a little grit? Given Moray's brutal, almost Ripper like hacking at certain established favourites with a fusion of sheer hostility and pent up frustration may not be for the feint-hearted and the death

knell accompaniment given to the glorious 'Who's The Fool (Now)' would I'm sure leave The Dransfield's open mouthed in disbelief - either that or wishing, perhaps they had done it like this themselves.

One thing I'm not too sure about is the slightly home-recording feel that the listener is left with when certain lyrics (particularly on 'Fool') are sacrificed over the onslaught of dramatic tension and over-riding volume from the thrash guitars. This album will certainly set tongues wagging on the folk scene and will doubtless leave an even split on those who love it and those who loath it but for now I fall into the camp of doffing my cap in favour of the angry young man. A resounding ten out of ten - but when are we going to see you smile Jim (?)...perhaps at the next BBC2 Folk Awards! Details from www.jimmoray.co.uk

Pete Fyfe

MICHAEL DAVITT - THE FORGOTTEN HERO? Dónal Maguire (Rossendale Records MUSCD007)



For many years Dónal Maguire has been one of my favourite singers and I have been looking forward to hearing this, his latest CD.

A few words of explanation as this is a CD with a difference. 2006 is the centenary of the death of Michael Davitt (1846 - 1906) who was undoubtedly one of the most significant personalities in 19th

century Irish history. He was a founder member and leader of the Land League, an organisation that helped pave the way towards Irish political independence and also a social reformer and upholder of the interests of minority groups and the oppressed worldwide.

As a child, upon eviction from their smallholding in Co. Mayo, Michael Davitt and his family fled to Lancashire and settled in Haslingden in the Rossendale valley (where Dónal himself now lives), hence the connection with the North West. This CD is a collection of broadside ballads reflecting the views of 'ordinary' people and their perceptions of events around and during Davitt's lifetime.

Maguire's voice I have always found spellbinding. His diction is clear and he has a magical way of putting across a song which grabs your attention from the start and doesn't let go until the end. Even without the Davitt connection, this CD would stand alone as a masterpiece. The songs are beautifully sung, some unaccompanied and others sensitively accompanied by Dónal himself on guitar, tenor banjo and mandolin, plus some haunting uilleann pipes from John Murphy.

There are a few songs well known to me, such as the Rocky Road to Dublin; Avondale; and the Convict of Clonmel and of those I didn't know I couldn't find one I haven't enjoyed listening

to again and again. All these songs have been sprinkled with the Maguire magic that makes them uniquely his. The finished product I find an absolute gem and look forward to hearing again and again.

Don't miss out; this CD is definitely worth adding to your collection. The sleeve notes that go with it are also very informative and puts the songs into perspective around Davitt's life.

It gets better still. These songs are also an integral part of an illustrated musical lecture on Davitt entitled "Triumph over Adversity". Dónal will be touring this lecture later this year. So if there are any clubs, Arts Centres or other venues out there that would like to present a memorable night then contact Dónal, you won't be disappointed.

Check out further details on Dónal's website www.donalmaguire.co.uk His CD can be purchased from the man himself. Email: rossrecs@talk21.com. Tel: 01706 214994.
Angie Bladen

WILLIE NELSON You Don't Know Me - The Songs Of Cindy Walker (Lost Highway 0602498897270)



With the death of Johnny Cash, Willie Nelson looms large over the country singer songwriter scene as one of the few remaining musical icons of his generation. Perhaps, then, surprising to find that this new release has him recording

the songs of Cindy Walker. Then again, these would have been the songs that Willie would have heard being played by the likes of Bob Wills and his Texas Playboys around the honky tonk bars of his youth.

The story goes that Willie got asked to record a new song from Cindy Walker and decided that an album of her classics would be better still. From the opening chords of 'Bubbles In My Beer', you just know that he made the right choice. Being the legend that he is, he has an impeccable set of musicians around him. They swing along to perfection and solo with style in between some classy lyrics. Of course, its all love lost and lonely beers as befits the tradition.

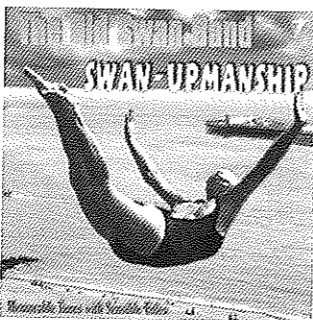
Now before you rush to get your pen out and write a 'Dear Editor' letter about including a country music review in FNW, I'll bet that you already know songs such as 'Take Me In Your Arms And Hold Me', 'Cherokee Maiden', 'Sugar Moon' and the title track as they have lingered around - you probably just didn't know where they came from. Don't forget, Willie wrote 'Blue Eyes Crying in the Rain' as recorded by John Wright, 'Angel Flying Too Close to the Ground' as recorded by everybody including Dylan and 'Crazy', of course. So, just more great songs sung by a great songwriter. Bliss.
Steve Henderson

THE OLD SWAN BAND Swan-Upmanship (WildGoose WGS 320 CD)

A new recording and the first in over 20 years from what was, let's be honest, the seminal English Country Dance Band of the '70s with its "No Reels" album giving the impetus to so many groups (my own included) to start playing for dances and drop the song clubs. Some familiar names remain - the Fraser sisters and Martin Brinsford for instance, but of course Rod & Danny Stradling, considered the unit's prime movers left as long ago

as 1982. However the circle has stayed unbroken - there has never been a relocation to splitsville and the end has never been nigh.

Manifestly better at what they do than many of their upstart peers (except they don't make a fuss about it) this CD is packed to the brim with tunes as diverse as 'George Green's College Hornpipe' - from the Little Downham Molly dancing tradition and 'Beatrice Hill's Three-Hand Reel' from a 1952 recording made in Bromsberrow Heath to more familiar fare a la 'Winster Gallop' and 'Flowers Of Edinburgh.' The erudite insert notes by Paul Burgess and John Adams make fascinating, informative reading and there are times during this CD when its diversity and ambition make 1977's "No Reels" masterpiece sound like a practice run.

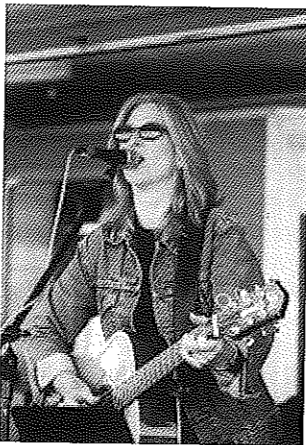


The net is cast wide and playing with a fearsome conviction, the scope of this recording is truly eclectic. A vast ocean of music indeed with the sheer joy of performance apparent throughout the album - you can't help but be caught up in it and I doubt that Old Swan has ever sounded this passionate, this committed to its material. Using English Dance Music as a

jumping off point, there's still a distinct 'own' take on the use of fiddles with brass, percussion and keyboards to ensure what the band hopes we'll discover for ourselves - "a tap to the foot and an inclination to dance." Rather than compete with its past, thanks and respect are accorded to all previous members of the band. "You can only build on solid foundations," they say. "Swan-upmanship" is the triumph of a band that can do just that and wrest greatness from its own tradition.

Clive Pownceby

ANGIE PALMER Tales Of Light And Darkness (Akrasia Records PMCD4)



I never quite understand why some artists click with an audience and others keep on doing their good work with less attention. Angie Palmer has played at a number of our Mr Kite Benefits and has always left a good impression with her acoustic and vocal. A long time busking has meant that Angie and her acoustic guitar can get your attention whether playing up-tempo or more of a ballad style. She already counts Bob Harris as a fan.

This CD 'does what it says on the tin' with light on tracks like 'Michelangelo' and dark on such as 'Columbus For A Day' which addresses the death of a good friend. As I'd expect from past experience, the quality of the song writing is good with a poetic storytelling style that suggests a widely read writer. On the other hand, the sound is a different kettle of fish to seeing her live as it include bass and drums as well as violin, dobro, viola, etc spicing up the sound. In other words, the drive relies less on Angie herself and gets achieved by some accomplished musician friends.

Nicely packaged, professionally arranged and produced. So, you ask yourself, if K.T.Tunstall can get nominations and healthy record sales, why not Angie Palmer? Maybe, it just needs that

one' killer' composition to burst the dam because certainly the evidence here and elsewhere is that she's building up a lot of creative pressure.
Steve Henderson

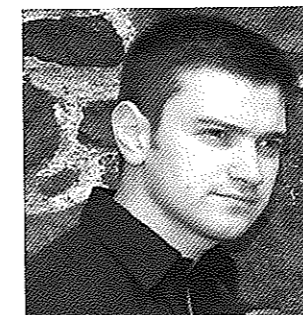
PUPPINI SISTERS Betcha Bottom Dollar (Universal Music 9857592)



I might sound a little like the character played by Hugh Grant in the film 'Notting Hill' writing for 'Horse & Hounds' but the end justifies the means and with this in mind I'd like to draw your attention to this gem of an album that just about crosses into the realms of folk music and, let's face it, who wouldn't die for those fabulous Andrews Sisters style harmonies? Marcella Puppini,

Kate Mullins and Stephanie O'Brien are a trio who not only let you re-live the 1940's but through an ingenious bit of re-arranging transport the listener with the likes of Kate Bush's 'Wuthering Heights' and Tina Turner's 'I Will Survive' into the same period - a bit like The Philadelphia Experiment perhaps? A quick glance at the track listing; "Sisters", "Mr Sandman" and "In The Mood" shows where the girls allegiance lies in terms of their musical influences and the inspired choice of French-Canadian guitarist Benoit Charest as producer proves a master stroke. I'm sure that by the time you read this the Puppini Sisters will have amassed a phenomenal fan base and the recording will have sold millions - it deserves to! Further details from www.thepuppinisisters.com
Pete Fyfe

JAMES ROSS James Ross (Greentrax Recordings CDTRAX284)



The piano in all its majestic glory can transport the listener (I'm listening to this album in a high-rise flat!) to a different place entirely - take for instance this beautiful recording by young Scots whippersnapper James Ross. For those who can cast their minds back a few years to (what appeared to be) the groundbreaking album 'The Dolphin's Way' by Michael

O'Suilleabhain you can revel in that cool jazz-folk crossover that touched our very souls.

The funny thing is it's been done before and in fact I can remember vividly this particular style of performance back when I was in infants' school. Traditional Scottish melodies more than their Irish counterparts have an empathic link to jazz interpretation and this is ably demonstrated with the melancholy re-working of 'The Haggis' before it is taken into the rip-roaring pace most musicians will be familiar with. There's not a track on this recording I don't like and it really makes me feel inadequate as a performer knowing that I'll never attain the peaks achieved here but then again, that's the nature of the beast - you are ultimately in charge of your own destiny and if that is the case Ross will be well rewarded for his efforts.

A majority of the tracks rely on the good old 'trad arr:' but just as effective are the use of Andy Cutting's "Spaghetti Panic" or his own composition "Deirdre's Computer Slip". Produced by Brian McNeill it's pleasing to note that James is allowed plenty of space to breath with only a mere smattering of accompaniment for a touch of colour - in fact, this is one of those rare recordings that

everybody should have in their collection just to prove that 'real' music can make a difference. Contact www.greentrax.com for more details.
Pete Fyfe

PAT RYAN & KEN HOWARD The Judas Trap (RIVCD053)



Pat Ryan and Ken Howard have again produced a CD of quality songs sung and played superbly. Their choice of material is always carefully crafted bringing out the best in both the performers and the song.

'Orion' penned by James Keelaghan is a case in point, a fresh approach to a truly starlit night.' Best O' The Barley' has the feel of those eminently singable songs from another decade. Brian McNeill would surely be pleased with this version of his song. The story of a family tragedy is the subject of 'The Ballad of Charles Devonport' by Australia's John Munro: again a song performed with sympathy and sincerity.

One of the most memorable songs from the 60's is 'The Lancashire Fusilier' again an audience favourite because of the catchy chorus. Pat & Ken give it a slightly gentler feel. If you look through Allan Taylor's portfolio of outstanding songs there are so many you could choose to cover. 'Some Dreams' is one such, a melodic triumph. Nick Jones may no longer perform but his legacy of songs stand as testament to his huge talent. 'Annachie Gordon', is a song that sadly has no happy ending.

Ken wrote, 'The Judas Trap', it was also a song recorded by Antipodean visitors Colcannon. Should we follow on like sheep or stand up for what we feel is right, despite opposition?. War has provided the theme for many a song, Adelaide's Wendy Joseph produced, 'The Year of the Drum', a song that points out the futility of it all.

Pat and Ken show no fear in tackling, 'The Winter it is Past', many have tried to interpret the writings of Robert Burns with disastrous consequences - no such problems here. Again the name Colcannon crops up, this time, two members of the band, Emma Luker and John Munro collaborated on, 'Bless This House'. The words and music combined are guaranteed to bring a lump to the throat.

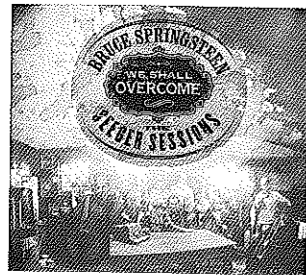
Ken was prompted to write 'Spey Bay' following a visit to the place of the same name. A coming together of nature's best features proved inspiration enough. To end this wonderful song collection, Chris While's 'Innocent New Year', gives us all real hope for the future. Adding their unique brand of musicianship to the CD are Colcannon and I must single out Emma Luker's outstanding fiddle playing that gives the CD a real edge. Pat and Ken are to be congratulated for their choice of material and attention to detail that makes it an essential listen.

David Jones

BRUCE SPRINGSTEEN We Shall Overcome: The Seeger Sessions (Columbia Records 82876830742)

I've just returned home after a hard night's gig (playing acoustic at a loud private party - still, Band Of Two always give as good as they get!) and decided to switch on the box. At twelve o'clock on a slightly bleary (and beery) Saturday night what better way to end the evening than to chill out to a concert filmed by the dear old beeb of Bruce Springsteen and his fourteen piece 'Seeger Session' band. Now, I must admit to not originally giving any thought to reviewing this CD/DVD although I had only

purchased it a couple of days ago as I was ready to dismiss it as being too shambolic (even for my tastes) but, blow me down if this isn't one hell of a recording.



In many respects it puts the dearly loved 'Shetland Sessions' seriously in the shadows of all the sheer passion of the musicians involved. Nobody holds back and it's party, party (!) from the word go. Springsteen appears to have re-invented himself as a folk ballad singing troubadour and it's obvious just how much of an influence Pete Seeger has had to this effect. There's a wealth of material I hadn't heard since my misspent youth such as 'Old Dan Tucker' and 'John Henry' which, if memory serves me right were all gleaned from Alan Lomax collections and although I'm not too sure about the ambiguous, almost talking blues treatment given to 'Jesse James' this album leaps out of the stereo and assails the listener with audio pleasure not experienced since the heydays of Dexy's Midnight Runners or the Pogues in full battle cry.

The mix of accordion, twin fiddles, honky-tonk piano and 5-string banjo coupled with a four-piece horn section proves a heady concoction and drives everything along at a cracking pace. So leave your hat at the door put on your dancing shoes and throw the cat out of the window...and above all enjoy some seriously good-time music. By the way Mr Springsteen if you read this review why not check out that other legend of the American folk world Burl Ives - I can't wait for Big Rock Candy Mountain and I Know An Old Lady Who Swallowed A Fly. More details from www.brucespringsteen.net

Pete Fyfe

SUNTRAP Sweet Fast River (Own Label)



What's in a name? Well quite a lot actually and if the name Suntrap conjures visions of a bunch of Sunday school teachers turning their hand to perform a bit folk music or worse still an assault by some oikey Club 18/30 rep then I reckon they're doing

themselves a disservice. I only mention this because my other half who isn't particularly into folk music said that very thing to me when she first heard the recording - and she liked it a lot. On a more positive note (and trust me there are plenty here) this is a far more worthy recording than the quartet's title would suggest. Between them, Sara Byers, Nicola Hillary, Paul Hoad and Mary Wilson utilise sublime harmonies along with a plethora of instruments.

An established association with bands such as Steeleye in their early days with tracks including the 'Blacksmith' and 'All things Are Quite Silent' will immediately draw the attention of the 'folk' brigade who will doubtless drool over the sultry vocals and for those of us of a certain vintage will be interested to see the inclusion of Kate Bush's 'The Man With The Child In His Eyes'. This track more than any other highlights the group's vocal prowess and rather like a banquet spread before the king those of us below the salt will have to settle for the crumbs content that we can just about join a rousing chorus of the Wild Rover. The band also have within their ranks two fine songwriters in Hoad and Byers and for anyone to hold my interest long enough

to make me want to read the words is a definite plus in my books. So seek out this recording at your earliest opportunity, you won't be disappointed. More details from www.suntrap.org

Pete Fyfe

TRINITY Trinita (UCJ 987 725-0)



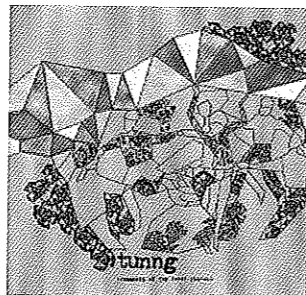
It's refreshing to come across three young ladies who know exactly which direction they want their music to go in and have the foresight to even choose their own producer and record label. OK, so the ladies in question Laura, Sharon and Eve (they don't use surnames) who all hail from Ireland might seem like pushy little madams particularly

from a 'folk music' perspective but let's be honest, if you don't ask, you don't get and in producer Ross Cullum I don't think they could have chosen more wisely. His skills are stamped throughout this recording having worked with both Enya and Moya Brennan and the inclusion of 'Nocturne' by Secret Garden is another indication for his leaning towards the more ethereal approach to Celtic music. Utilising musicians such as Simon Swarbrick on fiddle, Neil Martin's pipes and whistles and Robbie MacIntosh on guitar and mandolin, Ross steers the whole project with a deft hand and dare I say it an ultimately successful commercial conclusion.

I know many cynics will look at this as music for elevators but let's not be unjust here. The girls have taken the time to study the wider picture in respect of what they want to achieve career wise and in doing so rightly or wrongly have the passion to follow it through. By now, given the occasional plug from Terry Wogan etc I'm sure this album will shift millions and in turn reach a far wider audience than the restraints of the 'folk' tag. Is this a bad thing? Personally I don't think so. It just so happens the girls have decided to include some traditional standards such as 'Scarborough Fair', 'The Water Is Wide' and 'Brigid's Kiss' (originally recorded by the duo La Lugh) and by name-checking their sources it proves they at least intend to draw on some of the more traditional elements of their heritage. Falling into the easy listening category of artists such as Eternal, Bellefire and Wilson Phillips I'm hoping that Trinity have a bright future in front of them.

Pete Fyfe

TUNNG Comments Of The Inner Chorus (Full Time Hobby Records FTH019CD)



Some of you may have become aware that, yet again, folk music is 'the new rock and roll' after cooking, etc. If you've seen the line-ups for The Green Man Festival, you might have been bemused to see names like Tunng next to Bert Jansch. Young bands like Tunng, 18th Day Of May and King Creosote are using a folk base to their music but from

there it can go almost anywhere.

For Tunng, this means the introduction of electronic clicks, whirs and loops to create atmosphere across the whole CD whether as part of a song or links between them. This is well away from the adaptation that Tim Van Eyken would make of traditional songs (see review elsewhere). Instead, Tunng write all their own material though keeping those folk connections in the darker elements to the lyrics of songs.

If you've not switched off at the thoughts of what has been described as 'folk electronica', let me reassure you that the album is soundly based on some great songs. First to impress is 'Woodcat' which starts with the picking of a delicate melody before lyrics slip in that reminisce about a murdered lover - folk inspired or what! The instrumental 'Stories' whirls away based around a Spanish guitar that reminds you of Jansch or Renbourn. Of course, if you're something of a traditionalist, the use of electronics that drop in and out may not suit. On the other hand, I should point out that 'Man In The Box' would make a good Folk Club sing along song!

So, an excellent record, but one that those of a traditional disposition should approach with caution. If you don't go for this more left field approach, celebrate the fact that we have artists taking folk music and nudging the boundaries along or, as in Tunng's case, giving them a big kick!

Steve Henderson

UISCEDWR Circle (Yukka Records YRCD02)



It's been two years since Uiscedwr's debut CD and a lot of water's passed under the bridge. Illness and a change in the trio's line-up have worked against them fully capitalising on that well respected first release. So, with illness banished and the

experienced hands of Kevin Dempsey filling the gap in the line-up, 'Circle' is amongst us.

I'm pleased to tell you that they seem to have emerged even stronger after their trials and tribulations. Anna Esslemont leads the group with her skills in fiddle playing, singing and composition playing a central role to which Cormac Byrne adds fine percussion. With Kevin Dempsey bringing his guitar and illustrious track record in folk, this new record emerges with more maturity than the first record. To be frank, I found their debut release was frantic in parts - perhaps, a youthful desire to show off? Now, there's a more sophisticated feel and a better balance between some delightful songs and instrumental tour de forces.

The opening track, 'Everyday Cynic', sees Kevin get some writing credits alongside Anna. It's a wonderful song with some good harmonising and additional fiddle from Joe Broughton providing immediate evidence of that increased maturity. There's no question either that Kevin's guitar gives them more options that appear to the fore in beautiful instrumentals such as 'Ceol Aine'. He can add vocals, too, as we find on his co-composition 'The Music Bringer'. But let's not forget Cormac Byrne whose bodhran based percussion drives this along at a pace, whether fast or gentle. So, you see the supporting cast steps up to the mark for the multi-talented Anna. All in all, it seems that all's well that ends better.

Steve Henderson

TIM VAN EYKEN Stiffs Lovers Holymen Thieves (Topic Records TSCD565)

It was probably seven or eight years ago that I saw a young Tim van Eyken play a simple set with just his accordion. He seemed to have some talent even if he didn't totally blow me away on that occasion. Of course, since then, he's been around the block a couple of times and learnt his trade amongst company such as the Waterson Carthy tribe and, oh goodness, how he's come on!

Going around the block means that you pick up a few friends on the way and 'Stiffs Lovers Holymen Thieves' definitely benefits from having a fixed set of musicians - a band, if you like. On

fiddle and vocals, we have the delightful Nancy Kerr alongside a bass and drums rhythm section of Colin Fletcher and Pete Flood respectively. Twiddling the knobs and adding occasional instrumentation is that consummate professional, Oliver Knight. The consistency of the musician's quality here translates into the quality of the record itself.

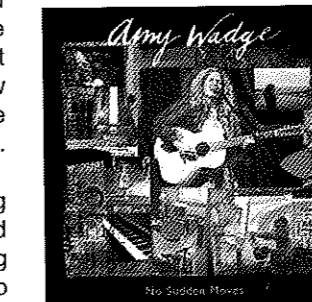


So, with a suitably strong cast of musicians, what of the music? Interestingly, the arrangements are very modern in style whilst the core of the songs remains traditional. In a similar manner to Martin Carthy's 'Waiting For Angels', the occasional electric guitar - and even musical saw - are there just to add to the atmosphere. Of course the presence of the traditional rock rhythm section makes this sound like a contemporary Fairport.

Adding to this effect are the duets featuring Nancy such as the beautiful 'Gypsy Maid'. I'm not suggesting that Nancy reaches the heady heights of singing attained by Sandy Denny but one has to admit that her vocals are a fine addition to this record. Clearly, Tim's confidence is high as he tackles 'Worcester City', a track recently enlivened by Eliza Carthy and a damn fine job he makes of it. Indeed, you're hard pushed to find a track that disappoints. Tim moves the tradition on without losing sight of it and looks set to establish his own name in that historical line with his best music to date.

Steve Henderson

AMY WADGE No Sudden Moves (Manhattan Records Hatman 2022)



No Sudden Moves is the follow up to Amy Wadge's highly acclaimed 'Woj' album, released over two years ago. South Wales based Amy is a Bristol born singer songwriter who has won the hearts and a number of singing awards from her adopted homeland. This album has been a long time in the pipeline and the stuttering timetable for when it was supposed to be released has finally borne succulent fruition.

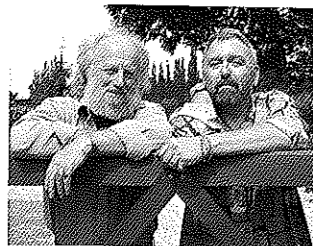
Whereas her earlier record was more lyrically self reliant and more acoustic than band orientated, this one is an altogether more lush and rounded production, with several of the songwriting credits being shared with seasoned professionals Henry Priestman (Christians) and Guy Batson (St Etienne). Over the last couple of years Amy has been developing and honing her already notable songwriting skills. Her songs may be of a more commercial nature but she has not sacrificed her basic style or moved far away from her eclectic folk and rock roots.

Amy Wadge invests emotion and passion into every lyric and manages to convey the intensity of her live performances on this disc. This is a fine collection of songs that improves with each listening. The melodies are recognisable but underneath the songs and their meaning have hidden depths with new aspects materialising following each play.

There are some exceptional offerings on this album, including the heart rendering 'Shattered', which you may guess is not about a happy ending to a relationship, 'USA? We'll wait and see', a song that conveys the romantic wanderlust and upside

of America on a good day, an excellent cover of the Manic Street Preachers classic 'Design for Life', interpreted superbly here as an intense slow tempo ballad and- not forgetting - the wonderful title track. So, if you like powerful committed singers who attack your emotions, I guarantee you won't be disappointed once you've listened to this highly talented emerging artist. Visit www.amywadge.com.

Lewis Jones



BILL WHALEY AND DAVE FLETCHER Fit For Reclining (Own label BILDA004)

It's easier to describe this album in terms of what it isn't. For instance, it isn't a comfortable breeze of trad. ar. and new writing though it does look like that sometimes. It isn't post-revival

lament-for-times-past dressed up as a concept piece though it might be convenient to think so. The fact is the workaday realities of existence, its disappointments, its triumphs, the romance and the realism have all entered and emerged, subtly transformed, as the music of two blokes from Lincolnshire. Welcome to the fourth duo album and to life's shadow-side.

They may not 'do lively' but they do achieve 'meaningful' and their roots in the Folk Clubs - "totally unfashionable and now largely discredited" as I read in a recent press release (!) enable them to sidestep sentimentality in favour of something altogether more elemental. If these two are out of season and out of step, I'm in their corner. True, a hushed, saddened mood predominates and yes, these are songs of heartbreak, loss and painful experience but in the best tradition of folk-song they address wider issues than the singer-songwriter's 'me, me, me' and they concern ordinary people. You want escapism? You know the people to listen to.

Don't though, run away with the idea that this is a wallow in misery's mire. Whilst Dave Evardson's, 'The North Wall', is a fatalist's acceptance of things gone, (Fishing industry decimation) it angrily points fingers, names names and asks "did they have to take it all?" It punches its own weight. For me - a fan of 40s and 50s female vocalists, it's a pleasure to hear 'If I Were A Blackbird' ("a somewhat trite love song" - MacColl & Seeger) given the Ruby Murray tearful treatment and 'Beyond The Distant Hills' by Lawrence Dean is a profound lament for what has been whilst resignedly anticipating what's to come.

Dave's strong and lilting tenor is underscored by Bill's subtle bass harmonies and the basic instrumentation of concertina/accordion is enhanced on some tracks by Chris Harvey's keyboard playing. Otherwise it's a sparse, spare sound that's just right for the almost unbearably yearning "I Find Your Love/Crossing Over" a gentle pairing given wings and space by Graham Royce's production.

Elegant songs, at times sadly shaking their heads, at others raising them in celebration are the trademark material that these two have made their brand over some 25 years of singing together. On-stage, their approach is astute and relaxed with Bill's stage presence investing the word laconic with new meaning - the perfect foil for Dave's join-in-on-this persona. This recording is the next best thing to being in, yep, an unfashionable Folk Club! It's resonant with atmosphere, the only thing missing is the applause and, live, there's invariably plenty of that.

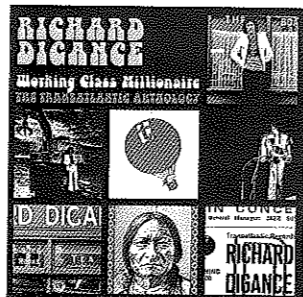
Whaley and Fletcher - they're part of the furniture now. An Ercol easy chair in the back lounge that comes in ever so handy, when you need to just sit, ponder and reflect. Very cherishable.

Clive Pownceby

CD COLLECTIONS, LIVE ALBUMS & RE-ISSUES



RICHARD DIGANCE Working Class Millionaire (Castle Music CMDDD1328)



I don't want to be a clerk, a conductor or a spark or a music journalist for that matter - but hey, we all need to earn a living somehow and Richard Digance predominantly makes his with guest appearances on Countdown these days. Mind you, throughout the 70's Digance used to be a regular performer on the folk circuit.

It was at the Bird In Hand folk club in Forest Hill that I first met Richard and for some reason I purchased his debut album (hot off the press if memory serves me right?) 'England's Green and Pleasant Land' without knowing what he sounded like. It was on the strength of talking to him prior to the gig that I felt I could trust him to turn out the goods and, thankfully my judgement proved right as the album was a revelation to me in my inexperienced youth as a budding folk performer. His gig proved to be just as revelatory with songs including the gorgeous 'Migration Memoirs' and 'A Natural Gas' which hinted at the strength of his leanings towards a clever and comical lyric. Of course he later established himself as a consummate support act to the likes of Steeleye Span and in fact his second album 'How the West Was Lost' (and still my personal favourite) produced by Steeleye's Rick Kemp was a landmark Melody Maker album of the year. As well as the emotion wringing title track it included plenty of other great numbers such as 'I Hear The Press Gang', 'Drag Queen Blues', 'Dear River Thames' and of course 'Working Class Millionaire'.

Although pretty much overlooked by the music press his third recording for the Transatlantic label 'Treading The Boards' still had some good tracks including 'The Red Lights Of Antwerp' and again a trusty music hall inspired 'Rosemary McLaren Of The Strand' - a precursor to 'Drinking With Rosie' perhaps? He always was a class act and this can be heard to great effect on the 'In Concert At The Rainbow Theatre' album, which featured the wistful 'Beaver The Believer' showcasing his talents as a guitarist of great quality and humorist par excellence. The heady days of a 'folk music' career may be long gone for Richard but for those of us old enough to wallow in the nostalgia of it all, we can feel sated that this 2 CD (4 album!) package of those early recordings will once again get a good airing. Further details from www.sanctuaryrecordings.co.uk.

Castle Music should be congratulated for all their recent Transatlantic re-issues and perhaps, if anyone at the company is reading this review they might consider getting the rights to the early JSD Band, Hedgehog Pie, Alba and Harvey Andrews recordings - how about it?

Pete Fyfe

SOLAS Reunion (Compass Records 744312)

Oh boy, I just knew I was going to regret the moment the ink dried of my write up for Lunasa's latest CD. In that review I said I thought that 'Se' would possibly be my album of the year. That'll teach me to be so presumptuous for here comes...come to think of it I won't make the same declaration again just in case. Let's

just say that the old adage of buses coming along in twos and threes certainly proves the point here. A double disk of Solas is cause for celebration at anytime and bearing in mind that one of the disks happens to be a DVD is a real bonus! You get two bites at the cherry with the audio recording and, for posterity the dynamic visual presentation of the band in concert plus a semi-documentary 'behind the scenes' which should be required viewing for anyone interested in music and how to promote it. Seamus Egan acts as our genial host and as if that weren't enough he is also the driving force behind the band and without doubt one of the most talented multi-instrumentalists the music world has to offer.

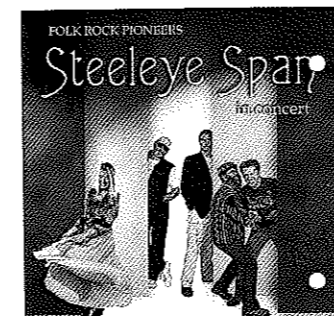


Interspersed with brief interviews from various members clearly relishing the reunion the 'meat' comes from the concert itself and oh, what I wouldn't have done to be a part of that audience. The exuberance of the massed members of Solas (14 in all) generates enough soul to put a congregation of gospel singers to

shame and of course by the end of the concert everyone in the audience was dancing - great craic all round with plenty to spare. If you're a musician, the visual impact of the lingering shots on the digital dexterity of John Doyle's immaculate rhythm patterns, Winifred Horan's flailing fiddle and Seamus clean triplet picking on the tenor banjo is as fine a record of any music DVD I have experienced and all credit to the camera crew for a tremendous job well done.

Pete Fyfe

STEELEYE SPAN Folk Rock Pioneers In Concert (Park Records PRKCD89)



Do you know, I don't think in all the time I've been a fan of Steeleye I've ever heard them produce a bad album - not bad for a band who have been together forty years! OK, it goes without saying that a lot of the numbers on this album are well established favourites (with their fans) but if, you are that way inclined the inclusion of 'King Henry', 'Sir James The

Rose' and 'Long Lankin' will sate those of you who enjoy a bit of a gore fest whilst those who are looking for the an element of smugness in their lyrics can turn to the perennial hit 'All Around My Hat'. Personally, if you're looking for a track with real substance then I'd check out 'Betsy Bell & Mary Grey' which is a superb bit of showmanship from Peter Knight whose evocative violin is just the right foil for Maddy Prior's plaintive vocal on a chilling tale of the deaths of the said ladies from contracting the plague in 1666.

Instrumentally the band haven't sounded better with those great bass lines from Rick Kemp, Ken Nicol's sparring guitar on 'Cam Ye O'er Frae France' and most notably Liam Genockey's drum solo neatly segueing into 'Drink Down The Moon/The Cuckoo'. In his sleeve notes, Phil Udel states that more than a debt of gratitude from the likes of Jim Moray and Bellowhead are owed to Steeleye and I totally endorse his views. If you're just getting into the traditional British folk scene then I can't recommend this recording more highly - if you're already a committed fan then you won't need any cajoling. More details from www.parkrecords.com

Pete Fyfe

VARIOUS ARTISTS The Rough Guide To Iran (World Music Network RGNET 1165 CD); ETRAN FINATAWA Introducing

Etran Finatawa (World Music Network INTRO 105 CD); NURU KANE Sigil (Riverboat Records TUGCD1041)

Last year, I said.... "have no fear that Folk North West is going to become dominated by World Music", and it's true. But around this time of the year, I like to offer you a timely reminder that the travellers out there can check out what is going on in the wider world of music via this Rough Guide series. Of course, Iran may not be your first holiday choice though I was nearly heading that way, myself, last year - but that's another matter!

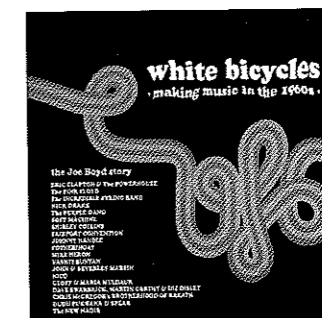
So, what do you get? Well, there is a selection of music that on this release leans towards traditional singing and instrumentals based around local instruments such as the oud (similar to a bouzouki). The Iran guide has less in terms of modern flavourings reflecting the nature of that particular part of the world. There is, naturally, the odd element that reminds you of our own mainstream rock and pop music. Since I last flagged up this series to you, the label has started to add in extra features for a PC. Here, for example, Simon Broughton who compiled the CD provides an interview narrative that tells you about the background to Iranian music. This is very informative and helps you understand how the different music works. However, I must add a minor complaint that I could peruse the extras on the CD but couldn't listen to the music on my PC. When Simon talks about certain tracks, it would have been nice to flick over and play the track. I would think that's just a technical thing but it's an irritating one. If you're off elsewhere, this series has guides to music in China, Paris Café Music, Spain, Greece, Morocco...you name it and you can check out what happens where you're going or, indeed, after you have been.

World Music Network also provide an 'Introducing....' series that highlights particular artists of a region. Favourite around my house as the heat of the summer rises is 'Introducing Etran Finatawa'. This band has desert traditions as they come from Niger sandwiched between Algeria and Nigeria. Like Tinariwen who caused a stir last year, it's all based around bluesy guitar and chants that just have that campfire feel. Purists getting worried as they read this might note that this was the real home of the blues - enough to make Taj Mahal return to this desert crossroads to learn from the locals.

Finally, if you're still with me, the fine folk at World Music Network trawl the globe and, inevitably, stumble across some little gems. Check out Nuru Kane's 'Sigil' which finds this Senegal born musician taking a slice of the local acoustic ballads and adding the driving beats of trance from further north in Africa - yes, trance music existed before recent club DJs claimed it as a distinct dance style! www.worldmusic.net

Steve Henderson

VARIOUS ARTISTS White Bicycles: Making Music In The 1960's (Fledgling Records FLED 3061)



There were dark mutterings in a recent edition of this magazine that suggested the recent BBC 'Folk Britannia' series was more like 'The Joe Boyd Show'. Personally, I would have said that the series had a London-centric view and, unfortunately, our more local view is part, as one well-known folkie would say, of 'the media shadow'. As evidence, m'lud, I hold up this

CD. Indeed, elsewhere, you can read about Joe's book, too.

He arrived from the US having been involved with the infamous Newport Folk Festival where Bob Dylan plugged in his electric

guitar and the folk world got terribly confused - is this folk music or not? Yes, Joe had an underground music club called UFO that spawned Pink Floyd and he was involved with relative unknowns like Eric Clapton. However, this 23 track CD has ample evidence of his involvement as producer of some of the finest recorded moments of 60's folk.

Joe himself scoured the country for his music. Johnny Handle's prophetic 'Because It Wouldn't Pay' was recorded in a Newcastle flat with simple accordion accompaniment and is as good a 'field' recording as you could imagine. More familiar to you will be the tracks from Fairport Convention's early Boyd produced 'Unhalfbricking' and 'Liege And Lief'. There are tracks from Shirley Collins and Fotheringay, too, as well as the man who just everybody seems to love - Nick Drake. If only he'd got that adulation when he was alive.

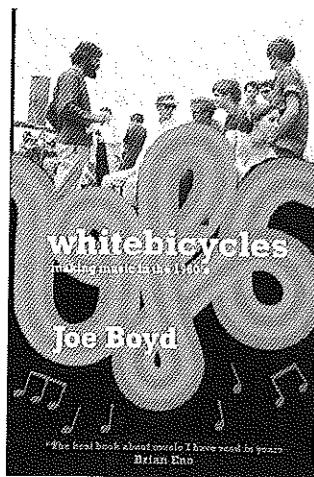
Having almost forgotten this review, I was merrily amusing myself at Swarb's Lazarus local gig in June. Figured, I should stock up on some back catalogue and spotting a Swarbrick, Carthy and Disley CD, flipped it over and, yes, Joe Boyd produced it. Can't get away from the fella. If you can't remember the 60's because you were there, this record is a fine reminder.

Steve Henderson

BOOK REVIEWS

WHITE BICYCLES: MAKING MUSIC IN THE 1960's by Joe Boyd (Serpents Tail ISBN 1852429100)

Above, I've written about the CD that accompanies this book but, of course, Mr Boyd's life extends well outside the tracks that he produced for various records. Read the book and you'll find that his tastes in music are eclectic, to say the least, with excursions into jazz in his youth and a flirtation with the Swedish songwriters who later created ABBA. This mixed in with his more widely known musical experience of folk and blues on both sides of the Atlantic.



Like the CD, the book concentrates on the 1960's and those of equally wide musical taste will find it a riveting read. Wouldn't you just love to have been the person responsible for bringing Muddy Waters to the UK for the first time? On the other hand, those folkies that want to

stick with the real deal will wallow in the early days of Fairport Convention. There's even Joe's trip to Hull where a clandestine drink in the pub with Norma Waterson is drawn to a halt when her 'well-known singer' returns unannounced.

These are glimpses into the world of music that fans just love to hear/read about. His hitch-hiking around between gigs and saving up his pennies to lengthen stays in specific music hot spots mark Boyd out as a music fanatic. A fact that was borne out by my own meeting with him over a cold sausage at a barbeque. I doubt that meeting will get recorded in any follow-up book but I can say with hand on heart that, as a fellow music fanatic, I'd love to have been involved in just one or two of the seminal moments recorded for posterity here. Read it and weep - with joy!

Steve Henderson

PRESS RELEASES



BRITAIN BOOGIES TO BANJO BOOM

Banjoes may seem old fashioned but sales figures suggest that they are more popular than ever, according to musical instrument retailer, Hobgoblin. Every day, at least one person in Britain is buying a banjo. The demand for good quality banjos, costing up to £2000, is particularly high, and rising.

Hobgoblin, which distributes world-leading Deering banjos, has increased banjo sales in the UK by over 20 per cent in the last year alone. Since 2000, Deering Banjos of the USA has experienced sales increases in the UK of 33 per cent each year.

The banjo boom has been astounding but considering its presence in films such as "O Brother, Where Art Thou?" and "Walk the Line" and at festivals such as Glastonbury, it is clear that they are a big part of the music scene today. The banjo is an American instrument with African origins and while the four string tenor and five string "G" banjo are the most popular, the family also includes George Formby style ukulele banjos, mandolin banjos, guitar banjos and more. With their unique sound, they are versatile and are compatible with nearly all kinds of music from jazz to classical and from Brazilian to rock and roll.

Hobgoblin is a leading retailer of musical instruments with nine stores throughout the UK and one in the USA and a well-established online retail site. They stock 30 different types of banjo (with prices ranging from £115 to £1,795) as well as guitars, woodwind, stringed, free reed and percussion instruments. All shop staff are skilled musicians. Visit www.hobgoblin.com for more details of their banjos.

MORRIS DANCING DECLARED A NATIONAL TREASURE

In time for May Day's celebrations, Morris Dancing was included in the latest round of icons of England announced on 28 April as ICONS - A Portrait of England www.ICONS.org.uk released its second wave of national icons. Morris Dancing is heralded as an intrinsic part of England's cultural heritage in the new list of 21 icons - chosen from thousands of people's nominations from England and around the globe. It marks another step in the creation of an online collection that aims to provide a snapshot of the life of the nation in the 21st Century. Other notable icons included in the list are Blackpool Tower, The Pub and Cricket!

The project, which launched in January, appears to have captured the public imagination. Funded by Culture Online, part of the Department for Culture, Media and Sport, ICONS has attracted hundreds of thousands of votes for the nation's favourite icons, with around a quarter of a million visits to the site, more than 5000 suggested nominations and around 300,000 votes.

SIBELIUS LAUNCHES NEW INSTRUMENTAL TEACHER EDITION

Sibelius Software has announced the release of the latest and much requested addition to their Educational Suite of products: Sibelius Instrumental Teacher Edition, which will allow instrumental music teachers throughout the UK to benefit from the power of the award-winning Sibelius notation program for £99 plus VAT and delivery. Visit www.sibelius.com for further information.

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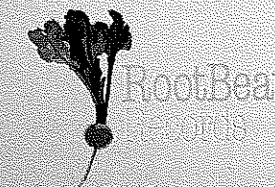
Cash prizes for all finalists:

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- ◆ Third £50
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Forms from: Pete Thornton-Smith, BPAS. (01709) 739093 or email pts@barrel.demon.co.uk. All that we need is a demo recording.

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