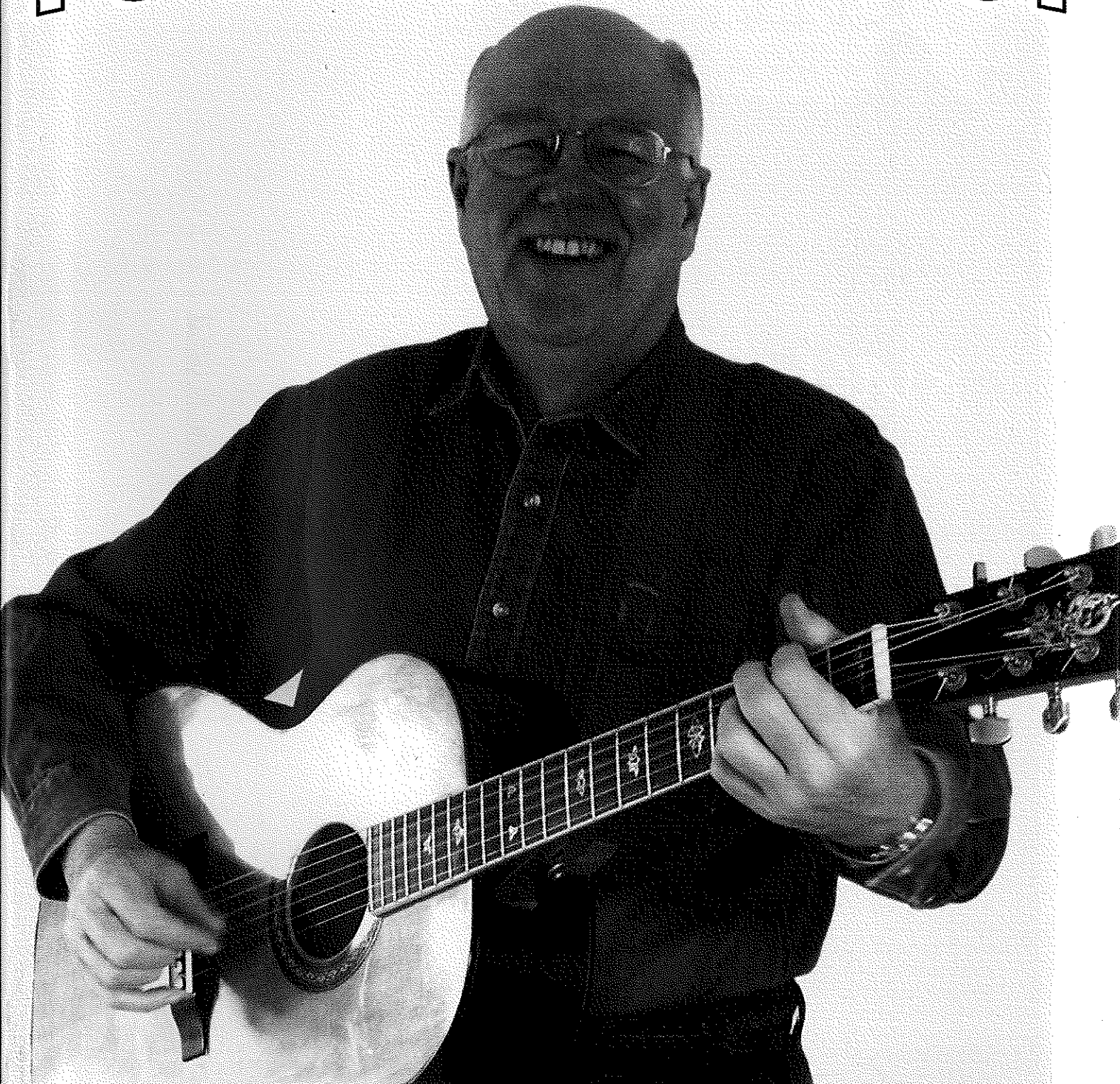


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Harvey Andrews

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Folk North West Contact Information



Who do I send information to ?

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

John Owen, 2 Redford Close, Greasby, Wirral, CH49 2QQ
Tel 0151 678 9902
e mail: folksingerjohn@aol.com

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

Ken Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs PR7 3QU Tel. No. 01257 263 678
e.mail: four.fools@virgin.net

Advertising, subscriptions, club membership enquiries to

Paul & Kath Holden, 7 Sunleigh Road, Hindley, Wigan Lancs, WN2 2RE Tel. No. 01942 258 459
e.mail: holdenpaul@tiscali.co.uk

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

David Jones, 517 Pensby Road, Thingwall, Wirral, Merseyside, CH61 7UQ. anneanddavejones@hotmail.co.uk or
Tel:- 0151 639 9350

Please note that the copy date for the next issue is January 10th 2007.



FEDERATION OFFICERS

Chairman & Review David Jones
Co-ordinator anneanddavejones@hotmail.co.uk
Tel:- 0151 639 9350
Treasurer Kath Holden, 7 Sunleigh Road, Hindley, Wigan, Lancs WN2 2RE
Tel 01942 258 459
Editor Ken Bladen, 36 The Oaks, Eaves Green, Chorley, Lancs PR7 3QU.
Tel 01257 263 678
Deputy Editor Lewis Jones, 28 Haywood Crescent
Waters Edge, Norton, Runcorn
Cheshire, WA7 6NB
Tel 01928 716 389
Advertising Paul Holden, 7 Sunleigh Road, Hindley, Wigan, Lancs WN2 2RE
Tel 01942 258 459
Membership Sec - contact Treasurer (see above)
Federation Sec John Owen, 2 Redford Close, Greasby
Wirral, CH49 2QQ Tel 0151 678 9902
e mail: folksingerjohn@aol.com
Club Dates John Owen, 2 Redford Close, Greasby
Wirral, CH49 2QQ Tel 0151 678 9902
e mail: folksingerjohn@aol.com
Webmaster Mark Dowding
E.mail: webmaster@folknorthwest.co.uk

EDITORIAL

Well first of all Merry Christmas and a Happy New Year to you all from all the staff at Folk North West. How about making a New Year's resolution to contribute an article, review a CD, write a letter, review a live concert or do a Spotlight on your club or favourite local artist? My New Year's resolution is to try and broaden the range of content. Suggestions, comments, criticisms etc, are greatly welcomed as to what you would like to see, or perhaps not see in the magazine next year. Also I aim to try and get out and about to more clubs and events.

Ken Bladen

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

CHAIRMAN'S JOTTINGS

Traditional music worldwide is intrinsic to its country of origin but so many cultures have a lot to thank England and Ireland for in their own musical heritage.

For three weeks recently England and Ireland united for a celebration of music from across the Irish Sea in celebration of those hardy souls who left their homeland many years ago to settle here in the North-West.

The Liverpool Irish Festival 2006 saw a host of singers, dancers, musicians and performers ply their trade right across the city in many and varied venues. Two concerts by Van Morrison set the tone for what was to follow with the legend that is Christy Moore giving an outstanding performance on the final evening.

The most memorable night for me was watching the Mike McGoldrick Quartet giving a real masterclass. Mike comes from a fiercely proud Irish family based in Manchester and has become an internationally sought after musician with his complete mastery of the flute and Uilleann pipes. He founded both Flook and Lunasa and his two albums 'Wired' and 'Fused' have been widely praised for their innovative style.

To finish off the evening, Galway's Frankie Gavin - with his band Hibernia Rhapsody - gave a stunning display, supplemented by the strings of the Royal Liverpool Philharmonic Orchestra and the beautiful voice of Michelle a young lady with a hypnotic voice. More than 30 years on after founding De Dannan he continues to weave his mesmeric musical wizardry on both fiddle and flute. It was a night of pure magic that will keep me warm during the long winter months.

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 BBC Radio Scotland - THE REEL BLEND presented by ROBBIE SHEPHERD
6.00 - 8.00pm (Rpt) BBC Radio Scotland - GLOBAL GATHERING presented by MARY ANN KENNEDY
8.00 - 10.00pm BBC Radio Shropshire - SUNDAY FOLK presented by GENEVIEVE TUDOR
also on BBC Radio Stoke
9.00 - 10.00pm BBC Radio Cumbria - NORTHERN FOLK presented by ALISTAIR ANDERSON
9.00 - 10.00pm (Rpt) BBC Radio Lancashire - THE DRIFT presented by PHIL BROWN
10.00 - 11.00pm RTE - THE LATE SESSION presented by AINE HENSEY
10.00 - 11.00pm DOWNTOWN RADIO - FOLKAL POINT presented by MAURICE LEYDEN

MONDAY

7.00 - 9.00pm BBC Radio Derby - FOLKWAVES presented by MICK PEAT and LESTER SIMPSON
8.00 - 10.00pm RADIO MALDWYN - THE FOLK PROGRAMME presented by YVONNE & JOHN HART
2nd & 4th in month Radio Britfolk - Sounds of Folk presented by Ali O'Brien, via www.radiobritfolk.co.uk

TUESDAY

8.00 - 10.00pm BBC Radio Scotland - GLOBAL GATHERING presented by MARY ANN KENNEDY
9.00 - 10.00pm BBC Radio Merseyside - FOLKSCENE presented by STAN AMBROSE/GEOFF SPEED
9.00 - 10.00pm MANX RADIO - THE FOLK SHOW presented by JOHN KANEEN

WEDNESDAY

7.00 - 9.00pm BBC Radio York - NORTH YORKSHIRE FOLK presented by MICHAEL BROTHWELL
8.00 - 9.00pm BBC Radio 2 - FOLK ROOTS & ACOUSTIC MUSIC presented by MIKE HARDING

THURSDAY

7.00 - 8.00pm BBC Radio Shropshire - FRETWORK presented by NONNY JAMES
8.00 - 9.00pm BBC Radio Lancashire - THE DRIFT presented by PHIL BROWN
8.00 - 10.00pm BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER
9.00 - 10.00pm (Rpt) BBC Radio Merseyside - FOLKSCENE presented by STAN AMBROSE/GEOFF SPEED
10.00 - 12.00pm BBC Radio Ulster - FRIEL'S FANCY presented by EAMONN FRIEL

SATURDAY

6.00 - 8.00pm DOWNTOWN RADIO - COUNTRY CEILIDH presented by TOMMY SANDS
7.00 - 8.30pm BBC Radio Scotland - TAKE THE FLOOR presented by ROBBIE SHEPHERD
7.30 - 10.00pm BBC Radio Wales - CELTIC HEARTBEAT presented by FRANK HENNESSY
9.00 - 10.00pm BBC Radio Scotland - PIPELINE presented by GARY WEST
9.00 - 10.00pm RTE - CEILIDH HOUSE presented by KIERAN HANRAHAN
10.00 - 11.00pm RTE - FAILTE ISTEACH presented by DONNCHA O'DULAING
10.00 - 12.00pm (Rpt) BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER
10.00 - 12.00pm BBC Radio Ulster - FOLK CLUB presented by COLUM SANDS

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	Tel:- 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 FREQUENCIES

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

see below
MW 756

MW 810
FM 95.8/MW 1485
MW 1368

FM 104.3
FM 88 - 90.2

FM 96.0
FM 95.5
MW 810
FM 95.8/MW 1485
MW 1341

MW 1026
MW 810
MW 882
MW 810
MW 567
MW 810
MW 1341



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 10.30pm -12.30am 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.

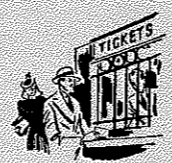
Telephone numbers for radio stations, plus directions to other forms of contact, have been provided so that event organisers and artistes can fulfill the important role of promoting their activities in the region. Given the propensity for radio programmes to devote much air time to new albums, the listing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

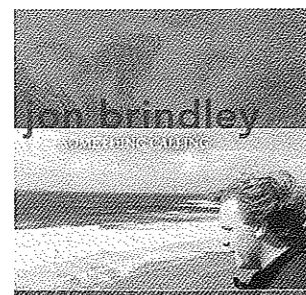
The North West remains a good region in which to hear folk music on the radio, despite the loss of GMR's "Sounds of Folk". Hearing comments from folkies in other areas and looking at the situation elsewhere, we've certainly got what many other regions have not (and envy) - It is all well worth nurturing,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

Rob Dunford

LIVE REVIEWS



JON BRINDLEY supported by Dave Alderman at Garstang Unplugged on 21 September 2006



I didn't know what to expect from Jon Brindley. I'd seen him briefly making a guest appearance elsewhere, but I really had no idea how his style would hold up for a much longer set. In the event, the outcome more than exceeded my expectation. At first, he seems a slightly diffident chap, slightly absent-minded even, but behind that façade lies a consummate performer.

Jon sings with such a passion and energy that you think he can't keep going at that pace for the whole evening, but he does. He's never quiet, never still, always moving the music forward.

Most of this set was sung to Jon's guitar, with one fiddle tune, his own 'The Dogs of Kilkee' where the audience were invited to 'pant' along in a chorus like a pack of over heated dogs. The songs were widely sourced including seven of Jon's own. 'I Used to Pretend', 'I Find It Amazing' and 'Twinkle In His Eye' stay in my mind, the latter a song about inspiration derived from another's performance.

The sources of the other songs were wildly diverse. Stan Jones 'Ghost Riders in the Sky' probably best remembered from Frankie Lane in the 1950's, was performed quite exceptionally. We had Noel Gay's 'Leaning on a Lamppost' in a style removed from George Formby, a pretty faithful version of Nanci Griffiths' 'Lone Star State of Mind', and Gordon Lightfoot's 'Early Morning Rain'. Other songs came from sources as diverse as Gnarl's Barclay, BB King, and Oasis. It's an eclectic mix, but one handled with rare skill.

Dave Alderman, familiar as one of the organisers of St Anne's Acoustic Roots, provided the support. Dave has a completely different style. A rippling guitar, expertly picked, with extravagant counterpoint and a mobile left hand characterises his playing. The set included a couple of Dave's own songs, including the 'Minstrel's Lament' about the player's efforts to please the ever critical audience. We got really fine versions of other songs too, including 'Autumn Leaves' and the traditional favourite, 'The Water is Wide', in Dave's wonderfully rippling arrangement.

An excellent evening. We almost had to switch Jon off at the end....and we wish him luck in his application to the Wigan Tourist Board for a grant, assuming he didn't make that one up as well.

Visit www.jonbrindley.co.uk www.garstangunplugged.com and www.acoustic-roots.org for information. **Don Moore**

DOMINIC COLLINS at Swinton White Lion Folk Club 23rd September 2006; The Market Restaurant, Manchester 4th October 2006.

I'm far from ostentatious or fussy when it comes to food from outside the home: a good local chippy, a competent curry house with efficient neighbourhood delivery, and honest pub grub suits



me fine. However, I occasionally dine at the award winning Market Restaurant in Manchester's Northern Quarter (the bit where the apex of Ancoats district hits the city centre). This is thanks to lifelong friends who are its proprietors, and when they told me of their "Food and Fun" nights, dining to musical entertainment, I was intrigued.

Description of the performer referred to a local "folk comedian". The upshot of my enquiries was a rapid accumulation of 3 albums by a talented purveyor of subtle humour and outright hilarity, Dominic Collins; his speedy visit to the White Lion, Swinton; and my enjoyment of one such "Food and Fun" event. Dom, as he's known on the streets, has a simple but effective source of material - one familiar to the best of Northern comedians - the observation of life, society and landscape encountered in everyday life.

My first introduction was not in performance but via CD, yet my annotated impressions at the time were justified by the live sets. "Folk comedy from a singer-songwriter firmly rooted in the inspirational heartland of the Shameless Royle Family - leaves no soap unturned". Nearly 30 years on, Bob Williamson meets John Cooper Clarke. Cracking comedy transcends any artificial boundaries and the reaction from Folkies and Foodies alike was approvingly beaming.

As to a selection of number, "The Boogie Man" will be causing a re-evaluation of in-car personal habits, "The Crusty Cob" will encourage the imposition of preservation orders on local pie shops, and "The Middlewich Song" surely prompts a re-think on whether Folk Festival addiction is good for domestic and marital harmony. "Being a City fan" triggers deep empathy towards the Blue three-quarters of Manchester and "The Pubs down Oldham Road" is a nostalgic nod to underage drinking.

Perhaps the best in unpredictable punchlines to set the rafters roaring came in "Can you lend me a tenner, please Dad" and "The bride was 8 months pregnant". The former is a reminder in song that parasites in the home live above - as well as under - the flooring; the latter's a number to make you shudder at the potential awfulness of family social gatherings. These two songs deservedly, and predictably, won Dom the first and second prizes respectively at the Ingleton Folk Weekend in October. Unsurprisingly, it's reported that a certain Mike Harding is enquiring as to Dom's progress.

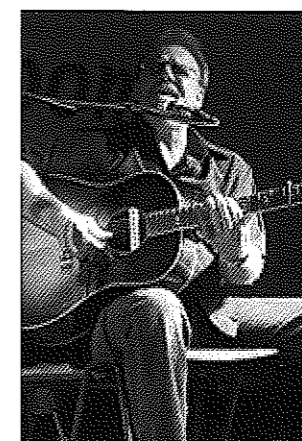
Anyone who's had the privilege to ascend the spiral towers of the City of Manchester Stadium and gazed upon the close mix of housing, workplace and community institutions girded by the Pennine hills, will have witnessed the geographic source of much of Dom's material.

Catch Dom as soon as you can, book him for your event or domestic "do". Dip into his material and performance atmosphere through sampling "Dom Collins live at the D.S.S." (Droylsden Sports and Social Club). Dominic Collins: www.domcollins.co.uk ; natterline: 07786 306576. As Mancs say, "kin brilliant!"

Rob Dunford

KEVIN BROWN at The Bromborough Folk Club on 6 October 2006

I had seen Kevin Brown some months earlier and many miles away but was unfortunate in that I only caught half his set and



even missed out buying one of his CDs as he quickly sold out. When I discovered that he would be performing at the Bromborough Folk Club I knew I had to go and hear his full set and get to the front of the queue for his CDs.

Local singer songwriter Phil Chisnall must hold him in the same regard for he had seen Kevin at Priddy Festival and promptly booked him for a special night at the Bridge Inn at Port Sunlight Village. Phil started the

night off by playing a wide selection of songs including numbers by the Beatles, Ralph McTell, and Isaac Guillery. Two of his own compositions are certainly worthy of note, one of which won him an award at the Poynton Festival earlier in the year and the other "My Blues", which I must admit I preferred. Phil worked hard to warm up the audience with excellent guitar work and chitchat but I was itching to get on to the main act.

It only took Kevin one song to show the gathered throng why he is revered by such luminaries as Mark Knopfler as a great slide guitarist, for the crowd were almost on their feet at the end of it. Kevin played for over an hour with tracks from several of his CDs in particular his latest "Tin Church". Of those tracks three stood out for me as brilliant. "Lancashire Blood on a Texas Floor" tells the tale of four lads from Preston, (Kevin's home town) who fought and died at the Alamo and leaves you wanting to know more. "Shellshocked Johnny" concerns the fate and suffering of a soldier from a much more recent war wandering the English countryside as a tramp.

Best of all was his opening number "Stone By Stone" which tells us how to cope with troubles no matter how bad they seem. It is a matter of doing things "stone by stone and day by day". I could go on and list all he sung that night for they were all classics and delivered with a laid back style that the audience simply lapped them up. They hung on his every word whether he was singing or chatting between songs and duly demanded an encore, which was richly deserved.

To make sure I got copies of his material I approached him before he started his set and what a wise that move that was. There were not many left after the crowds had parted. Mention must be made of Maurice who worked the sound desk that night thus enabling Kevin to produce a great sound. If the audiences reaction is anything to go by then I have no doubt that The Bromborough Folk Club will be booking Kevin Brown again and again. **Rob The Roadie**

PENNY BLACK at Gregson Lane Folk Club on 12th October, 2006.



This was the night when folk music drifted into it's best and funniest version of music hall. Pete Skinner, John Bond and Bill Hunt, collectively 'Penny Black' turned in a relaxed, accomplished and funny set. It was fun in every way.

With a repertoire that they admit was borrowed, stolen and adapted from His Worship and the Pig, Jake Thackray, Flanders and Swann, and Roaring Jelly, they kept the songs and humour flowing through two sets. The musical content wasn't lacking

either. Pete's familiar five string banjo style interweaves with John's rhythm guitar. When Pete switches to guitar, the effect seems effortless, but it's as intricate a style as any on the circuit. Bill's bass - he wasn't late for once - is as steady as one could wish. The standout song was impossible to isolate, but 'Now That You're Fifty' (which became 'Sixty' a few nights later at Brian Preston's party) and 'The Gas Man Cometh' stay with me as particularly well done.

The support act was unwell, so at very short notice, residents Trouble at Mill stepped in to open the first half with contemporary songs, and joined by members of Celtic Fringe, opened the second half with a traditional and Scottish set. It shows the power of improvisation, and a wide repertoire.

If it all sounds comfortable, then it was, and that's not a fault. It was as truly in the tradition of North West folk as anything we've had this year. After all, as the opening song said, 'I've never seen a Texan, who sings like he's from Preston.....' Thank you Penny Black; may all your evenings be as successful.

Oh, and Pete's just emailed to say their Arthritis Research collection from playing Tuesday lunchtimes at the Steamer in Fleetwood has raised over £4000 this year - a new record for them. Congratulations. **Don Moore**

TOM NAPPER AND TOM BLISS supported by Mark Claydon at Gregson Lane Folk Club on 14 October 2006



It's quite brave to do an acoustic guest night. It needs a real conviction that the songs will hold the audience, and that they'll be able to hear enough to keep their attention through the evening. That means putting a lot of effort in, keeping things upbeat and fresh, and having the style to pull it off. Well Napper and Bliss managed it in fine style.

As a duo, they've been working together for about four years. Tom Bliss has the ability to keep perfect rhythm in a complex style, whilst Tom Napper is more of a lead player; not that they don't change roles. This all blends together in a full tapestry of sound, in a variety of instrumental combinations. Tom Napper plays tenor banjo, mandolin and octave mandolin. Tom Bliss plays guitar, mandocello, and concertina. Vocals are shared, but Tom Bliss is the main songwriter.

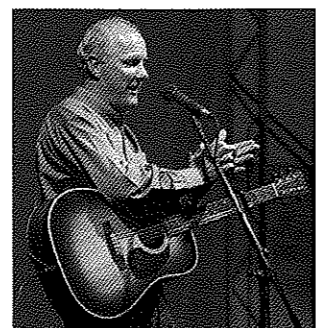
Then there are the songs. They're a mixture of originals, and songs crafted from several traditional sources. It's an organic style, moving things forward, with a respect for their origins. It's what has always happened, and must happen if the music is going to live on. Standout songs for me were 'Gentle Maids Ashore,' a lady pirate song, 'Silverlode of Sark', the fate of a Cornish miner on the Island, and the more contemporary 'Someone Upstairs' about Tom Bliss' father in the RAF, and 'Turn and Face the Wind', a beautiful song for an adopted little girl from China. Of the instrumentals, the Hebridean air 'The Waulkin of the Fold' was preceded by a long and colourful explanation of the necessary ingredients to finish Harris Tweed, and followed by two jigs, 'Gallagher's Frolics' and 'The Old Flail' all of fine quality and played with verve.

Support came from Mark Claydon. Mark's a brilliant guitarist. He tells us that he's fascinated with taking tunes and developing them in his own style, and what a variety of styles he gave us,

from folk to blues and jazz, with a couple of vocals thrown in. It's a sparkling, yet thoughtful set, with the audience quiet and attentive as rippling triplets and seemingly effortless bass lines wove their spell. 'She Moves Through The Fair' followed by Mark's own 'May Dance' were just perfection in sound.

This was an evening full of delights. The music was played with pride and joy, with precision and a contemporary feel; yet firmly rooted in tradition. I hope he won't mind me quoting him, but at the end, Graham Dixon said, 'I don't know what you think, but I thought that was a master class in how to play, sing and present in a club.' And we all agreed... and whenever I see an American tourist with a tweed jacket, I shall remember this night, and think of...Napper and Bliss. **Don Moore**

RICHARD DIGANCE at Fairfield Halls, Croydon on 18 October 2006

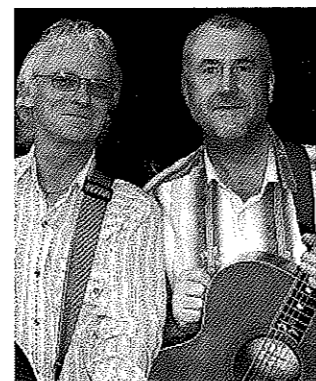


Richard Digance is no newcomer to an audience at the Ashcroft Theatre. Mind you, this was an afternoon concert and as he pointed out a bit of a new departure on behalf of the management at the Fairfield. Casting my eyes about I couldn't help but notice that the assembled throng were predominantly of a 'certain age' and appeared to be counting

down (sorry about that) the minutes in eager anticipation of the arrival of the man himself.

With just a guitar for company he immediately engaged his audience as if he was meeting a bunch of mates down the pub and put everyone at ease with his friendly Cockney banter. Unusually he decided to sit down for a majority of the performance and not unlike his own childhood hero Val Doonican soon treated everyone to a mixture of songs, tunes and poems interspersed with anecdotes of his time as a guest on TV's Countdown and tours with Jim Davidson. Although these days he might be better established for his appearances in Dictionary Corner, he certainly knows how to hold centre stage and with splashes of colour including the digitally challenging guitar set-piece (ranging from Bach to Ragtime) he can certainly 'entertain'.

In time honoured end-of-the-pier tradition his off the cuff routine - inviting a couple of the audience to join him on stage to read one of his poems - proved an obvious 'local' crowd pleaser whilst his song "200 Remembers" had us all yearning for the days of Spangles and Flying Saucers. It's hard for any artist to be tempted out of bed for an afternoon gig ...and let's face it, what self respecting musician would want to (?) but Digance did it with aplomb! For more details of upcoming dates check out his website at www.digance.co.uk **Pete Fyfe**



BOB FOX & BILLY MITCHELL at The Maltings, Farnham on 18 October 2006

I've just witnessed my favourite gig this year and who would doubt me when I say that the protagonists are those likely lads Bob Fox & Billy Mitchell. You know you're guaranteed a good night out if you're lucky enough to see either as a solo performer but working as a duo, they bounce off each other as if they'd

been playing together for years. The surprise is that the two genial Geordies have only completed five days of a 19-date tour and, although originally intending to join each other for the last twenty minutes of the show they are both on stage most of the evening.

Utilising their towering vocals and accompanying themselves with astonishing skill on a variety of stringed instruments (guitars, bouzouki and mandolin) they could hold a master class in the art of 'live' entertainment. Instrumental expertise aside, the songs come thick and fast with standards such as "The Galway Shawl" and "Sally Wheatley" rubbing shoulders with Mitchell's own self-penned "The Devil's Ground". Talking of North-East songs, it's interesting to note that the power of a good TV campaign can influence a much wider audience especially the recent Young's Seafood advert featuring the emotive "When the Boat Comes In" performed (in this case) with such eloquence by Fox.

The banter between the two may at times have been unrehearsed but at no point did the audience feel excluded from the joke and in a room that was particularly difficult to utilise a PA Ben (the engineer) did a sterling job. Bob & Billy are planning to tour in April of next year and by that time they hope to have a live recording. If you're looking for a fun night out with amazing musicianship and vocals check out either website at www.billymitchell.co.uk or www.bobfoxmusic.com

Pete Fyfe

THE DUBLINERS at Fairfield Halls, Croydon on 24 October 2006



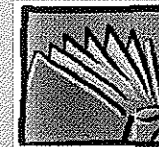
Well, it was good to see the bottom half of the Fairfield Halls comfortably full for a return visit by the iconic Dubliners and judging from the nature of the good humoured audience who had assembled just before the concert in the bar to quaff gallons of the black stuff they expected a grand night out.

Revered by many and treated as royalty by others this quintet of affable musicians certainly had the crowd going from the opening notes of a wild and reckless set of tunes although, perhaps it was just me but the frenetic pace of the melodies put me in mind more of The Fureys on heat than the slightly more sedate speed I used to remember The Dubs performed in my youth. Still, the first song of the evening "Banks Of The Roses" was more settled and the ensuing "best of..." including "Dublin in the rare auld times", "Spanish Lady" and "Black Velvet Band" had everyone joining in the choruses. This got me to reminiscing as to how much I used to enjoy the old school sing-along ethic also utilised by The Spinners and The Corries as well that if you didn't know the chorus at the beginning you certainly did by the end bringing a grin as wide as the proverbial Cheshire Cat to one happy journalist.

My only disappointment to the proceedings was Barney McKenna's misplaced (in my opinion) 'sending up' of his own countrymen. Perhaps once or twice at most would have been just about acceptable but not throughout the night. That aside, the musicianship of fiddler/whistle player John Sheahan was to be applauded and so were the three main vocalists Sean Cannon, Patsy Watchorn and Eamon Campbell. Having said that, the song of the evening had to be Barney's rendition of the traditional ballad "I Wish I Had Someone to Love Me" - I'd swear there wasn't a dry eye in the house!

Pete Fyfe

JOHN'S DIARY CHAT



Hello again. There have been some interesting developments in the region during the past quarter and the forthcoming period looks most enticing with many well known and not so well known performers due to appear. But first a retrospect of my 'movements' since I last spoke with you.

Festival Visits

Visits to the festivals at Shrewsbury (formerly Bridgnorth), Fylde and Swinton, plus our first ever holiday in Italy have been the main highlights for Angela and myself.

Alan and Sandra Surtees at **Shrewsbury**, the most open-minded of festival directors, who are always willing to try out new acts and ideas, moved their festival from beautiful Bridgnorth to a much larger (and it was thought) ideal site on the banks of the River Severn, in the centre of Shrewsbury. Whilst not a complete success, Alan and Sandra will have learned a lot about the problems of changing festival sites. Top of the pile - Loudon Wainwright III was one of my favourites at this festival along with the superb Johnny Coppin and Mike Silver duo, the Grumpy Old Men (bluegrass at its very best), Nancy Kerr and James Fagan, and Vinny of course who was as funny as ever. Part way through his set he told us that he had a new name for Loudon. Wait for it - 'Soften Wax Wrong III). Where does he get these ideas? Only Vinny could think like that. Still, since his major heart surgery, he has lost none of his wonderful humour and his voice is as strong as ever - simply superb. Incidentally, if you have a look at this festival's website you will find 90 plus photographs of the 2006 festival and news that 2007 will see it move on again, to another new and even bigger site just further along the banks of the river to the West Midlands Show Grounds. 54 acres of flat tailor-made space with even better facilities for the punters.

Fylde Festival was as brilliant as ever in respect of the diversity of acts and venues and it was particularly pleasing for Vocal Point and myself to be a part of the performers' list at the two 'late night extra' concerts in the Gym. Many thanks to Dave Jones for giving us the opportunity to be a part of these evenings, or was it mornings? We received some very encouraging feedback after our performances from various supportive members of the audiences. Angela and I were well impressed by an afternoon concert we attended at a small dock road pub, The Victoria. Amongst a mainly non-folkie audience, we were entertained by the Ratcatchers Skiffle Band and singer/songwriter Dylan Owen from Oswaldtwistle. We enjoyed Dylan so much that I have him booked on 11th January at my new folk club - The Hungry Horse Acoustic, (see later in this column). Original and funny songs with exceptional guitar technique from Dylan equals - 'high quality act'.

Our visit to the **Swinton Festival** at the White Lion was our first and it saw us entertained brilliantly by a singer who for me undoubtedly has the best alto voice in folk music - Fiona Simpson. Despite recovering from a bout of labyrinthitis, (balance problems), Fi gave us a wonderful hour or so of traditional and contemporary folk music which she ended with the pop standard - 'Just Perfect' She just was. This set us up nicely for our first ever sighting of that great entertainer and West Country icon, Fred Wedlock. Side splittingly funny and no mean guitarist and singer, Fred had the room rocking

throughout. Angela and I have taken the plunge and booked Fred to appear at The Hungry Horse on 1st March, next year. Well done to Ged Todd and Co. for laying on a great little festival where we made some new friends. Swinton FC and Festival is already in the diary for 2007.

Club changes and closures

The forthcoming quarter sees a number of changes in the club list. First let's get the bad news out of the way. By the time you read this my former club at **Parkgate** will have closed at the end of October due to the demands of commercial refurbishment of the venue. The club has moved to the **Arrowe Park Hotel**, Woodchurch, Birkenhead, CH48 5LN and the Sad Pig booking originally outlined in the last edition will now take place there. Please take note though that the date has changed to the previous day - a Wednesday, on the 13th December. At the time of writing, I have not received any confirmed information as to whether this move is temporary or permanent. If you are a Parkgate regular, I suggest that you visit the club website www.parkgatefolkclub.com to find out more, or ring 0151-677-1840.

The winds of change are drifting around **The Bothy FC** as well, as Clive Pownceby tells me that at the Shelbourne Hotel, the plans are to convert the building into a pub. So Clive and his colleagues are looking feverishly around for a new venue yet again. Let us hope they are not in for a nomadic existence following their 38 years at the Blundell Arms and only three at the Shelbourne. Best of luck Clive with the search.

Unfortunately, Dave Newton at **Castle FC, Runcorn**, tells me that through circumstances beyond his control, he and his colleagues have had to withdraw from the venue. Therefore - no Castle FC. Cheryl, Tony, Paul, Anne and Dave wish to thank everyone for their support over the last nine months.

More positively, I am delighted to report that four new clubs have joined the magazine. They are - **'The Armoury Folk and Acoustic'** which is run by Kieron Hartley. The 'Acoustic Collective', the home of Pete and Jan Shevlin and **'Folk Upstairs at the Bowling Green'** where the organiser is Margaret Williams. The newest addition to the club list is one that is very dear to my own heart, and I mentioned it earlier (above). A brand new club called **'The Hungry Horse Acoustic'** has been formed by none other than yours truly, and my wife Angela of course. By the time that you read this column, the club will have been in operation for over a month having opened on Thursday 2nd November. This guest night club will be a weekly one on a Thursday and the venue is a large pub/restaurant called 'The Rake'. It is part of the Hungry Horse chain of restaurants. It is situated a couple of hundred yards from the Cheshire Oaks Outlet Village and Retail Park and is just off the M53 motorway at Rake Lane, Little Stanney, near to Ellesmere Port. For those with 'sat.navs' the postcode is CH2 4HS. A Caravan Club site with 99 pitches is located about 100 yards along Rake Lane close by. Another feature of the club will be that **ADMISSION IS FREE**, except, our plea on each night will be - "Please buy lots of raffle tickets". Of course Angela and I will need some help in running the club and we are delighted to tell you that Kate Westlake from Bromborough FC and our great mate Ian Dawson have agreed to become part of the residency along with Vocal Point. Alison Parker is up for it as well along with (I hope) a great musician and friend Jim Gallacher a stalwart of the Farmers Arms sessions at Frankby on a Monday evening. The acts I have booked so far are: -
2nd Nov - John O'Connell ("The Urban Troubadour"), 9th Nov - Phil Chisnall, 16th Nov - Gallimaufry (Pete Rimmer & Co.), 23rd Nov - Brian Lupton, 30th Nov - Miv Cameron Band, 7th Dec - Dom Collins, 14th Dec - The Queensberry Rules, 21st Dec - Anthony John Clarke Band, 28th Dec - Reckless Elbow, 4th

Jan, 07 - Alison Parker and the Third Man, 11th Jan - Dylan Owen and 18th Jan - John O'Connell. Bookings thereafter are 25th January - Brian Preston and Phil Wignall, 1st February - Tony Gibbons and Kate Bradbury, 8th February - Hughie Jones (ex-Spinners), 15th February - Arthur Marshall, 22nd February - Roger Parker and 8th March - Fiona Simpson.

Extra Special guest nights, with admission charge, will be held on the first Thursday of each month in the excellent upstairs function room. The first of these occasions will see, on 1st March, the hilariously funny singer/comedian Fred Wedlock of BBC Radio and TV fame as the principal guest, supported by Vocal Point. On the 5th April the massively popular Tanglefoot from Canada are back in town. It is recommended that you book your tickets in advance for these two dates. At the time of writing, a Cajun Dance Night is in the process of being arranged for possibly Saturday 27th January or Saturday 3rd February. It is hoped that a reunion of the excellent 'Sack the Fiddler' Cajun Dance Band will be the feature of this night, led by Ian Dawson. Give me a ring or drop me an email for tickets and more details at 0151-678-9902 or folksingerjohn@aol.com

Kieron Hartley's new club - **The Armoury Folk and Acoustic** is located at the Armoury Inn, situated on the corner of Greek Street and Shaw Heath, Stockport. The venue postcode is SK3 8BD. The club meets on every other Saturday starting at 8-30pm in the non-smoking upstairs function room with guest performers booked monthly. Recent guests have been Stanley Accrington and Lynne and Barry Hardman. Future guests include Fiona Simpson, (31st March). Kieron would be delighted to tell you more on 07957-492917 or at kieronhartley@hotmail.co.uk

Acoustic Collective FC meets at the Half Way House, 123 Whiteacre Road, Ashton-under-Lyne, OL6 9PS, every Tuesday from 9-00pm. The regular hosts are Ann English, John Keighley, Geoff Monks, Paul Roberts, Jim Schofield, Jan and Pete Shevlin, Chris Turner and Linda Wild. The first Tuesday of the month is a special guest night, with Roydon Styles appearing on 5th December. An additional night two weeks later will see Jolly Jok out of the Biggles Wartime Band as the guest and on 9th January the club will celebrate its first anniversary with Anthony John Clarke as the special guest. Alan Sellers and Liza P are the unconfirmed artistes for the 6th February and March respectively.

Folk Upstairs at the Bowling Green opened on 17th October at the Bowling Green pub, 91 Manchester Road, Denton, M34 2AF. It is mainly a Singers Night club, and starts at 8-30pm. However, Graham Cooper will, on Thursday 22nd February, be the principal guest on the first night of his next tour in the UK from Portugal. Contact no. for Margaret is 0161-337-9677. Having mentioned Graham Cooper, I would like to ask those organisers who may have space in their programmes to consider Graham for a gig during the month of February 2007. He will be here from 22nd Feb to 4th March and presently would be able to perform for you on the following dates - 24th (Sat), 25th, 26, 27th, 28th of Feb, and 3rd March. Ring 0151-678-9902 or 07981-639-336 if you are interested.

I would also like to welcome officially **The Bury Met** to my listings that has a fine line-up of artistes coming up. Unfortunately, it was too late for me to add their promotions to the centre page calendar so here they are:- 1st Dec. - The Dylan Project, 13th Dec. - An Albion Christmas, (Ashley Hutchings, Kellie White, Simon Care, Simon Nichol), 2nd March - Blazin' Fiddles, 30th March - Julie Fowles, 4th April - Martin Carthy.

Club news

Rob Dunford who compiles the 'Folk on the Radio' page of this magazine has written to me and reminds everyone that Monday

JUBILEE CONCERTINAS

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Saturday 2nd December 2pm to 5pm
Saturday 6th January 2pm to 5pm
Saturday 3rd February 2pm to 5pm
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All types of Instruments welcome.

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National & International tutors will be giving tuition on Guitar, beginners, intermediate, advanced, Fiddle, beginners and advanced. Long Whistle & Irish Whistle. Bodhran (Irish Drum) Melodeon - all styles. Voice. Spoons. Song writing. Music sessions (including slow & easy) Tuition on other instruments available on request.

Concert & Ceilidh

Saturday 17th February. Open to the public - Free to delegates.

Full details of prices including accommodation, meals and all tuition fees will be available from December 2006.

Due to demand, additional accommodation has been reserved. Waddow Hall & annex can accommodate 80 people. Register your interest as soon as possible to secure a place.

For reservations & information on all Folkus activities Contact: **Folkus**, 55 The Strand, Fleetwood, Lancashire, FY7 8NP
Tel: 01253 872317 Fax: 01253 878382
email: alanbell@fylde-folk-fest.demon.co.uk



LOTTERY FUNDED

27th November is officially 'Lancashire Day'. Rob writes, "Those of you loyal to 'all things Lancashire', including its historic boundaries, may like to celebrate the 10th Anniversary of the latter-day declaration of "Lancashire Day" with a 'Folk Music and Lancashire Evening' at the Folly Social Club, Station Road, Swinton. The line-up includes JP Slidewell, Bandersnatch, and Swinton's own Feet in Mouths who'll provide Lancashire songs and Lancashire laughs. Tickets are £5-00 and this includes a hot-pot supper. They are available at 0161-793-5441 or mobile no. 078500-85889 or at Swinton Folk Club, the White Lion, Manchester Road on Monday evenings. The event is a joint presentation by Swinton Rugby League Supporters Trust."

Jeff Blythin at **Rhyl FC** tells me of some bad news. The venue looks as though it is going to be subject of sale and refurbishment, which means Jeff, will begin the search for new premises if the club is to continue. Additionally, Alun Jones, one of the resident performers at the club has suffered serious ill health and is going to be out of action for a while.

Penny and Paul at the **Rattan and Rush Acoustic Tearoom** ask - "How would you like to have your Christmas Dinner followed by entertainment from the excellent Mike Silver?" Well, on Christmas Day between noon and 6 ish, you can do so at a cost of £45 pp. This is sure to be a sell out as Mike is one of the very best singer / songwriters on the scene today. There is a change of format at the R & R inasmuch as since mid-October the venue now opens for only three nights a week as a bistro style restaurant. Still the same high quality of food and entertainment though.

Alton and Carol Alexander at **Frodsham FC** wish to inform that their evening of Christmas Carols and Songs will take place at the club on 22nd December. Proceeds will go to the British Heart Foundation.

Eric Cox at **Biddulph up in Arms** has booked a Cajun Night on 2nd December, when Elvis Fontenot and the Sugar Bees will be the principal guests supported by The Queensberry Rules. In addition, dancing will be preceded by a Cajun dance workshop. By the way if you are going to his Biddulph Town Hall events then 'bring your own food and drink'. If you want some side-splitting comedy then get along on 13th December to that venue to see two of the best folk comedians around - Les Barker and Keith Donnelly. One for your diary at the Town Hall is - The Oyster Band on 9th March.

Northwich FC celebrates its 30th Birthday in March and, on Friday the 9th, John and Ailsa Booth, those very nice club organisers, have arranged a Birthday Gala Concert which will involve as many past and present club singers contributing to the entertainment. The more original and different the act, the better. No holds barred perhaps? Have a chat with John and Ailsa for more info. On the following day there will be a voice workshop (Janet Russell) and a guitar workshop (Steve Tilston) and in the evening Janet, Steve and Bernard Wrigley will be performing in their own right to make it a wonderful night of birthday celebrations. On December 15th and February 23rd, Singers Nights at this club will be held at the Davenham Players Theatre. John and Ailsa also tell me that Dave Ball has joined the club committee.

At **Folk at the Rugby Club**, (Old Aldwinians RC) on 14th February, Brenda Judge has arranged a night of Sixties Folk and Protest Songs with Dave South. This event is a fundraiser for Droylsden Folk Festival.

Liz Rosenfield of **Kings Lock FC** and the **Middlewich Folk and Boat (MFAB)** festival director has gone professional with agency work having been made redundant from teaching. As

one door closes, another opens and, having spent so much time with musicians and festival organisers, she has not only discovered she can sing, but that she has a skill for putting the right people in the right place at the right time musically. Liz will be happy to work with your festivals, folk clubs, acts, or any events you may have in mind. Visit www.inanyevent.org.uk to find out more.

If you want to see any of the following artistes at Pat Batty's **Westhoughton** club then be mindful that you will need to buy tickets in advance. They are: -
1st Dec - John Wright/Alan Taylor, 8th Dec - St Agnes Fountain, 12th Jan - Sean Keane, 19th Jan - Tom Topping Band, 2nd February - Richard Digence, 16th Feb - Vin Garbutt, 23rd Feb - John Tams and Barry Coope, 2nd March - Harvey Andrews, 16th March - John Wright Band, 23rd March - Tanglefoot.

On Friday 1st December, the **Playhouse 2** at Shaw will host "Homegrown 2", the second Saddleworth Festival fundraiser event when the principal act will be the Biggles Wartime Band with special guests, Pete Abbott, Stanley Accrington and Dave Molloy. Tickets are £10, which includes a free buffet.

Performers News

Hard Times is a new trio to me. They are Gordon and Laurie Johnston and Mick Taylor who on 5th December will be appearing at Brian Preston's Longridge FC.

Another unfamiliar name to me is Orpheus Supertones. They are an American four piece 'old timey band' with banjos, fiddles and guitars. They are at the Red Bull FC on 19th February and at the Platform on 3rd March.

Those great traditional a capella singers Dave Webber and Anni Fentiman are also in the region in February, more specifically on 25th, 26th and 27th. You can find them at the Bothy, Folk at the Prospect and the Everyman clubs, in that order.

If you would like a very special, distinctively English evening of music, song, dance and mime, from a time when Christmas was less of a marketing opportunity, then try the Southport Arts Centre on 15th December. Waterson/Carthy will be joined by mummings, dancers and brass, and by three young singers who comprise the Devils Interval. The performance has a title and it is "Frost and Fire - Singing the Season". You can also see this act at the Brewery Arts Centre on 13th December.

Clive Gregson appears on two consecutive nights at the same venue - Jim Schofield's Cross Keys on the 6th and 7th December, and Boo Hewerdine pops up at the Railway, Lymm on 30th November and at the Clarence on 31st January.

An act I have not seen for a number of years, Cockersdale (I just love their rendition of "Ten Pints of Tetley") are booked by Terry Howarth at Folk in the Barn on 12th January.

The excellent seven-strong Tom Topping Band come out of hibernation again and can be found on the 19th January at Westhoughton FC. Porkies have them at their club on 2nd February and Kate Carpenter has them booked at the Pacific Arts Centre, Birkenhead on 2nd March.

Other 'big names' that have taken my eye are Steeleye Span presented by Friends of Folk at Preston Guild Hall on 22nd December, Sean Keane - 12th January, Richard Digence - 2nd February both at Westhoughton, and Gordon Giltrap who appears at Carlisle Folk and Blues club on 16th February and Playhouse 2 on 10th March. Fairport Convention too are back in the region on 9th March. This is again a Friends of Folk presentation at Preston Guild Hall.

Show of Hands have had rather a quiet festival season in the UK this year but their newsletter informs that they went down a bomb in Canada. Martyn Joseph joins the guys on their autumn tour, which ends on 3rd December at the sell out concert at the Phoenix Theatre in Exeter. SOH pay a third visit to the Royal Albert Hall on 8th April and tickets are now on sale at 020-7589-8212.

Female trio, Gin, Janet, and Emma, better known as Wenchall have recently released a new CD entitled "Twelve Men and No More". What a time then to change your website address. It was www.wenchall.co.uk It now is www.wenchall.com

'Manccy' comedian and singer/songwriter Dom Collins - ('Does me a..e look big in these') has released his third CD entitled 'Dom Live at the D.S.S.' Recorded at the Droylsden Sports & Social Club last May, Dom is the guy who Sir Paul McCartney once said - "Who?"

Festival news

Even though the season has almost finished I thought it timely to advise you of a one-day festival ('Chester Folk Survivors') that will take place next year on 24th February at Hoole in Chester. Cheryl Hunt, the bigger Chester Festival director tells me that Pete Coe and Garva are definitely booked to perform at 'Chester Survivors', with more artistes to be listed in due course. Further info can be found at www.chesterfolk.org.uk/folkday.htm Still on the subject of Chester I was speaking to Nick Mitchell of Full House recently following Vocal Point's visit to his club, the Raven at the Cross Keys, Lower Bridge Street. I think that in the next issue you will be reading that the Raven has rejoined the magazine / federation which will be good news indeed.

Next Easter, Porkies residents Sad Pig will be holding their festival again at the Woodford Community Centre and field. It was a great festival this year with Dougie Maclean topping the bill. The two-day festival next year will take place on Saturday 7th April and Sunday 8th. The principal artistes on the Saturday will be Vin Garbutt and Tanglefoot. To date, Judy, Dave and their committee are awaiting confirmation from a very big ex-folk singer 'who made good in the pop industry' who they hope will be the principal performer on the Sunday. I wonder who that can be then? Contact number for this festival is: 01625-430149.

Stewart Lever at the Railway tells me that his club is booming lately having had three consecutive sell out concerts where Martin Carthy, Vin Garbutt and Martin Simpson were the guests. The singers' nights are equally vibrant with many new faces turning up to perform including a number of singer/songwriters. Stewart has almost completed his planning for next year's week long Lymm Festival which starts on 28th June. Guests booked so far are: Chris While and Julie Matthews, Anthony John Clarke, Brian Preston, Ember, Ron Trueman-Border, Billy Mitchell (ex Lindisfarne) and of course a band that is never away from the Railway, the brilliant Garva. An event entitled "Not the Irish night with Garva" is programmed. That sounds interesting and there will be a song writing competition with a £100 winners prize up for grabs. Stewart wishes everyone to be aware that even he now has a website with pictures as well. We all know he is a naturalist. I dare you to look at his page 3.

Anyway, that is all for this time. May I wish you and yours a very Merry Christmas and a Happy and Prosperous New Year. Bye for now.

John Owen

(Ed:- John has diligently acquired a list of e.mail addresses and websites for the Federation Clubs which can be found on pages 34 and 35).

**SPOTLIGHT ON
THE ROSE THEATRE
EDGE HILL UNIVERSITY**



Patrick Street - Tuesday 5th September 2006

Having seen the advert in the Autumn Edition of Folk North West for the excellent series of folk concerts at The Rose Theatre, Edge Hill we decided to go along to the first event featuring Patrick Street. Their line up is Kevin Burke (fiddle), Andy Irvine (vocals, bouzouki, mandolin), Jackie Daly (melodeon), Ged Foley (guitar, vocals), and John Carty (fiddle, banjo, flute, tenor guitar). We arrived early having arranged to set up a table to sell Folk North West magazines before the concert and during the interval. All was ready and they were so well organised that they even had time to make us a cup of coffee. They could perhaps do with a few signs to direct people to the Box Office to collect their tickets as it is a bit remote from the Rose Theatre itself (a minor point really). We sat on the front row and quickly got used to the idea that there is no raised stage and the seats are tiered steeply to ensure that all can see the performance area.



Promptly the theatre lights dimmed and Patrick Street, who had been peering round the stage door, took to the floor to a huge round of applause from a packed auditorium. I had seen them at Fylde Folk Festival on the previous Saturday in the distance from the rear of the Marine Hall where they never seemed to get into their stride and seemed ill at ease. Not so here, they had plenty of room, were in close contact with the audience in intimate surroundings and were raring to go on the 5th night of their tour. They began with 'John McKenna's Jigs' to warm up. It is an education to watch Jackie Daley play the melodeon. He will never wear out a set of bellows as the travel is minimal with such a light, precise touch. By contrast it was obvious that Ged Foley was in for an evening of intense activity providing pulsating rhythm. As they got quickly into their stride it was predictable that this was going to be a special night. The PA was set at the ideal volume and was flawless throughout, though in the first half it needed just a touch more volume on the melodeon (corrected in the second half after a quiet word).

It was clear that their set list was carefully designed to build up the atmosphere and enjoyment in the first half and it did so with unerring accuracy with reels following the opening jig. The performance area was well lit with subtle changes of lighting and our surroundings were ideal. 'The Dream/Indiana' followed

and time just flew as they became progressively more mesmerising and ascended to new heights with each tune or song. Introductions were short, informative and amusing with Kevin in particular bemoaning the fact that 'The King of Ballyhooley' is such a happy song that he finds it so depressing. He commented that there were no mean or shabby presents at the wedding and this was certainly no mean or shabby performance. The first half finished with what has perhaps become their signature tune 'Music For A Found Harmonium' written by Simon Jeffs of The Penguin Café Orchestra. It was absolutely stunning and left us all agog. Kevin Burke left still clutching his fiddle, not wanting to leave a trusted friend, who has served him so well, behind.

At the interval the bar did a brisk trade and I sold a few magazines. I got a distinct impression that this new folk venue was definitely a big hit with the audience who promptly regained their seats at the end of the interval. The second half started with Jackie appearing to demonstrate that it would be possible for him to play a tune on his melodeon without unfastening the retaining straps, the white diamond elongates but little on the bellows and never becomes broader than it is taller. It was a lesson in conservation of energy as if in compensation for the massive amounts of energy being expended by Ged who never had the luxury of not starting or having any respite during each song or tune. A song of job dissatisfaction followed, 'The Diamantina Drover', about a seasonal shepherd who is fed up of being in the middle of nowhere in the outback. Kevin introduced 'Newmarket Polkas' on behalf of Jackie who 'is very pleased to see you' but actually let his instrument do the talking - nothing speaks more clearly, accurately and with such excellent diction. As the other instruments join in to complete the magic it is astonishingly together and truly enervating to listen to. Now the quality of the sound and the atmosphere in the theatre is just perfect. Andy Irvine treats us to 'Stewball and the Managhan Grey Mare, a two horse race with a popular winner. As Kevin says if the other horse had won he would not be willing to take part. Just when we have got our breath back, to breathe during this performance somehow seemed rude, Kevin launches, no make that eases, into 'The White Petticoat/The Kerry Jig/Katie's Wedding' and it is spellbinding.

Before we know it after a total of 16 tune sets/songs, equally divided over the two halves, it is done and they leave the stage. We applauded until our hands hurt and would willingly have continued until they bled, but they are soon back, a sure sign that they too have had a special night in a cracking venue. Suggestions rain down on them when they reappear and they opt for 'Braes of Moneymore' and an extended set of tunes. By this time Ged Foley looks as though he has perspired as much as he has inspired this sensational music. Well a remarkable evening and one I will long remember. The Rose has arose and I heartily recommend it as a place to go.

Ken Bladen

ARTICLES



THE BEST FESTIVALS OF 2006

Now is it just me or do others feel the same? Are some festivals becoming far too big and far too expensive? I realise the likes of Whitby, Fylde and Sidmouth have been going for a long long time and that they get really big names to appear but are they simply becoming too much of a commercial machine? I have met many folkies over the past years who have started to

comment that the price of taking a family to one of these events is the same as going on a holiday to somewhere in sunny Europe. Others say that it is almost impossible to get your moneys worth and you are not guaranteed a seat at the main concerts you might want to go to. The towns never mind the venues are bursting at the seams and getting served in some popular pubs when a session is on is virtually an assault course. Now don't get me wrong here I am not saying that there is not a place for these massive festivals but some people have the opinion that you must go to them and if you do not then you are a lower class folkie than them, and as such the other festivals available are not worthy of them. Now that I find intolerable. This year as usual I attended 6 or was it 7 festivals over the year and here is a short review of my top three.

Blackford

I suppose it was the lure of the festival that took me to Blackford, a tiny village just off the A9. The only other reasons to stop there could be for a round of golf or a visit to the Tullibardine distillery. Well it was mid July and the chance of the delights of walking and climbing in the mountains for a few days followed by a day of FREE entertainment I could not resist. The day was organised by Music Across Perthshire, MAP for short. The chair Jenny McLean and the committee hope to promote the musical talent that is very rich in Perthshire. Two venues were in operation for almost all day. The local community hall although a large enough venue had poor acoustics and no doubt all the performers were somewhat frustrated with their sound. Not so the audience who throughout the day cheered on and loudly applauded all who put on a show. The youngsters in the area were rocking and rolling all the day with the talent displayed particularly at the young songwriters showcase with seven local bands some less folkie than others. Meanwhile in one of the local hotels only 100 meters away where the acoustics were perfect and the sound-engineer was Jamie Mclean a plethora of performers entertained. All the acts were appearing for free and at the entrances were collection buckets for donations. I was very impressed by those appearing and it must be said that to have paid their fees would have cost MAP well in excess of £5,000. The line up of bands included a very local band, Tarmeybackle who hail from Blackford itself, and a host of the Blackford Fiddlers. Fraser Anderson who himself commands a large following throughout Scotland with his beautiful songs and voice was present. Now Jock the Box takes some explaining so I will not try. It is best to see and hear this fantastic Accordion player with his superb wit, while Gina McCleod with her stunning voice was supported by Ewen Sutherland and others. As the day turned to evening the genre shifted somewhat with a touch of country and bluegrass from Cutlog 61, the Wang Dang Delta Band, and the Ron Lindsay Band. The evening finished with an assembly of as many of the performers as possible squeezing on the stage and led in a rousing chorus by international star Dougie Mclean. The best bit for me and from the audience's reaction was not the finale but a duo called Wingin It, who performed midway through the evening. The name does not do them justice as around the room I heard guitarists and mandolin players of renown decide to take up another instrument. These two lads were simply superb and out played everyone with their skills and musicianship. To all club and festival directors out there book these two lads now before you cannot afford them!

Bideford

The second Festival, which hit the right note with me, was the week-long Bideford Festival way down in Devon some 650 miles south. It cannot be said that I do not travel for my festivals! It was only their 3rd year of running but the programme was well crafted showing a lot of local talent and a few big names. A typical bug-bare with festivals is the toilets and showers on the

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campsite -if there are any. Well every festival take note of the showers provided down in Devon. The toilets were spotless and always a plentiful supply of the essential paper. The showers were big enough to hold a ceilidh and the jet of steaming hot water often pinned you to the wall. This was a delight through the week for despite the great weather of July this festival was in mid August and rain was very common.

The range of music was great and once again the price was fantastically inexpensive! Most events were FREE or only cost £2 or £3. There were plenty of sessions and singarounds every day. Some were very well attended, others only a half dozen or so but this led to a lot of time to sit and chat and swap tunes and songs. The build up to the weekend was well structured and paced with a programme that allowed you to wander easily from venue to venue to sample a host of different styles of music. Kevin Brown a blues guitarist was the highlight for me and the crowd at the Wheels Bar was testament to others having a similar opinion. I would not be surprised if Bideford book him again for next year and have him headline the final concert.

Many of the venues were of course pubs and in contrast a lot were church halls, my favourite being "Teatime at the Bethel" as it was termed, where between 4.30 and 6.00pm tea and cakes were served while a mini concert was performed. Each day was a slightly different format sometimes a concert sometimes a singaround, lots of floor spots and some bigger spots for up and coming acts. My only complaints were it could be just that bit longer and most of all I missed out on the FREE cream teas on the Friday!

I only paid for one event the whole week and that was at the main venue, which was a large marquee in the local park. The evening concert was the Amazing Mr Smith, Dangerous Curves and James Kerr and Nancy Fagan and all that for £8.00 surely there was a mistake I thought! I have paid that just to see one of those in the past! But no the policy and I hope it continues is to keep the prices low and the quality high!

Other events consisted of the ubiquitous ceilidh and an opportunity to watch and learn some Appalachian dancing. A good number of dance sides were in evidence on Saturday and Sunday and as luck would have it the rain stayed off. Sunday in the Park there was a massive free concert with music from 12.00 till 7.00pm from the local bands who had performed throughout the week. It was fitting that on this day the sun shone, the walls of the marquee were rolled up and many lazed around having picnics and saying their farewells to the many new friends.

Will I make the six hour drive and go back next year for this very friendly festival? If they have the same showers definitely.

Dunkeld

The third festival is back up in Scotland and so yet another big journey, and again I was not disappointed. Once again it was a FREE festival. Every Friday evening there is a very pleasant and well attended singaround in the Taybank Hotel in Dunkeld and this is I suppose the warm up. The main event is a Singers Songwriter Festival, which lasted from 11.00 a.m. till 11.30p.m. on the Saturday. It was organised by Nick Allmark with generous support from Nigel landlord of the Taybank Hotel. Nick somehow managed to attract 20 plus performers to appear for free. Some had travelled from as far as Cambridge, Chester and Leeds to give a 30 minute performance with hope that the sales of their CDs might cover the petrol and other expenses. I will forgive those in thinking that the standard of the performers was not of the highest but you would be very very wrong. Many are well established performers who have been treading the boards for many a year, others have won accolades and appeared on stage

at other major festivals, with Glastonbury included in the list!

The weather was once again not of the best to begin with but that did not deter a small crowd gathering at 11.00m under large umbrellas in the drizzle to support what proved to be a great line up.

Martin Boland who has been around for a long times started with a short set and was quickly followed by Tom Conway for a similar 15 minutes. Both were to return later for a slot in the evening concert in the Taybank Hotel. Angie Wright having driven from Chester sang seven tracks from her recently released solo CD "Captive Heart". Her unaccompanied track "Cry Of The World" was easily her best. Other acts who impressed the crowds which was now getting bigger and the sun daring to appear were, Adriana a young girl with some powerful songs, Dave Gibb as eloquent as ever and David Ferrard (without his Trio). The best act of the afternoon was universally agreed to be Bob Davidson. Bob's songs from his latest CD "Nobby No Mates". were met with rapturous applause and belly-full laughs. He was the only act made to give an encore. He was asked for "Mandy" from his CD "Planet Of Fools" and he obliged. A second encore was however denied as the timing for these events is crucial. Bob when I saw him at the CD stall was doing great business with sales not only of his CDs but of his latest book "The Diary of a Wooden Shed" which I purchased and devoured in one sitting. I cannot wait for his next CD or book.

As the evening grew on the crowd moved indoors for more top quality entertainment. A sterling performance from Donald Buick followed on from a short and un-programmed set from a young lass from Derby who "just happened to be passing" then it was Nick Allmark, then Martin Boland followed by award winning songstress Sam Ridsdale. The night just got better and better with more from Adriana then a break allowing those sitting and standing outside on the stairs the opportunity to try, unsuccessfully in most cases to squeeze into the very crowded room and resign themselves to hear but not necessary seeing from the landing.

In the final part it was difficult to choose from the last three acts who should have been thought of as the main act as all were very different.

Tom Clelland who has been in the business for longer than he cares to remember was first. His beautifully paced set entranced everyone. Andi Neate who followed has played at Ronnie Scots Club and is not exactly folksy, but that did not stop her wowing the audience with her very professional performance. The end of the had to come and it was left to Neil Thomson and Gerry Cambridge to close the evening.

I don't think I would be wrong in saying that I had just heard 12 hours of original material from very talented musicians and could not fault any of the performers for their professionalism, their time given for free.

On Sunday afternoon so I heard later there was a lively session in the Taybank with contributions from the "survivors".

This goes to prove you do not need to go to big festivals for a great time and it need not cost a fortune to hear some great music from top notch talented musicians..

Next year I will be at Bideford Festival in August and at the Songwriters festival in Dunkeld in September. I may be a punter or I may be a steward helping out but I will certainly be supporting these two excellent events and I hope you take the opportunity to come along as well.

Rob The Roadie.

THE HOLLY AND THE IVY

The Holly and the Ivy From English and French songs, collected

The hol - ly and the i - vy, When they are both full grown, Of
all the trees that are in the wood, The hol - ly tree bears the
C H O R U S
crown. Oh, the ris - ing of the sun, And the
run - ning of the deer, The play - ing of the
mer - ry or - gan, Sweet sing - ing all in the choir.

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.

Chorus
The rising of the sun,
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.

The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ
To be our sweet Saviour.

The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
To do poor sinners good.

The holly bears a berry,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

The holly bears a bark
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.



Here we go again. Christmas. It's a mess. People singing songs (carols?) about the birth of Jesus are competing with pop songs about snowflakes and Santa; people eating and drinking to excess; people decorating their houses with enough lights to be visible from outer space; people giving gifts and snogging under the mistletoe. What's it all about?

You only have to scratch the surface to realise that Christmas is a hotch potch of pagan and Christian elements. The Church wants us to 'put the Christ back into Christmas' but conveniently

skates over the fact that the Church itself injected Christ into Christmas (or rather, the pagan mid-winter celebrations which preceded Christmas) in the first place. No-one actually knows the date of Jesus' birth, nor did it have any significance in the doctrine of the early Church. The Church simply invented Christmas for the sole purpose of replacing the pagan midwinter festival.

Now, despite all its efforts, the Church has not been able to effect a complete takeover. Those pagan roots have proved harder to pull up than the dandelions in my garden. The well known traditional carol, 'The Holly and the Ivy' is a perfect example of how the church tried to graft new meaning onto existing beliefs and customs and ended up with a meaningless mess which, in a way, perfectly symbolises the hybrid festival we have today.

A quick glance at the words of this carol reveals an obvious mismatch. Half of the words are about Nature and strongly suggestive of paganism therefore. The other half are about Christ. There is no obvious link between the two themes; two completely different trains of thought seem to have been forcibly welded together and even now, centuries later, we can still see the join. A botched job if ever there was one.

But why would anyone want to rewrite a song in this way? To answer that we have to put ourselves in the Churches' shoes, not now, but several hundred years ago. The Church was engaged in a battle for hearts and minds, a struggle for supremacy. The medieval Church was faced with a competing belief system which was deeply rooted in the psyche of the peasantry, having been handed down over many, many generations. The essential focus of this belief system was the fundamental importance of fertility to survival; not just human fertility but the fertility of your crops and stock animals, even the fertility of wild creatures which might be taken to supplement the pot. Without fertility you were dead.....literally. This belief system was only loosely organised, there was no canonical book like the Bible, no hierarchy of priests reporting back up the line to the Pope and enforcing his edicts upon the masses. The beliefs and practices were passed on orally in the same way that folk songs and stories were passed on. How could it be otherwise, since the peasantry could not read and write?

Now England was, of course, nominally Christian. What this meant was that the monarch was Christian and so it followed logically in the medieval mind that the monarch's subjects were too. Thus the peasants were required to attend church but, of course, attending and believing are not the same thing. The peasants attended church, in most cases, because they had to and continued with their old practices at the same time.

One of the most important times in the calendar of this old belief system was midwinter. For months the days had grown shorter, the noonday sun had sunk lower in the sky, the leaves had fallen from the trees and the temperature had dropped. Life seemed to be at a very low ebb; to hang in the balance. In that freezing, half starved existence you longed for the return of spring, the return of warmth and the regeneration of life. So at the point of midwinter what else would you do but celebrate the turning of the tide (and perhaps give the process a little helping hand by deploying some 'magical' powers)? From now on the days would lengthen, warmth would return and soon crops would be sprouting and life would regenerate.

Some of these midwinter celebrations have survived to the present day, having been absorbed into 'Christmas'. Feasting, decorating our houses, bestowing gifts and kissing under the mistletoe are all survivals of the midwinter celebrations, the pagan Yuletide.

Trying to completely eradicate these pagan practices would have been difficult and time consuming. The priests could not be everywhere at once and in any case probably had no burning desire to spend every waking hour looking over the shoulders of the great unwashed. Instead, the Church opted to go with the flow but to channel that flow in the direction they preferred. Thus medieval churches were often built on top of existing pagan meeting places and pagan customs and thought patterns were 'Christianised'. The Church took over the ceremonies surrounding births, deaths and marriages but allowed or tolerated the continuance of pagan elements within those ceremonies, for example the throwing of flowers, grain or rice (nowadays confetti) over the bride and groom in order to symbolically confer upon them the blessing of.....fertility, what else?



Really Killed Cock Robin?', a book by Norman Iles about the original meanings of both nursery rhymes and Christmas carols.

Replacing the traditional pagan version of 'The Holly and the Ivy' and other carols with the Christianised versions would not happen overnight. The priests probably taught the new versions to the children and forbade the singing of the old versions within the confines of the church building. The older generation would, of course, still remember the pagan versions but over a period of time the censorship would be effective.

In the end the Church's project was both a success and a failure. The pagan practices slowly died out as intended; the original words of the songs were lost. However, human sexuality is not something which can be repressed for ever, just as heaping earth on top of a spring of water will only stop the flow temporarily; soon the pressure building up from below will burst through again. Nowadays sexuality is in the driving seat more and in the electronic age the Church can not control things in the same way. Information is freely available via that most democratic of inventions, the Internet. Rewriting our songs won't cut the mustard this time. Hallelujah!

Brian Bull

GUITAR WORKSHOP

2
23
27
31
35
38

Bridge between verses

An important part of the pagan ceremonies were the singing circle dances known as carols. The Church hated them. For instance, a monk writing of someone in the late fifteenth century, commends him by saying 'and ever his house was void of carols and dissolute songs'. Clearly, many other peoples' verses were not void of such songs. What to do? If you could not stop the folk from singing this stuff, then rewrite it. We have hard evidence that this was so. In the medieval Red Book of Ossory there are some fifty songs composed by the Bishop of Ossory to replace the 'carols and dissolute songs' of his flock. Almost a third of them have the original dissolute words written above the new Christian words. The game is up. Here is an exercise in thought control by rewriting the peasants own folk songs. The thought police of George Orwell's 1984 would be impressed.

Eventually most of these rewritten songs and carols fell into disuse. This is hardly surprising since they had been rendered largely meaningless by the rewriting process. 'The Holly and the Ivy' is one of the few mutilated carols to survive in use to the present day. Let's have a closer look at it.

In folklore, holly represents maleness and ivy represents femaleness. Once we know that it's not hard to guess where the original song was coming from.....yes, we're back to fertility again. The original song was surely about man (holly) and woman (ivy) and the importance of their fruitful relationship. The rewriter simply wrote ivy out of the script after the first verse and substituted the Virgin Mary. It didn't have to make sense so long as it fitted the well known tune and it rhymed.

The original was probably a singing circle dance in which the men would sing a statement about holly (i.e. themselves) and the second half of the verse was a sung response by the women singing about ivy (i.e. themselves). Sadly, there was no medieval equivalent of Cecil Sharp around to record the original dance and song so we can only imagine how it all went. However, you can find some interesting attempts at reconstruction in 'Who

STUDY NOTES - LORD FRANKLIN; Tuning -: Dadgad

I was asked following the last edition of FNW to try and do something on song accompaniment, here is a straightforward arrangement in DADGAD of what has become something of a "standard" tune around the clubs. This arrangement is built around the RH thumb playing an alternating bass between the 6th and 4th strings which is right up there with Lesson 101 for fingerstyle folk guitar. Modern "guitar lore" traces this pattern back to the "boom chick, boom chick" beat popularised by Merle Travis and Chet Atkins, but I don't believe either of those two guitar giants actually claimed to have invented it, and the device has been used by both the great blues and ragtime players of the 20's / 30's and classical guitar arrangements. The DADGAD tuning is attributed to Davey Graham.

John Renbourn has arranged a beautiful version of the tune in standard tuning in his instructional DVD "Folk Blues and Beyond" as part of the Stefan Grossman Guitar Workshop series which is worth checking out.

The first four bars do not even require you to fret a note and therefore has made this arrangement very popular with some of my students! Bar 42 with the hammer-on on the third string is interchangeable with bars 2 and 4

The basic guitar part is available to download as a PDF file and mp3 from my web site www.jimronayne.co.uk also, I've recorded the full song with Zoe Mulford, and the full recording is available to download from Zoe's web site www.zoemulford.com I play the transcribed version for the first two verses after which, as can be heard in our performance the simple construction of the arrangement presented here just invites further improvisations.

Have fun with this one.

Jim Ronayne

Lord Franklin

Trad. Arr. Ronayne

5
10
15
19

Introduction

Verse I was homeward bound



First of all apologies to people looking at the website over the past month or so and finding no updated "what's on". I've been doing one of life's most stressful occupations - no, not deciding what to sing next at the folk club - moving house! Obviously things have been a bit upside down over the period but now we're installed in the new residence, things should be getting back to normal - that's until the builders come in to shift a wall and start the extension! Hopefully by the time you read this I'll have everything up to date including the Hiring Fair page that is becoming popular with artists.

Folk Britannia

I managed to catch the terrestrial broadcast of the three-part "Folk Britannia" that first went out on BBC4 earlier in the year. At the time I wasn't in the position to watch the digital broadcast but having now seen all three parts I was struck by a couple of aspects. Why are there virtually no film/video recordings of any folk musicians from the period - did Martin Carthy wander into Cecil Sharp House on each programme? I think that was used at least twice and, apart from Ewan MacColl's club, there was hardly a mention of other clubs that were going at the time? Up here in the North West, Harry Boardman was running a club in the Manchester area in the late 50's and, whilst Peggy Seeger mentioned him for his interpretation of Industrial songs of the area, there was precious little else of what was I imagine a thriving scene. (I'm too young to remember anything before the mid 70's - honest - I started going to folk clubs in 1977).

Anyway how many of you who watched it have written to the BBC to say thanks very much for showing the programmes and when can we have some more? BBC, PO Box 1922, Glasgow, G2 3WT is the place to get in touch for programme comments or you can go online - www.bbc.co.uk/info/contactus/faqs.shtml or phone 08700 100 222 to leave your message about the programme - or any programme that involves folk music.

Listen again

Do you listen to the output of the wireless at all? Many programmes are now available on "listen again" facilities on the Internet sites and indeed "Radio Britfolk" is a specialist Internet radio station devoted to folk music. www.bbc.co.uk is a good starting point. Click on the radio section of that page and you get linked to a page for various genres including folk music. There is a list of BBC local radio sites that have folk programmes. Give them a listen especially if the station is out of your area and let the presenters know you've been listening. I'm sure they'll be glad to hear from you.

Until then, Happy Surfing.
Mark Dowding
Email webmaster@folknorthwest.co.uk

LETTERS



Dear Ken

Remember the 1960/70s when a group of young people came together as a folk club in the Noel Timpson Centre in Cheetham

Hill, Manchester. We still remember those times when Marie Little, Arthur Wakefield and Tony Downes played their folk music. It is happening again as they come together again to remember those times and to play their music.

A Folk Day is taking place on 3rd March 2007 in High Lane, Stockport when these friends will be playing again their music from those days and the music they are playing now.

If any of your readers remember those times and would like to join in this celebration of fondly remembered moments, and especially if they have any memorabilia that they could share for the day, please could they get in touch with Anne Yates and Peter Fox Phone 0161 296 0433 Email peterfox@ntlworld.com or at 2 Werneth View, Buxton Road, Hazel Grove, Stockport SK7 6NH.

Marie, Arthur and Tony will be playing over the day from 12.00am to 12.00pm on Saturday 3 March 2007 at the Cruising Club, High Lane, Stockport. The cost will be £10 which will include a hot pot supper (plus vegetarian option), the concerts and a rolling folk club for anyone to join in. Already some mystery guests are intending to join in the day and more signing on every day.

We hope that as many people as possible can join in this celebration by getting in touch or loaning memorabilia and most importantly celebrate with us on the day.

Yours in folk

Anne Yates

Dear Ken

I thought I would contact you about a relatively new venue who appear not have had the good sense to advertise in FNW. The Waterside Arts Centre in Sale is an excellent but fairly small theatre occasionally hosting folk music events. We have seen Lunasa, Fairport and have tickets to see Karine Polwart in November. Other artists including Waterson/Carthy have been on but we have not been able to see them.

The Waterside is adjacent to the Bridgewater Canal in Sale town centre, very close to pubs, restaurants and the tram system. Readers might like to check their internet website and or subscribe to mail listings. I'm not on commission for this but readers might be missing out on a good night out. They can be contacted on 0161 912 5616 or watersideartscentre@trafford.gov.uk

Ken Urwin Flixton

Dear Ken

In time-honoured tradition I do display flyers/posters etc, for festivals and events etc that are sent to Gregson Lane Folk Club via my home address.

Most of us Organisers use this method of advertising. It is a very effective way of getting a message to a ready-made 'Target audience' i.e. 'Enthusiasts' who have an interest in acoustic music and are likely to be interested in what's on offer. However, I do wish that senders would check the weights of packages, before mailing - there is nothing more annoying than finding a note, behind the door, telling of a parcel to be collected at the main post office because the sender has not paid a sufficient amount - only to find that the parcel contains advertising material and that I have just paid excess postage and driven several miles for the privilege to receive it.

I don't, for one minute, think that my fellow organisers do this deliberately (That's why I won't Name & Shame) but it's

happened at least twice this year and, now that the new postal rules have come into force, I can see it happening more frequently. Please check before posting

Graham Dixon

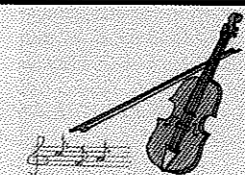
Dear Ken

Further to my letter in your Autumn 2006 issue, concerning the licensee changes at the White Lion in Swinton, the envisaged departure of long-serving (long-suffering?) landlord Geoff Riley has been delayed. Geoff remains for the time being mine host and at the time of writing (12th October) envisages still being on hand to oversee the 22nd Swinton Folk Festival. There may have been some changes to the logistics and personnel, regarding his departure, but the original sentiments expressed in the previous letter remain as strong as ever.

Cheers

Rob Dunford

ARTIST CORNER



CHRISTINE COLLISTER'S 'HOME'



Christine's career now spans an incredible 20 years! Throughout, she has mesmerised and astounded with her unique blend of soul, blues, pop, jazz, country and folk, and today she remains as powerful, subtle and effortless as ever. Her latest CD, 'Home', was recorded over an 18 month period at several venues on the Isle of Man - hence the title. 'Home' is a faithful representation of her solo work, and a true 'live' experience.

Her 6 previous solo albums have seen her convincingly interpret Smoky Robinson, Nick Drake, Robert Wyatt, Tom Waits, Paul Simon, U2 and Lal Waterson, amongst many others - whilst with every year her own self-penned or co-written compositions have developed a distinctive quality - one which connects on a very personal level.

Christine Collister grew up on the Isle of Man. Her professional recording career began in the mid 1980's but she first came to national attention singing the 1987 theme for the BBC Television series The Life and Loves Of A She Devil. Following a fruitful association with The Richard Thompson Band, Christine enjoyed a period of critical and commercial success in a seven-year partnership with Clive Gregson. She also toured and recorded with the female super group Daphne's Flight.

Over the course of her career Christine has become a familiar name on the UK 'live' scene and at all major festivals from Glastonbury to Winnipeg to Cambridge. With a gravity-defying voice, assured and impressive live performances and great personal charm, she is a phenomenal live act. For information about bookings contact Routes Music Tel: 01905 611323 Website: www.speakingvolumes.co.uk

CHUMBAWAMBA ACOUSTIC LIVE ALBUM TOUR

Having now had nearly a year on the road with their new line-up Chumbawamba have found the response to it very rewarding



and exciting. Not only have the followers of their full blown electric show been won over to it, but also the traditional folk audiences have come to love it in great numbers. Their discovery of the sheer power of the unaccompanied voice and the beauty of harmony singing are proving to be a hugely successful for them.

In early 2006 they launched their new album 'A Singsong and a Scrap' on No Masters, which is for the first time, a collection of songs, 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 backwards cymbals or synth sequencers. In February 2007 the band release their Live album taken from their 2006 tour shows featuring traditional English music; 'unplugged' pop; choral secular music; jangly acoustic singalongs... this and that, and that and this. The band will be undertaking their Live Album release tour during February and March 2007. For bookings contact Chris Wade at Adastra. Tel: 01377 email: chris@adastra-music.co.uk Visit www.adastra-music.co.uk

CLOUDSTREET REIGN

There is a video recording of Cloudstreet's The Briar and the Rose - made by Bob from the Goodwills at a recent performance in Maleny in Australia - on the free video server, Youtube.com. If you'd like to take a look and have a listen, search for 'cloudstreet' on Youtube.com and it should bring up the file. The original recording of the song is available on Cloudstreet's second album, Violet Sarah and Muckle John. For more information visit: www.cloudstreet.org

PETE COE AT 60



Another artist celebrating his 60th birthday in March was Pete Coe. He's had another busy year. On September 1st he reached the formidable and distinguished landmark of having been a full time professional folk musician for 35 years! That weekend and the following one he was booked again at the Fylde and Bromyard Festivals respectively where we are sure there will have been the hoped for offers of pints gratefully accepted! At Cheltenham Folk Festival in

February one of his main stage concerts was filmed and broadcast for a BBC World 'Destination Music' programme.

In April and May he toured Scotland, including not only appearing at the Girvan Festival but giving a presentation of English Folk Songs to Brian McNeil's degree students at Royal Academy Of Scottish Music & Dance. In addition to many folk club dates he's fitted in a lot of schools work, country dance and children's singing games projects in particular.

In the meantime, his club here in Ripponden had a good season and was due to start again on September 26th with Louis Killen & Mike Waterson plus many good guests to follow.

Pete's now organising dates throughout 2007 and if you'd like to book him you can contact him on 01 422 822569 or visit: www.backshift.demon.co.uk or www.ryburn3step.org.uk

CLUB RESIDENTS (as on 25th October, 2006)

BACUP — Brian Eastwood, Boo Long, Dave Dawes, Helen Lancashire, Joe Caswell, Keith Winfield, Mark Almond, Martin Willingham, Paul Morris, Pete Benbow, Tom Winstanley
BOTHY — Clive Pownceby, Steve Freedman, Pete Rimmer, Bill Hackney, Alison Younger, Chris & Siobhan Nelson, Ray Rooney, Nev Grundy, Bev Sanders, Kevin Littlewood
BURNLEY — Korrgan, Wenchall, Barbara, Mike & Steve
CROSS KEYS - Jim Schofield
CROWN — Kieron Hartley, Jeff Monks, John Keithley, Dave Wild
EARBY - Station Folk
EVERYMAN — Chris & Hughie Jones, Shirley Peden
FLEETWOOD — Spitting on a Roast
FOLK AT THE MANOR — Gill & George Peckham, Roger Parker, Marje Ferrier, Phil McGinity
FOLK AT THE PROSPECT — Chris Hanslip, Carol & John Coxon, Dave & Cheryl
FOLK AT THE RUGBY CLUB - Lynn & Barrie Hardman, Dave Jones, Crumbly Fruit Cake, David South
FOLK IN THE BARN — The Occasional Three
FOUR FOOLS — Pat Ryan & Ken Howard, Mal Gibbons, Geoff & Lindsey Smith, Gill Coyne, Tom & Ann, Angie Bladen
FRODSHAM - Alton & Carol Alexander
GARSTANG UNPLUGGED — Pete Hardman, Caroline Lovett
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)
HUNGRY HORSE ACOUSTIC - Ian Dawson, John Owen, Alison Parker & Jim Gallagher, Kate Westlake, Vocal Point
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, Mark Miller, Graham Saggars
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

SUNDAY		NORTH WEST FEDERATION OF FOLK CLUBS		
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	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	Mall 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				
Acoustic Collective (n.m.)	9:00 PM	Half Way House, 123 Whiteacre Road, Ashton-under-Lyne, OL6 9PS	Paul Roberts	07930-340-260
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	8:30 PM	Biddulph Arms, 171 Congleton Road, Biddulph, ST8 6QJ	Eric Cox	01782-514896
Burnley	8:30 PM	Hare and Hounds, 58 West Street, Padiham, BB12 8JD	Phyl Watson	01282-774077
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 05G	Jozeph 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
Hungry Horse Acoustic (n.m.)	8:45 PM	The Rake, Rake Lane, Little Stanney, Ellesmere Port, CH2 4HS	John Owen	0151-678-9902
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	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	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 at the Bowling Green	8:30PM	Bowling Green pub, Manchester Road, Denton, M34 2AF	Margaret Williams	0161-337-9677
Folk in the Barn	8:15 PM	Rosehill Barn, Rosehill Theatre, Whitehaven, Cumbria, CA28 6SE	Terry Haworth	01900-604765
Friends of Folk	8:00 PM	Leyland Fox Lane Sports Club, Fox Lane, Leyland, PR25 1HB	Jim Minall	01772-422416
Frodsham	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				
Armoury Folk & Acoustic	8:30 PM	Armoury Inn, Shaw Heath, Stockport, SK3 8BD	Kieron Harley	0161-2918243
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
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	Dave Jones	0151-639-9350

26th NOVEMBER to 30th DECEMBER (NB: Always check with organisers before travelling)				
SUNDAY	26TH NOVEMBER	3RD DECEMBER	10TH DECEMBER	17TH DECEMBER
Bothy	Singers Night	TOM DOUGHTY THREE SHEETS TO THE WIND	Seasonal Hot Pot Frenzy	24TH DECEMBER closed
Burnley Arts Centre				
Burnley Mechanics				
Folk at the Manor	Singers Night	BILLY BRAGG Singers Night		FIDDLESTONE closed
Kings Lock	Singers Night	Singers & Musicians		
Open Door	Singaround	ROY CLINGING Singers & Musicians		TAP THE BARREL closed
Walshaw	Singaround			
Walton	Singers Night	Singers Night		Singers Night
Wooden Horse	Singers Night	Singers Night		Christmas Party
MONDAY	27TH NOVEMBER	4TH DECEMBER	11TH DECEMBER	18TH DECEMBER
Bacup	Singaround	PETE SMITH & JOHN BUCKLEY	Singaround	Christmas Party with 'PIE'
Conwy	Singers Night	Singers Night		Singers Night
Folk at the Prospect	Singers Night	Singers Night		Singers Night
Four Fools	Singers & Musicians	Singers & Musicians		Singers & Musicians
Philharmonic Hall	MARTIN SIMPSON			
Rattan & Rush	Singers Night	Singers Night		Christmas Party
Red Bull	Singers Night	Singers Night		Singers Night
Room at the Top	Singers Night	EDDIE MCGURK Singers Night		Christmas Party
Swinton	Singers Night	ROYDON STYLES Singers Night		JOLLY JOK closed
TUESDAY	28TH NOVEMBER	5TH DECEMBER	12TH DECEMBER	19TH DECEMBER
Acoustic Collective (n.m.)	Singers Night	Singaround		Singaround
Crown	Singers Night	Singers Night		Christmas Party
Everyman	Singers Night	Singers Night		Christmas Party
Howcroft Inn	Singers Night	HARD TIMES Singers Night		Xmas Party Singers Night
Longridge	Singers Night	TOM MCCONVILLE Singers Night		Christmas Party Night
Maghull	Singers Night	Singers Night		Christmas Party Night
Skipton	Singers Night	Singers Night		Singers Night
St Anne's Acoustic Roots	Singers Night	Singers Night		
Urmston Acoustics	Singers Night	Singers Night		
WEDNESDAY	29TH NOVEMBER	6TH DECEMBER	13TH DECEMBER	20TH DECEMBER
Allison Arms	Singers Night	Singers Night		Singers Night
Biddulph up in Arms				
Brewery Arts Centre	Singers & Musicians	Singers & Musicians		Singers & Musicians
Burnley	KATHRYN ROBERTS & SEAN LAKEMAN	SCOLDS BRIDLE Singers & Musicians		JOHN SCARLETT BAND closed
Clairence	Singers Night	CLIVE GREGSON 1 Singers Night		STANLEY ACCRINGTON Christmas Party
Cross Keys	Singers Night			Singers Night
Folk at the Rugby Club				Singers Night
Garstang Unplugged				Singers Night
* & ** Parkgate @ Arrowe Park Hotel				
Red Bull	Singers Night	SAD PIG Music Session - English		Singers Night
Walton	Singers Night			Singers Night

THURSDAY	30TH NOVEMBER	7TH DECEMBER	14TH DECEMBER	21ST DECEMBER	28TH DECEMBER
Burnley Mechanics	KARINE POLWART Singers Night				Singers Night
Chorlton					Singers Night
* Cross Keys	Singers & Musicians	CLIVE GREGSON 2 Singers & Musicians		Singers & Musicians	Singers Musicians
Fleetwood	Singers Night	Singers Night		Singers Night	Singers Night
* & ** Folk in the Barn	CANTERACH				
Gregson Lane	JON HARVISON			Christmas Singers Night	
Hungry Horse Acoustic (new member)	MIV CAMERON BAND	DOM COLLINS		ANTHONY JOHN CLARKE BAND	RECKLESS ELBOW
Parkgate					
Railway	ALLAN TAYLOR & JOHN WRIGHT				
South Lakes Music Pr'm	BOO HEWERDINE			Christmas with GARVA	Singers Night
South Ribble Arts Forum	TROUBLE AT MILL				
Wrexham					
FRIDAY	1ST DECEMBER	8TH DECEMBER	15TH DECEMBER	22ND DECEMBER	29TH DECEMBER
Birkenhead Park		DANGEROUS CURVES JEZ LOWE			
Bollington	Singers Night				
Brewery Arts Centre		IAN BRUCE			
Carlisle Folk & Blues		EASY STAR ALL STARS MRS ACKROYD BAND			
Folk in the Barn					
Friends of Folk		DAVE BURLAND			
Frodsham	Singers Night				
Hale & Hearty	Singaround				
Leigh					
Northwich	Reg's Birthday Singers Night	DANGEROUS CURVES DICK GAUGHAN			
Philharmonic Hall					
Playhouse 2	"HOMEGROWN 2" KIERAN HALPIN & ANTH KALEY				
Porkies	Singers & Musicians				
Preston	Singers Night				
Rhyl	Singers & Musicians				
Southport Arts Centre	Singers Night				
Walton	JOHN WRIGHT & ALLAN TAYLOR				
Westhoughton	2ND DECEMBER	9TH DECEMBER	16TH DECEMBER	23RD DECEMBER	30TH DECEMBER
Armoury F & A (n.m.)	Singers & Musicians	Singers Night			
Barnoldswick	ELVIS FONTENOT & the SUGARBEEES				
Biddulph up in Arms	Singers Night				
Buffet Bar					
Mr Kite Benefits	Singers Night				
Rattan & Rush	ST AGNES FOUNTAIN				
Platform	MAURICE DICKSON				
Rose Theatre	THE DYLAN PROJECT JOHNNY COPPIN				
Note: * = Not the usual club night	** = Different venue				

31ST DECEMBER to 3RD FEBRUARY 2007 (NB: Always check with organisers before travelling)				
SUNDAY	31ST DECEMBER	7TH JANUARY	14TH JANUARY	28TH JANUARY
Bothy	closed	Singers Night	SCOLDS BRIDLE Singers Night	21ST JANUARY Singers Night
Folk at the Manor	closed	Singers Night	Singers Night	GARVA Singers Night
Kings Lock	closed	Singers & Musicians		THE WALIN' JENNYS Singaround
Mr Kite Benefits @ the Bury Met Theatre	closed			Singaround
Open Door	closed	Singaround	STANLEY ACCRINGTON Singaround	Singers Night
Walshaw	closed	Singers Night	Singers Night	Singers Night
Walton	closed	Singers Night	Singers Night	BANDERSNATCH Singers Night
Wooden Horse	closed	Singers Night	Singers Night	22ND JANUARY Singers Night
MONDAY	1ST JANUARY 2007	8TH JANUARY	15TH JANUARY	29TH JANUARY
Bacup	closed	Singaround & Musicians	GEORGE BOROWSKI & Special Guests Singers Night	JP SLIDEWELL Singers Night
Conwy	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	DEREK GIFFORD Singers Night	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	closed	Singers Night	Singers Night	Singers Night
Room at the Top	closed	Singers Night	Singers Night	Singers Night
Swinton	closed	Singers Night	Singers Night	Singers Night
TUESDAY	2ND JANUARY	9TH JANUARY	16TH JANUARY	30TH JANUARY
Acoustic Collective (n.m.)	Singers Night	1st Anniversary with ANTHONY JOHN CLARKE	Singers Night	Singers Night
Crown	Singaround	Singaround	Singers Night	Singers Night
Everyman	closed	closed	Singers Night	Singers Night
Howcroft Inn	closed	tba	Singers Night	Singers Night
Longridge	Singers Night	THE MIV Singers Night	GALLIMAUFY Singers Night	Singers Night
Maghull	Singers Night	CAMERON BAND Singers Night	Singers Night	Singers Night
Skipton	Singers Night	HALL BROTHERS with JOHN CAREY	Singers Night	Scottish Theme Night
St Annes Acoustic Roots	Singers Night	Singers Night	Singers Night	ROGER KNOWLES TONY MARTIN & TONY AKED Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	3RD JANUARY	10TH JANUARY	17TH JANUARY	31ST JANUARY
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms	Singers Night	ROSIE DOONAN & BEN MURRAY	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Clarence	KEN NICOL Singers Night	Singers Night	DAVE WALMSLEY Singers Night	NANCY KERR & JAMES FAGAN Singers & Musicians
Cross Keys	Singers Night	Singers Night	Singers Night	BOO HEWERDINE Singers Night
Folk at the Rugby Club	Singers Night	Singers Night	Singers Night	Singers Night
Garstang Unplugged	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Music Session - English	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	4TH JANUARY	11TH JANUARY	18TH JANUARY	25TH JANUARY	1ST FEBRUARY
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Earby	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
* Garstang Unplugged		ANTHONY JOHN CLARKE			
Gregson Lane	Singers Night	Singers Night	PELICAN BABIES		Singers Night
Hungry Horse Acoustic (new member)	ALISON PARKER and the THIRD MAN	DYLAN OWEN	JOHN O'CONNELL	BRIAN PRESTON & PHIL WIGNALL	TONY GIBBONS & KATE BRADBURY
Parkgate	Singers Night	TRIO THRELFALL	Big Spot - TIME BANDITS	tba	Singers Night
Railway	closed			MARK DOWDING	Singers Night
South Lakes Music Pr'm	closed		Singers Night		CHRIS JAMES BRAM TAYLOR
Wrexham	closed				2ND FEBRUARY
FRIDAY	5TH JANUARY	12TH JANUARY	19TH JANUARY	26TH JANUARY	
Birkenhead Park	Singers Night	tba	Singers Night	Singers Night	Singers Night
Bollington	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Carlisle Folk & Blues	JEZ LOWE	TOM McGONVILLE		THE WALIN' JENNYS	THE WALIN' JENNYS
Folk in the Barn	Singers Night	COCKERSDALE	Singers Night	PETE COE	Singers Night
Frodsham	Singers Night	KIERAN HALPIN	Singers Night	Singers Night	Singers Night
Hale & Hearty	Singaround		Singaround		Singaround
Leigh	Singers Night	TIME BANDITS	Singers Night	THE WALIN' JENNYS	Singers Night
Northwich	Singers Night	Singers & Musicians	Singers & Musicians	Singers & Musicians	THE TOM TOPPING BAND
Porkies	BERNARD WRIGLEY Singers & Musicians	Singers Night	Singers Night	Singers Night	Singers & Musicians
Preston	Singers Night	Singers Night	Singers Night	ROSE KEMP	Singers Night
Rhyl	Singers Night	Singers Night	Singers Night	ANTHONY JOHN CLARKE	Singers Night
Rose Theatre	Singers Night	Singers Night	Singers Night		
Walton	Singers Night	Singers Night	Singers Night		
Westhoughton	closed	SEAN KEANE	Singers Night		
ARMOURY	6TH JANUARY	13TH JANUARY	20TH JANUARY	27TH JANUARY	3RD FEBRUARY
Armoury Folk & Acoustic (new member)	Singers Night	Singers Night	THE TOM TOPPING BAND	ANTHONY JOHN CLARKE	Singers Night
Barnoldswick	Singers & Musicians	Singers Night	THE JILL FIELDING BAND		Singers & Musicians
Buffet Bar	Singers Night	Singers Night	Singers Night		Singers Night
Southport Arts Centre	Singers Night	Singers Night	Singers Night	WALIN' JENNYS (USA)	Singers Night

Note: * = Not the usual club night

** = Not the usual venue

4TH FEBRUARY to 10TH MARCH

(NB: Always check with organisers before travelling)

SUNDAY	4TH FEBRUARY	11TH FEBRUARY	18TH FEBRUARY	25TH FEBRUARY	4TH MARCH
Bothy	Singers Night	GEORGE PAPAVGERIS Singers Night	Singers Night	DAVE WEBBER & ANNI FENTIMAN Singers Night	Singers Night
Folk at the Manor	Singers & Musicians	TONY GIBBONS	Singaround	MARK DOWDING Singaround	Singers Night Singers & Musicians Singaround
Kings Lock	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Open Door	Singers Night	Singers Night	PEDIGREE CHUMS	Singers Night	Singers Night
Walshaw	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
MONDAY	5TH FEBRUARY	12TH FEBRUARY	19TH FEBRUARY	26TH FEBRUARY	5TH MARCH
Bacup	Singaround	PETE QUIN	Singaround	SAM HURD	Singaround
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	Singers Night	DAVE WEBBER & ANNI FENTIMAN	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	ORPHEUS SUPERTONES	Singers Night	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Swinton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	6TH FEBRUARY	13TH FEBRUARY	20TH FEBRUARY	27TH FEBRUARY	6TH MARCH
Acoustic Collective (n.m.)	ALLAN SELLERS - tbc	Singers Night	Singers Night	Singers Night	LIZA P - tbc
Crown	Singaround	Singers Night	Singers Night	Singers Night	Singaround
Everyman	Singers Night	Singers Night	Singers Night	DAVE WEBBER & ANNI FENTIMAN	Singers Night
Howcroft Inn	Singers Night	tba	HOUGHTON WEAVERS	tba	Singers Night
Longridge	Singers Night	PETE QUIN	Singers Night	Singers Night	Singers Night
Maghull	Singers Night	Valentine's theme Night	Singers Night	BANDERSNATCH	Singers Night
Skipton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	7TH FEBRUARY	14TH FEBRUARY	21ST FEBRUARY	28TH FEBRUARY	7TH MARCH
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms	Singers Night	VIN GARBUIT	Singers Night	Singers Night	Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Clarence	PETE ABBOTT	Singers Night	ELBOW JANE	STEVE TILSTON	BY REQUEST
Cross Keys	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Folk at the Rugby Club	Singers & Musicians	60's Folk & Protest Songs with DAVE SOUTH	Singers Night	Singers Night	Singers Night
Garstang Unplugged	Singers Night	Music Session - English	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	8TH FEBRUARY	15TH FEBRUARY	22ND FEBRUARY	1ST MARCH	8TH MARCH
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Earby	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Fleetwood	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Gregson Lane	Singers Night	DARREN ROYZER	Singers Night	Singers Night	Singers Night
Hungry Horse Acoustic	Singers & Musicians	ARTHUR MARSHALL	ROGER PARKER	FRED WEDLOCK	FIONA SIMPSON
Parkgate	HUGHIE JONES	Singers Night	LAZARUS	Singers Night	ANTHONY JOHN CLARKE
Railway	WITCHES OF ELSWICK	Singers Night	FLOSSIE MALAVIALLE	Singers Night	Singers Night
Wrexham	Singers Night	MUDDYHEAD	BANDERSNATCH	Singers Night	Singers Night
* & ** Biddulph up in Arms	Singers Night	16TH FEBRUARY	23RD FEBRUARY	2ND MARCH	9TH MARCH
Birkenhead Park	tba	Singers Night	BOB FOX	Singers Night	OYSTER BAND
Bollington	Singers Night	Singers Night	LA CHICANA	Singers Night	tba
Brewery Arts Centre	Singers Night	GORDON GILTRAP	THREESOME PROSE	Singers Night	Singers Night
Carlisle Folk & Blues	Singers Night	Singers Night	JEZ LOWE	Singers Night	JOHN WRIGHT BAND
Folk in the Barn	Singers Night	Singers Night	** Singers Night	Singers Night	FAIRPORT CONVENTION
Friends of Folk	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Frodsham	Singers Night	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	BRACKENRIGG	Singers Night	Singers Night	Singers Night	30th Birthday Gala Concert
Pacific Arts Centre	Singers & Musicians	Singers & Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Platform	ACOUSTIC STRAWBS	DICK GAUGHAN	Singers and Musicians	WINTER WILSON	Singers and Musicians
Playhouse 2	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians	Singers and Musicians
Porkies	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Preston	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Rhyl	Singers Night	NURU KANE (SENEGAL)	Singers Night	Singers Night	Singers Night
Southport Arts Centre	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton	Singers Night	VIN GARBUIT	JOHN TAMS & BARRY COOPE	HARVEY ANDREWS	KIERAN HALPIN with ANTH KALEY
Westhoughton	Singers Night	17TH FEBRUARY	24TH FEBRUARY	3RD MARCH	10TH MARCH
ARMOURY F & A (n.m.)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Barnoldswick	Singers Night	Singers Night	Singers Night	Singers & Musicians	Singers & Musicians
Brewery Arts Centre	Singers Night	Singers Night	Singers Night	BLAZIN' FIDDLES	SHOOLENIFTY
Buffet Bar	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
* Northwich	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Platform	KOSHKA MUSIC	Singers Night	Singers Night	DEBBIE McCLATCHEY and the ORPHEUS SUPERTONES	STEVE TILSTON JANET RUSSELL BERNARD WRIGLEY
Playhouse 2	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Southport Arts Centre	Singers Night	MIKE MCGOLDRICK & FRIENDS	Singers Night	Singers Night	GORDON GILTRAP

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 7th January 2007

THE NEXT CALENDAR IN THIS MAGAZINE WILL COVER THE DATES - Sunday 25th February to Saturday 9th June 2007

WEBSITE AND E-MAIL CONTACT DETAILS

VENUE	E-MAIL ADDRESS	WEBSITE ADDRESS	MEETS ON?
ACCRINGTON TOWN HALL	kerry.smith@hvnrdburnbc.gov.uk	www.hvnrdburnmentertainment.co.uk	various dates
ACOUSTIC COLLECTIVE	peteandjan@betterlate.co.uk		Tuesday
ALISON ARMS			Wednesday
ARMOURY FOLK & ACOUSTIC	kieronhartley@hotmail.co.uk		Saturday
BACUP	Helen Slater@aol.com	www.bacupfolkclub.co.uk	Monday
BARNOLDSWICK	neather@sheldrickrose.co.uk	www.nowthenfolk.co.uk	Saturday
BIDDULPH UP IN ARMS	mysterycox@ntlworld.com		Wednesday
BIRKENHEAD PARK	anneanddavejones@hotmail.co.uk		Friday
BOLLINGTON	ddclark@zzzz55.freemove.co.uk	www.whitenancy.freemove.co.uk	Friday
BOTHY	jean@pownceby.fsnet.co.uk	www.bothyfolkclub.co.uk	Sunday
BREWERY ARTS CENTRE	julie.cotton@breweryarts.co.uk	www.breweryarts.co.uk	various dates
BRINDLEY ARTS CENTRE	Peter.Bentham@halton-borough.gov.uk	www.thebrindley.org.uk	various dates
BURNLEY	wenchall@yahoo.co.uk	www.wenchall.com	Wednesday
BURNLEY MECHANICS	Bhood@burnley.gov.uk	www.burnleymechanics.co.uk	various dates
CARLISLE FOLK AND BLUES	gvdjaandrew@aol.com	www.carlislefolk.org.uk	Friday
CHORLTON	jozephroberts@aol.com	www.chorltonfolk.co.uk	Thursday
CITADEL	marketing@citadel.org.uk	www.citadel.org.uk	various dates
CLARENCE	eg00112682@blueyonder.co.uk		Wednesday
CONWY	conwfolkclub@hotmail.com	www.conwfolkclub.co.uk	Monday
CROSS KEYS/BUFFET BAR	jimfolk@btopenworld.com	www.jimfolk.org.uk	Wednesday
CROWN	kieronhartley@hotmail.co.uk		Tuesday
EARBY	ShrnHbs@aol.com	www.nowthenfolk.co.uk	Thursday
EVERYMAN	christine.jones@mersemall.co.uk		Tuesday
FLEETWOOD	fleetwood.folk@tiscali.co.uk	www.fleetwood-folk.co.uk	Thursday
FOLK AT THE FORUM	krienkins@barrowbc.gov.uk	www.barrowbc.gov.uk	Tuesday
FOLK AT THE FORUM	acvermon@barrowbc.gov.uk		Tuesday
FOLK AT THE MANOR	dotandrog@hotmail.com	www.folkatthemanor.co.uk	Sunday
FOLK AT THE PROSPECT	roger@folkattheprospect.co.uk	www.folkattheprospect.co.uk	Monday
FOLK AT THE RUGBY CLUB	b.c.judge@mmu.ac.uk		Wednesday
FOLK IN THE BARN	terryh@folkinthebarn.net	www.folkinthebarn.net	Friday
FOUR FOOLS	four.fools@virgin.net	www.four-fools.co.uk	Monday
FRIENDS OF FOLK	friendsoffolk@fsmail.net	www.friendsoffolk.org.uk	Friday
FRODSHAM	alton@alexander94.freemove.co.uk	http://frodsamfolkclub.mysite.orange.co.uk	Friday
GARSTANG UNPLUGGED	donmoore42@yahoo.co.uk	www.garstangunplugged.com	Wednesday

GREGSON LANE	troubleatmill@btinternet.com	www.gregsonlane.co.uk	Thursday
HALE AND HEARTY	frank@frank-lewis.co.uk		Friday
HOMEGROWN/SAFRA	peteandjan@betterlate.co.uk		various dates
HOWCROFT	ron.callow@virgin.net		Tuesday
KINGS LOCK	lizrosenfield@inanvent.org.uk	www.inanvent.org.uk	Sunday
LEIGH	paulinedowsett@northernboats.co.uk		Friday
LONGRIDGE	brian@brianpreston.co.uk	www.brianpreston.co.uk	Tuesday
MAGHULL	gibbonsstony@hotmail.com	www.maghullfolkclub.co.uk	Tuesday
MR KITE BENEFITS	mailing@mrkite.org		various dates
NORTHWICH	info@northwichfolk.co.uk	www.northwichfolk.co.uk	Friday
OPEN DOOR	pauline@opendoorfolkclub.co.uk	http://mysite.wanadoo-members.co.uk/opendoor_folk_club/opendoor.html	Sunday
ORMSKIRK COMES ALIVE	music@abacuscare.com	www.ormskirkcomesalive.co.uk	various dates
PACIFIC ARTS CENTRE	pacificroad@wirral.gov.uk	www.pacificroad.co.uk	various dates
PARKGATE	parkgatefolkclub@ntlworld.com	www.parkgatefolkclub.com	Thursday
PHILHARMONIC HALL	deborah.sullivan@liverpoolphil.com	www.liverpoolphil.com	various dates
PLATFORM	G.Johnson@lancaster.gov.uk	www.lancaster.gov.uk/platformanddome	various dates
PLAYHOUSE 2	info@playhouse2.com	www.playhouse2.com	various dates
PORKIES	ldhoffice2@aol.com		Friday
RAILWAY	stewart_levor@yahoo.co.uk	www.railwayfolkclub.co.uk	Thursday
RATTAN AND RUSH	acoustictearoom@aol.com	www.acoustictearoom.co.uk	various dates
RED BULL	peter@thebrewshop.com	www.stockportfolk.co.uk	Monday & Wednesday
RHYL	jeffblythin@aol.com		Friday
ROOM AT THE TOP	mark@markdowling.co.uk	www.markdowling.co.uk	Monday
ROSE THEATRE @ Edge Hill Univ.	ROSE@edgehill.ac.uk	www.edgehill.ac.uk/rosetheatre	various dates
SKIPTON	Pks.reade@aol.com	www.skiptonfolkclub.co.uk	Tuesday
SOUTH LAKES MUSIC PROMOTION	slmp@btopenworld.com	www.simp.btinternet.co.uk	Thursday
SOUTH RIBBLE ARTS FORUM	arts@southernbible.gov.uk		Thursday
SOUTHPORT ARTS CENTRE	emma.burrows@leisure.sefton.gov.uk		various dates
ST ANNES ACOUSTIC ROOTS	michael@black1866.fsnet.co.uk	www.acoustic-roots.org	Tuesday
SWINTON	ged_todd@lycos.co.uk	http://uk.geocities.com/gbwright@btinternet.com/swinton_folk_club/index.html	Monday
URMSTON ACOUSTICS			Tuesday
WALSHAW			Sunday
WALTON	wfc@folkclub.org.uk		Sun/Wed/Fri
WESTHOUGHTON	jimcoan@tesco.net		Friday
WOODEN HORSE	ianchesterman@beeb.net	www.folkclub.org.uk	Sunday
WREXHAM	alison.obrien@oldham.gov.uk	www.safr.org.uk	Thursday

All amendments, additions and withdrawals from the above schedule should be sent by email to John Owen at folksingerjohn@aol.com

ADVANCE DATES FROM MARCH 2007



ARMOURY FOLK & ACOUSTIC

March 31 Fiona Simpson

BACUP

March 5 Singaround
 March 12 Bandersnatch
 March 19 Singaround
 March 26 Ian Alveston
 April 2 Singaround
 April 9 Mark Almond & Angie Hamer
 April 16 Kimbersmen
 April 23 Roy Clinging
 April 30 Singaround
 May 7 Singaround
 May 14 Boo Long
 May 21 Singaround
 May 28 The Good Citizens
 June 4 Singaround
 June 11 George Papavgeris
 June 18 Singaround
 June 25 Brian Eastwood
 July 2 Fyrish
 July 9 Singaround
 July 16 Ron Trueman Border
 July 23 Singaround
 July 30 Miv Cameron Band
 Aug 6 Singaround
 Aug 13 Ross Whittaker
 Aug 20 Singaround
 Aug 27 Available
 Sept 3 Singaround
 Sept 10 Men of a Certain Age
 Sept 17 Singaround

BIDDULPH UP IN ARMS

March 9th Oyster Band @ Biddulph Town Hall
 March 14 Harvey Andrews
 March 24 Elvis Fontenot & the Sugarbees plus
 the Toy Hearts
 April 18 Iain Matthews

BOLLINGTON

March 16 Jim Malcolm

BOTHY

March 4 Singers Night
 March 11 Roger Wilson
 March 18 Singers Night
 March 25 Trio Threlfall
 April 1 Singers Night
 April 8 Easter Eggstra
 April 15 Keith Christmas
 April 22 The Devils Interval
 April 29 Singers Night
 May 6 Cockersdale
 May 13 Singers Night
 May 20 Marie Little
 May 27 closed - Spring Bank Holiday
 June 3 Singers Night
 June 10 Anthony John Clarke
 June 17 Singers Night

CARLISLE FOLK & BLUES

March 2 Singers Night
 March 16 Cathryn Craig & Brian Willoughby

March 30 tba
 April 13 Julie Matthews
 April 27 James Keelaghan trio
 May 10 tba
 May 25 Clive Gregson

CLARENCE

March 7 By Request
 March 14 Garva
 March 21 Mary Hasslett
 March 28 tba
 April 4 Maurice Dickson
 April 11 closed
 April 18 Kieran Halpin & Anth Kaley
 April 25 Witches of Elswick

EVERYMAN

April 3 Dick Miles

FOLK AT THE MANOR

March 18 Miv Cameron Band
 April 15 David Lafleur
 April 29 Roger Parker
 May 20 Jon Strong
 June 17 The Jack Thackray Experience

FOLK AT THE PROSPECT

April 16 Colum Sands
 May 7 John McCormick (USA)

FOLK AT THE RUGBY CLUB

March 14 Singers Night
 March 28 Singers Night
 April 11 Singers Night
 April 25 Singers Night

FOLK IN THE BARN

March 9 John Wright Band
 March 23 Jim Malcom
 April 20 Quicksilver
 May 4 tba
 May 18 Singers & Musicians
 June 1 Isambarde
 June 15 Anthony John Clarke
 June 29 Vin Garbutt

FRIENDS OF FOLK

March 9 Fairport Convention @ Preston Guild Hall

FRODSHAM

March 2 Singers Night
 March 9 Singers Night
 March 16 Singers Night
 March 23 Singers Night
 March 30 Judy Cook (USA)
 April 6 Singers Night
 April 13 Singers Night
 April 20 Graham & Eileen Pratt

GARSTANG UNPLUGGED

March 28 & April 25 Singers Night
 May 30 & June 27 Singers Night
 July 25 & Aug 29 Singers Night
 Sept 26 & Oct 31 Singers Night
 Nov 15 Angie Palmer
 Nov 28 & Dec 26 Singers Night
 Guest nights tba for Thursday dates

GREGSON LANE

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)

HALE & HEARTY

March 2 & 16 Singaround
 April 6 & 20 Singaround
 May 4 & 18 Singaround
 June 1 & 15 Singaround
 July 6 & 20 Singaround
 Aug 3 & 17 Singaround
 Sept 7 & 21 Singaround
 Oct 5 & 19 Singaround
 Nov 2 & 16 Singaround
 Dec 7 & 21 Singaround

HUNGRY HORSE ACOUSTIC

March 1 Fred Wedlock
 March 8 Fiona Simpson
 April 5 Tanglefoot

LONGRIDGE

March 6 Singers Night
 March 20 Bram Taylor
 April 3 Singers Night
 April 17 Jon Brindley
 May 1 Singers Night
 May 15 Anthony John Clarke

NORTHWICH

March 23 The Queensberry Rules
 April 13 Dave Fletcher & Bill Whaley
 May 4 Kirsty McGee & Mat Martin
 Other weeks are Singers Nights

PACIFIC ARTS CENTRE

March 17 Cream of the Barley
 March 23 Maire Brennan
 April 13 Brendan Grace
 April 20 Wishbone Ash

PARKGATE

Mar 29 Dave Mallett
 May 17 Cathy Ryan Band (extra night)

PLATFORM

March 3 Gathering 2 with Debbie McClatchey &
 Orpheus Supertones
 March 23 Martyn Joseph
 March 31 Houghton Weavers

PLAYHOUSE 2

March 10 Gordon Giltrap
 March 17 St Patrick's Night with
 John Howarth (OldhamTinkers) & Friends
 Vin Garbutt

PORKIES

March 2 Winter Wilson
 April 6 tba
 April 7 Poynton Folk Festival Vin Garbutt, Tanglefoot
 April 8 Poynton Folk Festival Sad Pig, Other guests tba
 May 4 John Tams & Barry Coope

June 1 John Wright Band
 July 6 Quicksilver

RAILWAY

March 1 Singers Night
 March 8 Anthony John Clarke
 March 15 Big Spot - Bernice Carters
 March 22 Steve Turner
 March 29 Big Spot - Sarah & Mike Turner
 April 5 Steve Tilston
 April 12 Singers Night
 April 19 Pete Coe
 April 26 Big Spot - Pauline Jones
 May 3 Harvey Andrews
 May 10 Singers Night
 May 17 Johnny Silvo
 May 24 Big Spot - Colin Froggatt
 May 31 Phil Chisnall
 June 7 Big Spot - Amy Notman
 June 14 Kieran Halpin
 June 21 Singers Night

ROSE THEATRE

April 21 Aly Bain & Phil Cunningham

SKIPTON

March 6 Singers Night
 March 13 Waterland
 March 20 St Patrick's Theme Night
 March 27 Dave & Sue Swales with friends
 April 3 Pillowfish
 April 10 Singers Night
 April 17 Quartz
 April 24 St George's Theme Night
 May 1 Ben Needham & Rob Petty
 May 8 Singers Night
 May 15 John Kelly
 May 22 & May 29 Singers Night
 June 5 Singers Night
 June 12 Charity Night
 June 19 Mike Lennon
 June 26 Midsummer theme
 July 3 Singers Night
 July 10 Ellie Owen & Graham Smout
 July 17 Emily Weygang & Ben Harker
 July 24 Singers Night
 July 31 Alan Holmes & Frank Lewis

SOUTHPORT ARTS CENTRE

March 8 Fairport Convention
 March 16 Athena (Greece/UK)
 March 22 Po'Girl (USA)

WESTHOUGHTON - * = ticket only

March 2 Harvey Andrews *
 March 9 Kieran Halpin & Anth Kaley
 March 16 John Wright Band *
 March 23 Tanglefoot *
 March 30 Dave Mallett
 April 27 Dougie Maclean*
 May 18 Cathie Ryan Band *
 Last two @ Douglas Valley Golf Club

WOODEN HORSE

March 4 & March 11 Singers Night
 March 18 The Waite Collective
 March 25 & April 1 Singers Night
 April 8 closed - Easter Sunday
 May 20 Residents' Night

WREXHAM

March 1 Bandersnatch
 March 15 Singers Night
 April 5 Les Barker

COOPE BOYES & SIMPSON IN HARMONY

Coope Boyes & Simpson have been involved in some special projects recently. The first big one being "A Bitter Draught", at the architectural and acoustic gem of a church at the village of Coxwold in North Yorkshire. Laurence Sterne, who was the Vicar of Coxwold in the 1700's, was a friend of William Wilberforce and "A Bitter Draught" is a words and music production marking the Abolition of the Slave Trade in 1807 and Sterne's role in the fight for change. Specially devised by Patrick Wilgust, the Curator of Shandy Hall, and Coope Boyes & Simpson, it's a unique event. There's a linked exhibition at Sterne's house, Shandy Hall, (just across the road from the Church) which is well worth a visit.

There was also a rare London performance of Private Peaceful: The Concert at Folk in the Fall on the Sunday before Armistice Day. Private Peaceful is about a soldier shot a dawn during the Great War, so the recent granting of an unconditional pardon to Harry Farr will make this a particularly significant event for us. As well as getting excellent reviews in the folk world, the live album of the performance, "Private Peaceful: The Concert" has also had quite a lot of attention from the national media. (Jim's still not recovered from being interviewed for "Open Book" by Mariella Frostrup - he and Michael Morpurgo say they didn't even mind having to wait until she'd finished interviewing Bob Geldof before she could talk to them. You can listen in to the resulting conversation via the link on the website).

Then nearer home (for us) there's, The Toilers' Gift, a new words and music collaboration with Yorkshire Dales Workshops about the makers and collectors of folksongs in Yorkshire and the north. It's always a pleasure to work with Janet Russell and Yorkshire Dales Workshops, so we're really looking forward to meeting up again and singing with the latest version of The Roses and Thorns choir.

The news about the Christmas tour and new carols album, Voices at the Door (NMCD25) are on their website. But in the meantime, they've included advance news of a special Christmas performance in aid of Michael and Clare Morpurgo's charity, Farms for City Children. It includes readings from Michael's new book, On Angel Wings by Joanna Lumley and Michael himself and a selection of carols from the six piece with Fi Fraser, Jo Freya and Georgina Boyes.

The day after he got back from Guernsey, Jim took part in The Great North Run - a half-marathon starting in Gateshead. Jim ran to raise funds for Cystic Fibrosis research. Visit www.coopeboyesandsimpson.co.uk for more information.

HUMMINGBIRD FLYING HIGH



Hummingbird are Amy Wadge, Rosalie Deighton, and Edwina Hayes. They met on the festival circuit in the UK over the last five years and decided in late 2005 that there was safety in numbers, and so formed a band.

This is not a collection of doe eyed teenagers, whose mother sent them to a stage school and are now looking to marry a footballer. These are three professional musicians, who make a living, almost, from music as well as doing a multitude of other jobs (dog walking, working in a crouton factory, barmaid etc). Anything that needs to be done, to get a collection of battered Japanese cars to the next gig. They have amassed 9 record deals, 11 lawyers and 14 managers between them. They could write the Beginners guide

to the music biz if someone thought it would sell and if they could find a manager, lawyer, publisher and agent.

They teamed up with the Mighty Vibration production team in January 2006, and have recorded their debut album They Don't Make Mirrors Like They Used To that is due for release in early 2007. Somewhere between Kirsty MacColl and a female Crosby Stills and Nash. This is a collection of 11 songs that really do show that a combined thirty years on the road, means practise makes perfect and believing Richard Thompson to be a sex symbol is no shame. They have been touring in November this year and you can get further information and some music samples at www.myspace.com/hummingbirdmusic

LORRAINE JORDAN PROMOTES NEW ALBUM



Folk North West recently described Lorraine Jordan as "undoubtedly one of the finest and most talented singer-songwriters in Britain". Born in Wales to Irish parents, she was influenced from a young age by Irish traditional music. Her father in his day was an All-Ireland flute champion and

her uncle Frank Jordan is a renowned flute player in Co. Roscommon to this day - their mother before them played concertina and their father was a fine singer. These strong traditional and contemporary influences are reflected in her powerful and melodic songs. Her peers hold her songwriting talents in high regard and a number of artists have covered her songs, including Archie Fisher and John Wright. Many FNW readers will be familiar with the latter's version of the much requested 'Winds of Freedom'.

Lorraine has released 3 CDs to much critical acclaim, has toured Europe extensively and has a growing audience in the USA and Australia. She has toured Australia with Planet Woman earlier this year and was touring Europe in November.

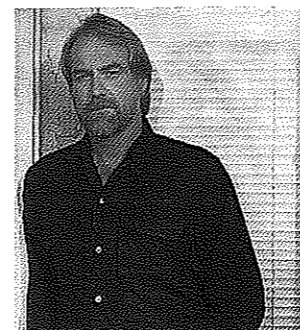
Lorraine has recently moved from Scotland to London and has been busy recording her latest album, "A Light Over There", due for release early 2007. She is looking forward to promoting the album by touring with the band and solo. You can preview a couple of tracks by going to her new Myspace site - that's the only place you can hear them just now. You can also view photos taken in the studio by going to her web site.

Lorraine will be releasing a single from her new album which you'll be able to download straight from her website - it'll be available for pre-release in a short while. The whole album will also be available for download directly from my website, along with all her music, as well as you being able to order the hard copy if that remains your preference.

Lorraine is keen to arrange gigs in the North West area. Any organisers wanting to book Lorraine, or listen to a nine track CD sampler of her established and new songs, can contact her by email: lorraine@lorrainejordan.net or phone her on 0207 281 6781. Further details are on her website: www.lorrainejordan.net

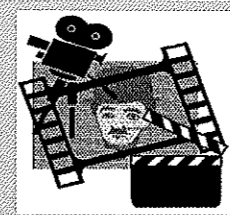
DAVE MALLET'S VISIT

That greater veteran American singer-songwriter, Dave Mallett pays another of his regular but always all too fleeting visits to this country at the end of March 2007. As usual his few gigs are concentrated in the North West. On March 29, he revisits the Parkgate Folk Club, (note that the Parkgate Folk Club has recently moved from The Boathouse so check their website for information about future venue or ring 0151 677 1840, www.parkgatefolkclub.com/index.html); the following day March



30 he goes back to Westhoughton where he made his first UK appearance all those years ago www.folkclub.org.uk and on March 31 he visits Rattan & Rush, in Kirkby Stephen www.acoustictearoom.co.uk His most recent CD "Midnight On The Water" has recently been released by North Road Records. The album was recorded live at a series of shows along the Maine coast in the summer of 2005. The album features 17 of the most memorable songs from Mallett's 30-year career. "Midnight On The Water" is the fifth CD released by Mallett's North Road Records label. Further details at his website: www.davidmallett.com

NEWSREEL



VAUGHAN WILLIAMS MEMORIAL LIBRARY "Take 6" Lottery Project.

This library is unique and is located in Camden, London. Amongst its many treasures, the library holds the collections of Anne Gilchrist (1863-1954) who spent most of her life at Sunderland Point - the old port of Lancaster. Anne was an expert song collector and she collected folk music during the 1890's and early 1900's from communities in Lancashire and Cumbria. She amassed a considerable amount of material, including children's singing games, Lancashire rush cart and Morris tunes, pace egg and other custom songs, carols, street cries, nursery songs and sea shanties. Her collection contains over 200 songs and manuscripts.

The librarian of the library, Malcolm Taylor, is spear heading a scheme to bring the collection back to the region it originated. He is keen to establish links with schools. His group is applying to the Heritage Fund for a grant to employ an Education Officer whose main task will be to work with interested schools to exploit the Gilchrist and other collections for educational purposes. The steering group feels the material Anne Gilchrist brought together offers much untapped potential, particularly in relation to the National Curriculum subjects, Music, English / Literacy, History, Geography at Key stages 1 and 2stages.

The relocation of the Gilchrist collection in the North West would be of enormous interest giving easy access to students and researchers.

Anne Gilchrist was a remarkable lady. Winner of the Gold medal at the Manchester College of music, Anne was a dedicated musicologist and her passion for folk music stayed with her all her long life. She loved the Lancaster area, Morecambe Bay and the hills and dales of old Westmorland and Cumberland. Anne also forayed into Scotland and Kent to pursue songs and legends. Such was her determination to write of her findings in the days before emancipation, Anne wrote articles for the Manchester Guardian signing her pieces A.G. Gilchrist.

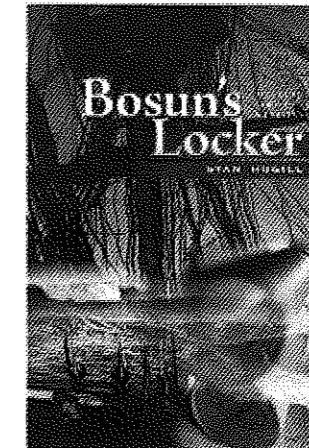
If any lecturers, teachers, musicologists are interested in helping with this very original and exciting project, please express your interest through your school, college, learning group as soon

as possible to: Malcolm Taylor, Librarian, English Folk Dance & Song Society, Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. Tel: 020-7241-8959

I hope we in the North West can help.

Alan Bell
Chairman Folkus: The Folk Arts Network of the North West
email alanbell@fyide-folk-fest.demon.co.uk

STAN HUGILL CENTENARY BOOK PUBLISHED



Stan (Stanley Edward James) Hugill (November 19, 1906 - May 13, 1992. Parents: Henry James Hugill and the former Florence Mary Southwood) folk music performer and sea music historian, known as the "Last Working Shantyman." Was the shantyman on the Garthpool, the last British commercial sailing ship (a "Limejuice Cape Homer"); on her last voyage which ended when she was wrecked 11

November 1929 off the Cape Verde Islands. Contributor to the Groves Dictionary of Music and Musicians. He was also a talented painter of nautical scenes.

After four and a half years as a German prisoner of war during World War II, Hugill was an instructor at the Outward Bound Sea School in Aberdovey from 1950 to 1975. In the 1950's he also taught sailing skills (and sang sea shanties) on the sail-training ship Pamir but fortunately was not on its ill-fated last voyage. Fluent in Japanese and Spanish (as well as speaking Maori, Malay, and Chinese and various Polynesian dialects), he also worked as a Japanese translator from 1951-1959. Married Bronwen Irene Benbow in 1963; they had two children, Philip and Martin. Anchored BBC program Dance and Skylark, from 1965 to 1966. Wrote monthly column, "Bosun's Locker," for Spin (Liverpool folksong magazine). Although shanty is also spelled chantey, Hugill used "shanties" and "shantyman" exclusively in his books.

"The Bosun's Locker" by Stan Hugill is a new publication bringing together for the first time all the articles Stan wrote for Spin Magazine 1962-73. The book is being published to coincide with the centenary celebrations in Liverpool, which were held on 18 & 19 November this year. You should be able to get hold of a copy at www.stanhugill.com, via the Internet or from a local bookshop.

FELLSIDE - THIRTY YEARS AND GOING STRONG



Topic, Fledg'ling and Fellside Records are rare. They represent three of the most influential, long-standing and truly independent record companies, providing a backbone for English traditional music in all its myriad of forms.

Now 30 years old, Fellside are commemorating their substantial anniversary with the release of a lavish three CD set, Landmarks. It is indeed a landmark as throughout the label's long life, proprietor's Paul and Linda Adams

have developed a co-operative feel to their endeavours whilst maintaining the highest professional standards. After very few releases, Music Week was moved to comment, "The quality puts most other small companies to shame". The Landmarks collection is ample testament to the breadth of the Adams's vision, providing a platform for some of the best young tearaways of folk music such as Spiers & Boden and Dr Faustus but also solid ground for traditionalists and bastions such as the late A.L. Lloyd and Frankie Armstrong.

When the label was founded in 1976, the UK was in the grip of a musical rebellion. Although the Lo-fi DIY ethos of punk had much in common with the stripped back fidelity of folk music, it would be difficult to say with much confidence that their similarities were sympathetic to one another. The Folk revival of the 1960s had mutated, and folk rock had all but supplanted interest in traditional folk music. Yet, musicians Paul and Linda met, married and set up Fellside instituting some solid principles in mind: "if you're a tiny and new label you rarely get established artists coming your way. We did have one question we asked ourselves and that was "if we were the artist how would we want to be treated?" That has remained their guide throughout.

"Releasing an album is always a gamble, particularly if it's a new artist. Some just don't make it. There are very, very few albums we have regretted doing; there are a number of albums which deserved to do much better than they did; some artists were in the right place at the right time and some just weren't. We have been able to help launch the careers of a number of artists and we've also had the privilege of being able to work with leading players on the folk scene: Martin Carthy, Nic Jones, Dick Gaughan, Maddy Prior, John Kirkpatrick, Martin Simpson, Swan Arcade and Peter Bellamy all spring to mind." While Paul and Linda Adams' total commitment to Fellside has made it a viable, commercial entity without any sacrificing any of the ideals along the way the addition of the sister label to the stable, Lake, (a jazz specialist), in 1984 has meant that there has been balance and variety in the output, reflecting the couple's personal musical passions.

Each CD - separately titled - provides its own story. CD1: Signposts delineates the thoughts and desires guiding the label from the opening with Geoff Purvis to the arrival of Roy Harris. CD2: Starting Points chronicles the evolution and development of the label, as Adams nurtured and recorded local talent such as Terry Docherty, eventually triggering a small deluge of talent such as Jez Lowe that has continued through the years as some key players in the 'new wave', Nancy Kerr and James Fagan, Boden & Spiers and Dr Faustus, all made their way to the label. The final CD: Wayside Views is a collection of what could best be described as oddities, out-takes and curios that have a sentimental appeal for Adams but ones that don't detract from their merit in any way and are just as much a part of the Fellside tale.

Attractively packaged with copious notes and recollections from this husband and wife team, Landmarks presents an important glimpse of folk music in the UK over the last thirty years, illustrating why it is once again enjoying a revival of interest not seen since the 1960s. Visit www.fellside.com for more information.

ROCK'N'REEL IS BACK!

Rock'n'Reel...a music magazine covering the very best in roots, rock, blues and beyond. The new publisher of Rock'n'Reel is Richard Ellin who was the commercial publisher of 'CD Review' and has also worked for the BBC on 'The Radio Times'. A fan and subscriber to the original Rock'n'Reel; first published in 1998, Richard Ellin is committed to the magazine's long term future

as a serious music journal.

Rock'n'Reel started life as a fanzine with modest ambitions and grew into a fully fledged magazine; this development will now continue with the relaunch in December 2006. The new version will appear nationally as a one hundred and forty page glossy bi monthly with its own distinctive cover mount CD entitled 'UN-HERD'

Un-Herd Volume 1 includes music by Canned Heat, Ani DiFranco, Steve Hackett, Eleanor McEvoy, Paul Lamb and The King Snakes, Colin Scot, Heartless Bastards, Die Hunns, Luke Doucet, Denison Witmer and more. There will be a further free CD in the Un-herd series affixed to the cover of each subsequent issue of Rock'n'Reel.

Never a magazine to cow-tow to the vagaries of musical fashion, Rock'n'Reel has attracted some of the best music writers in the British Isles. Editor Sean McGhee returns with most of the original writing team who are equally delighted and excited to be working again on the magazine promising lots of exclusive interviews and interesting music features and off the wall photography. Rock'n'Reel has been completely redesigned in full colour with reader friendly layouts. The review section will be divided into categories of styles allowing readers to locate their favourite music in a more satisfying and absorbing way.

The first issue of the relaunched Rock'n'Reel includes interviews with Shane MacGowan, Donovan, Paul Rodgers, Flogging Molly, Christy Moore, Jacqui McShee, Arlo Guthrie, Andy Roberts, Dick Gaughan, Legendary Shack Shakers, James Yorkston, Spiers & Boden, Joe Brown, and features on Bob Dylan, Marc Bolan, Nick Drake, Arthur Lee and Syd Barrett ... plus all the usual CD, live, DVD, book reviews and news.

A one year subscription to the magazine includes a five CD offer. The collection courtesy of Terra Nova and Osmosys Records gives the listener almost five hours of hard-core folk, world music and comedy as well as left field contemporary sounds. The offer earns the subscriber seventy-one tracks, which include some very rare pieces by well known performers, as well as gems from up and coming artists. Potential subscribers can take up the offer by either visiting the web-site www.rock-n-reel.co.uk or by purchasing the first edition which includes full subscription details and an application form.

CLADDAGH RECORDS SUMMER RELEASES

Claddagh Records have a range of releases this autumn from artists including Eileen Ivers and Sharon Shannon. Visit www.claddaghrecords.com for further information.

PRESTON TRADE UNION HISTORY PROJECT

Graham King is currently compiling a Preston Trade Union History time-line at the below website. Graham is secretary of prestonworkers.org.uk a website that is home to Preston & South Ribble Trades Union Council and Preston & District Workers' Memorial Day Committee. Preston & South Ribble Trades Union Council was established in 1866 and was one of the founder members of; and remains affiliated to the Trades Union Congress. For the third consecutive year Preston & District Workers' Memorial Day Committee are organising a public Workers' Memorial Day event in Preston City centre, Lancashire on Saturday 28th April 2007. They are a co-operative of Preston & South Ribble Trades Union Council, Preston TUC Education Unit and the Trade Unions of Preston.

In developing their website history timeline they are interested

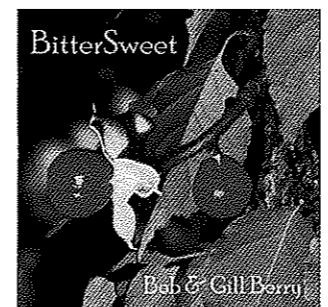
if you may aware of any significant Trade Union disputes/ strikes/ campaigns/ events or points of interest local to Preston and near vicinity. They are mainly interested in items from the 20th Century - the basic info they are after is: -

- " Year(s) it happened
- " Workplace/ one liner description (e.g. BAC aircraft manufacturer, DWP civil service etc)
- " What happened and why it took place (e.g. workers struck as wages were reduced by 10%)
- " Name of unions involved (their name then and today), if possible when there was TU recognition in that work place
- " What was the outcome (i.e. dispute resolved by pay increase)
- " If you have any materials and photos that we could access to scan into this site they would be appreciated, please let us know

Don't worry if you can't provide all of the above; as any of this information will be a great assistance. Please feel free to forward this request for info onto any of your local TU contacts (especially retired members). When you enter the site you'll get snippets of 'Blackleg Miner' and 'Up the Workers' and several photos of the April 2006 Workers Memorial Day event. If you're able to assist contact Graham King. Email prestonworkers@yahoo.co.uk Website: www.prestonworkers.org.uk



BOB & GILL BERRY Bitter Sweet (Wild Goose WGS336CD)



Bob and Gill Berry are probably best known as the principal organisers of Chippenham Folk Festival but, as with many organisers in the folk world, they are also performers in their own right. This CD took two years to complete indicating the time commitment of festival organisers!

Gill has an attractive resonant voice and with Bob's sensitive harmonies and accompaniments basically very little else is necessary for a rounded and empathic sound. However, on some tracks, other fine musicians are used anyway including Pete Harris on bass guitar, me old partner in crime Keith Kendrick on concertinas who accompanies

John Prosser's England's Glory (yes, it is about matches!) and Shep Woolley's Down by the Dockyard Wall, Paul Sartin of the 'Wild Goose Mafia' on fiddle and oboe (but not at the same time!), Jo Veal adding a Kletzmer feel with her clarinet to Alan Bell's Song of Time and Anahata who plays haunting cello on Chris Leslie's Winter Man and Fisher Lad of Whitby. This latter was composed by 'mum' Barbara Berry and, as might be expected, included in this album also is her better known I Wondered By A Brookside. Not to be outdone Bob sings Fair Flora a traditional song learned from his dad Len.

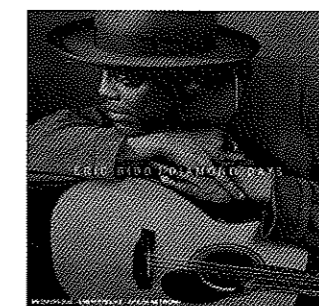
Although I find this CD a fine production overall I do have one or two gripes. With singers like Keith Kendrick and Pete Harris on hand I would have thought they might use them to fill out

more choruses - especially the unaccompanied Tom Goes to Hilo. Also the way Gill tackles Andy Mitchell's superb Calum More doesn't do it for me and yet the missing angst comes through so well on the traditional classic Brown Girl.

The production is, of course, well up to the Wild Goose high standard with a very attractive cover and elaborate notes on the 14 songs contained therein. Not a CD to set the world on fire (which I'm sure wouldn't be Bob and Gill's intention anyway) but a very enjoyable listen.

Derek Gifford

ERIC BIBB Diamond Days (Telarc Records CD83660)



Fans of acoustic blues will have noted that there is less of that rough and ready vocalising steeped in the trials and tribulations of life. Contemporary acoustic blues has a gentler feel and dips into more mainstream folk with ease. Rapidly emerging as one of the top dogs in this area is Eric Bibb. I guess at this point I should declare that I've often found this style lacks any bite - even from a top dog - and can be far too smooth for my liking. But, after a stellar performance at Brampton Festival, I'm rapidly changing my opinion on Eric Bibb and 'Diamond Days' just adds to the body of evidence.

Smooth could well go down as Bibb's trademark and having had Paul Robeson as a godfather and learnt at the knees of Seeger, Dylan, Baez and the like, his musical education is solid. The CD opens with the clunk and clicks of a vinyl record but glides into the opening 'Tall Cotton' which features some nice touches of 'hi life' guitar. The latter sums him up in many ways. It fits the tune perfectly and the listener will not be found wondering about the guitar sound. On the other hand, here's some African style guitar that develops a simple theme with a neat piece of originality. But don't panic - some solid handclaps, harmonica and blues licks arrive very quickly on 'Destiny Blues' track. From here on in, it's a record that is peaceful at times and jaunty elsewhere. In fact, exactly the style for that has helped him to develop a reputation.

Such is the consummately neat, tidy and slick approach of Bibb's music that the rendition of the gospel flavoured 'In My Father's House' is unrecognisable as a live recording until it closes out at the end. So, all in all, Bibb's smooth approach delivers music of depth and quality with lyrics drawn from deeper wells. Looks like a rising star who is going to keep on shining brighter and brighter!

Steve Henderson

KATE BRAMLEY Little Canaan (Tantobie Records TRRC108)



Recognised primarily as a member of Jez Lowe's Bad Pennies, Kate Bramley has gained a reputation for her strong fiddle playing and vocal prowess. On this album Bramley displays her not inconsiderable skills as a songwriter particularly playing to her strengths in the traditional idiom. You'll probably get more of an idea of what I mean by casting your eyes over titles such as "Little Canaan", "Tahunanui Bay" and "Carters Fair" fine songs that would not be out of place at

any Bad Pennies concert.

Drawing on her Cornish background Kate provides a link to the mines of California on the track "Trevithick And The Mine" and with the Appalachian style (clawhammer) banjo and harmonica backing you can almost taste the stale air. On another track, a neat re-working of the melody "All Around The World" transposing it from a reel into an old-timey waltz and coupling it with the Newfoundland ballad "Hard Times" there's a certain quality to the music that will leave you with a broad grin especially when you recognise the tune. With contributions from amongst others the majestically powerful James Keelaghan and produced by Mr Lowe this is a recording to savour and one that will blossom - much like a certain apple. More details are available from Kate's website at www.katebramley.com

Pete Fyfe

CARA In Colour (Artes Records ARCD3036)



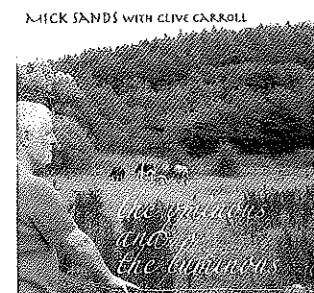
I was trawling the web the other day (much as you do these days) and by chance happened to come across the German group Cara. I'll be perfectly honest; the name intrigued me as I was an occasional guest in a group of the same name featuring Chris & Rosie Short of The Churchfitters here in the UK.

Anyhow, onto our German friends. In Colour is their debut album and strikingly good it is too. Giving previous artists such as The Bothy Band, Clannad and Planxty a run for their money this quartet have an ace up their collective sleeves with the combined vocal talents of Sandra Gunkel and Gudrun Walther whilst Jurgen Treyz proves no slouch in the vocal stakes either. Bright and breezy arrangements of what at first appear to be the obligatory trad:arr are in fact (a majority of the time) written by the band members themselves.

They create a pleasing sound with an artillery of instruments including fiddle, piano, concertina, guitar and viola and the duelling flutes of Sandra and Claus Steinort are particularly sparkling. With instrumentation like this, it's not surprising the association of early Clannad and Planxty becomes only too clear. That's not to take anything away from the band - far from it in fact as the new tunes and songs sit as snug as a bug in a rug. Many of the songs, particularly 'The King and the Fair Maid' and the gorgeous treatment of 'Three Ravens' should have UK organisers seeking out the band to appear on the festival circuit - so who knows? Contact www.cara-music.com

Pete Fyfe

MICK SANDS with CLIVE CARROLL The Ominous And The Luminous (Box Room Records BRR0001)



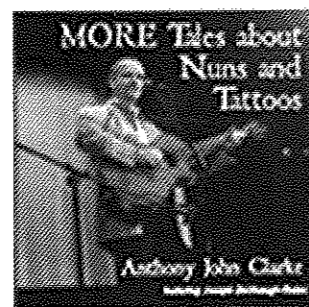
Funny how life has a way of surprising you? Only this week I've had a couple of happy 'folk' related incidents both connected with the Young's Fish TV advert. Having just discovered that Andy Findon is the 'whistle' player on the latest incarnation of 'When The Boat Comes In', I now notice that Mick Sands (who provided the original vocal version) has recorded a new version for this, his latest venture. Being hand-clapped and spoons led, it's certainly different but who wouldn't just die for those vocals?

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I've known Mick for many years having first met at The Boyle Family sessions at the Riverside Studios in Hammersmith. Since then he has developed a career as a theatre composer and worked on many collaborative music projects. It was on one of these that he first encountered the stunning guitarist Clive Carroll who was working with Maggie Boyle. Out of a mutual respect for each others musicianship the occasional duo was formed and this recording, steeped in the tradition with songs such as; "Up The Raw", "Lough Erne's Shore" and "Cunla" complemented by Mick's not inconsiderable talents as a writer himself is the pleasing result. As is obvious from the outset Mick's love of words particularly the beautiful Robert Burns "Slave's Lament" is compassionate without the sense of over sentimentality conveyed by (how shall we say) less worthy singers. For copies of the CD drop Mick a line via E Mail at micksongsands@aol.com

Pete Fyfe

ANTHONY JOHN CLARKE More Tales About Nuns and Tattoos (Osmosys Records)



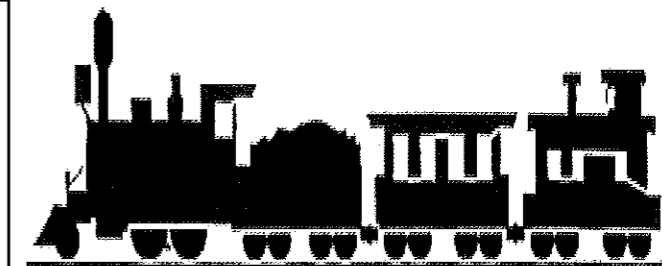
As you would expect all but one of the tracks are from the prolific pen of Anthony John (with assistance from Julia Porter). Don't be fooled by the title; there are only the usual floating references to nuns and tattoos. The CD covers a whole range of subjects, from different angles, as we have all come to recognise in Anthony's work. I only wish I had a quarter of his ability to manipulate words to such effect.

There are some tongue in cheek lyrics but some very serious songs too. "The day that the sky turned red" although written about Northern Ireland in the near past, is a poignant song whose sentiments are relevant to all. There's so much trivia in our life. "The best time of your life", we all have a song hidden us somewhere, has for me a very sympathetic accompaniment and features piano, accordion and sax. Good upbeat numbers are "Spray a little perfume", "I just laughed" and "Impossible song". Anyone with teenagers will strongly identify with "Changes". Songs of broken romances "Patti doesn't play love songs any more" and "If it's all the same to you Michael", with a haunting whistle reflecting the mood of the song. The one track written by Andrew McNeight "Fast approaching fifty" (I wish!) for those who haven't heard it, well you should. The CD has the jazz feel as you would imagine and the final track "Jazz love", 2.2 mins, beautifully rounds it off.

There are eleven tracks in all and a cast of thousands (well six or seven musicians), but none of them overused or superfluous to requirements. Elizabeth van de Waal who usually accompanies Anthony on his gigs performs the harmonies with that subtlety that is her trademark - in addition to her keyboard skills. The piano solos are by Steve Millington who, I have to say, I think is great. Joseph De Veauigh-Geiss from North Carolina came over to play double and electric bass on this recording, and was part of the inspiration for writing the material for the CD. I hate saxes and can take or leave electric guitars (I am an acoustic person), but I really enjoyed the playing of Richie Thomson - just shows how wrong you can be! Steve Rothwell on drums and percussion, so good you almost don't know it's there. Julia Porter (accordion) Eimar Bradley (fiddle and whistle) and Norman Raw (bass on the tracks that Joseph didn't play) round off the cast.

I'm not a technical person so I don't propose to attempt any

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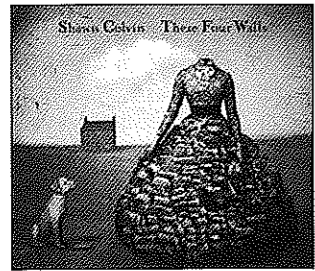
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comments on recording or production techniques, but I know what I like and it all sounds great to me. The CD is available from Anthony John Clarke - email AJClarke3@aol.com - or go to see him at a folk club near you.

Kath Holden

SHAWN COLVIN These Four Walls (Nonesuch Records 7559-79937-2)



Shawn Colvin has been recognised as a top singer songwriter from the moment her 1989 debut album attracted a Grammy award. After that dramatic start, we've been treated to some good records though she's not prolific and to say that she's a rare visitor to the UK would be an understatement.

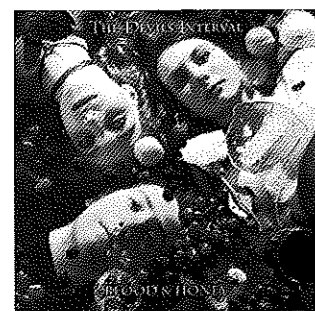
Anyway, putting that aside, we should be grateful for the arrival of another beauty from her.

Following on from 'Whole New You' in 2001, 'These Four Walls' bears a title track to die for, with opening lyrics that suggest that same fate in a tale of a poor soul on the edge of suicide. But don't let that put you off, as this is not a wrist slashing set of songs unlikely to lighten your mood. No sir, indeed; for example, 'Cinnamon Road' is a sweet tune with delightful backing and a vocal contribution from Patty Griffin. 'Venetian Blue' is equally tender and understated in a manner that pours over you like healing balm. On that title track, Teddy Thompson (Richard's lad) makes an appearance, as do the well respected Marc Cohn and Greg Leisz. Throughout, the production work by John Leventhal surrounds this delicate bunch of songs like a tower of strength and gives a drive to the beatier end of her style on tracks such as the forthcoming single 'Fill Me Up'.

The inclusion of lo-fi version of the Bee Gees 'Words' at the end is a sure-fire winner with me and I hear that she may even be heading this way for some live shows. Even if that doesn't happen, this is a record worthy of anyone's collection. Rather like the 'twitchers' who head off from one end of the country to the other to spot the rare appearance of a migrating bird, I suggest that you do likewise to obtain this record - mind you, the nearest record store should do the job and save you some leg work, too.

Steve Henderson

THE DEVIL'S INTERVAL Blood & Honey (Wild Goose WSG335CD)



The Devil's Interval are Lauren McCormick, Emily Portman and Jim Causley. They are relatively young, they have a wonderful sense of harmony and a real feel for the tradition, which is backed up by sound research and erudition, as is evident from the sleeve notes. So what on earth is a Dolly Parton hit song doing on it? Well, actually, it's doing very well because if you didn't

know Silver Dagger was a Dolly dropper you'd realise from this rendition that it is in fact a traditional song! Well done team!

Now, when I reviewed Jim Causley's solo CD in these pages not so long ago I might have given the impression that I didn't like it - well, in fact, I did - it was the order of the rather depressing material that I didn't like. Funnily enough for a short while I got

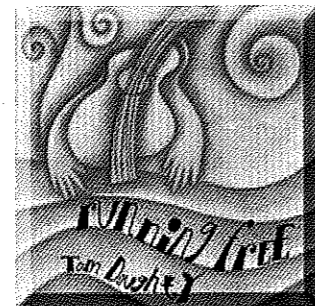
the same vibes from this otherwise excellent album. Now I know that traditional folk song isn't authentic unless there's death, destruction, infidelity, false promises, dark dealings and a smattering of witchcraft and superstition but a lot of it can get you a bit down y'know!

Suffice to say that the lasses have had a beneficial effect on young Jim because the dour stuff like the aforementioned Silver Dagger, The Leaves of Life, The Bonfire Carol (a tremendous song this one and very well performed), Down Among the Deadmen and Long Lankin is interspersed with some delightful lighter songs such as Studying Economy (very apt for budding professional folk singers), Two Crows (which features authentic crow calls) and the optimistic The Midsummer Carol.

There are also some occasional accompaniments with flute (Lauren), concertina (Emily) and accordion (Jim) and, at the end of A May Carol, a lilting tune called The May Waltz - very nice. The final song Blow Me Jack is also a lively way to finish the album and leaves the listener uplifted. Good stuff and reassuring to know that the future of our traditional songs is in good hands.

Derek Gifford

TOM DOUGHTY Running Free (Corker Music CD002)



Frodsham born, Tom Doughty's second album Running Free follows his excellent debut, The Bell. Tom has had to overcome more adversity than most musicians could ever imagine. A motorbike accident in his late teens not only left him as a permanent wheelchair user but also affected his ability to play the guitar because the accident also affected his hands and fingers. It

was over ten years later - as recently as 1999 - Tom began to learn to play the guitar again, having to improvise a new technique to release his enviable and frustrated musical talents.

He learned to play steel guitar as a lap instrument with the support of friends and notable jazz/blues musicians like Woody Mann and Bob Brozman. Thankfully his folk and blues talents are now being increasingly recognised through a range of live performances and workshops in this country and abroad, as well as radio slots with BBC Radio 2s Paul Jones and Radio Merseyside's Stan Ambrose. He has broad musical horizons that are also incorporating eastern influences, reminiscent of that great Canadian guitar vocal exponent, Harry Manx who has done so much to bring together western and Asian influences.



Tom's technique has certainly stood him in good stead. A superb cameo performance at Northwich folk club several years was my first experience of hearing his music. That night, a stunning rendition of J.J. Cale's 'I'll make love to you any time', which easily surpassed the original and a

bewitching performance of 'Ev'ry Time We Say Goodbye' showed that Doughty had immense potential. That potential is now being realised as he achieves the justified wider acclaim he deserves.

In fact, his unique instrumental interpretation of Cole Porter's classic is a more than welcome inclusion on the new CD. Tom continues to pay homage to his blues influences and heroes with 'Catfish Blues' (Robert Petway and Muddy Waters), Charley Patten's splendid 'Some These Days', and Furey Lewis's

'Brownsville Blues'.

Unique arrangements are undoubtedly one of Doughty's greatest strengths - so much so that you could easily mistake the songs of others as being self penned. There are no more better examples of this than Randy's Newman's 'Real Emotional Girl', a stirring instrumental rendition of 'Eleanor Rigby', and his collaboration with mentor Woody Mann on the Brazilian influenced 'Black Orpheus' from the eponymous 1958 film. Only one minor gripe (and this is me being purely selfish), it would have been wonderful to hear Tom's great version of Nic Jones's 'Juke Box As She Turned' on this CD but hopefully it will appear on a later release. Doughty can also craft and deliver his own material - four on this album - the most notable of which are the title track itself and the opening take, 'Your picture has faded'. All this adds up to Running Free being another triumph for Tom Doughty's guitar genius and puts him up there with the best.

For further information and how to buy a copy of this CD visit www.tomdoughty.com

Lewis Jones

ANDY FINDON Tracked (Quartz Records QTZ 2029)



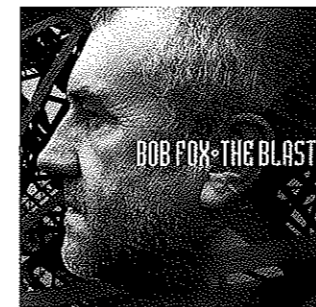
As the title of this recording suggests this is a double, triple and even more 'tracked' instrumental album by the gifted wind player Andy Findon. Now, if like me you were wondering where you've heard that name before you'll probably best remember him as part of the glorious Home Service during the days of "Alright Jack". The range of Andy's prowess on all

things wind related allows him the luxury of including flutes, tin whistles, pan-pipes, piccolos and even the much maligned ocarina. I must admit that when I first glanced through the sleeve notes then we'd possibly be in for a bit of overkill with the tracking thing but, far from it for here is a musician who knows when to rein things in.

As you will glean from listening to the tracks (everything from Nyman and Rachmaninov to Gershwin and Debussy) the crossing of musical cultures can indeed be truly wonderful. Put aside thoughts of Michael McGoldrick (although I'm sure Andy would certainly give Mr McGoldrick a run for his money) with the inclusion of the one traditional set 'The Merry Blacksmith/Sleepy Maggie' this recording should be required listening if you're trying to extend your musical horizons. By the way for those of you that have been spell-bound by the version of 'Dance to your Daddy' featured on the Young's Seafood adverts Andy played the whistle and will be featuring the track on a new, soon to be released album. For further information contact www.andyfindon.co.uk

Pete Fyfe

BOB FOX The Blast (Topic Records TSCD555)



The last album Bob released featured a 'backing band' but on this starkly contrasting recording it's just the man himself accompanied by guitar, produced by John Tams. Fox is without doubt one of the finest singers in Britain and for those of us that have followed his career it will come as no surprise that the

accolades will come thick and fast. From a technical perspective his guitar playing knows no bounds and at times is quite astonishing filling gaps and enhancing every syllable as if strategically placed like a soldier on military manoeuvre.

That's not to say the music's soulless, far from it in fact for this is a thinking man's musician who makes every note count. Take for instance Ed Pickford's bitter lyric damning the government for the pit closures through his song "One Miner's Life". You can just feel the angst and resentment pouring out and the dramatic punctuation lends much to the tension of the piece enhanced by the almost eerie unison double tracked vocal in the chorus. On another track - for those old enough to remember - some years ago Bob, along with Stu Luckley successfully coupled two fishing songs together on their ground breaking album Wish We Never Had Parted and here - with "The Bonny Ship The Diamond" and Eric Bogle's "The Song Of The Whale" - the whole process is repeated. The co-joined lyrics offer a platform to those for and against an industry that is still controversial today. So, thought provoking and compelling listening and although indulgence isn't a word that readily springs to mind when referring to a Box Fox recording I hope that many more artists take note of how it should be done. More details from www.bobfoxmusic.com

Pete Fyfe

EAMON FRIEL Here Is The River (Thran Records THR1004)



Eamon Friel is described as a 'whimsical song-writer' - although that certainly doesn't do sufficient justice to his songwriting ability - and radio presenter. He spent his first five years in London then his parents moved to Derry and he considers himself a Derryman through and through.

Six years ago he issued the album Word of Spring. Sean Tyrell and Bill Jones covered two of Friel's songs, exemplifying the critical praise for his work and respect for his songwriting talent. The Waltz of the Years, already described as a classic album, followed in May 2003. Here Is The River takes his songwriting to a new level and certainly bears favourable comparison - and some similarity in style - with revered fellow countrymen, Ben and Colm Sands.

Friel's charm almost distracts the listener from the lilting poeticism of his lyrics, perfectly counterposed with a collection of excellent musicians. Voice and instruments are forged together - to stunning effect - thanks to Eddie O'Donnell's judicious arrangements that incorporate the normal guitar accompaniment with percussion, drums, bass, accordion, bodhran, fiddle, whistle and the occasional saxophone.



Ireland has a rich heritage of tried and trusty folk ballads and love songs. Many singers find refuge in the safe haven of covering traditional songs at the expensive of developing their own material. Friel has chosen the more bold and adventurous route that is now paying handsome dividends.

While Friel is respectful of his country's distinguished musical heritage, he still is prepared to challenge outdated concepts.

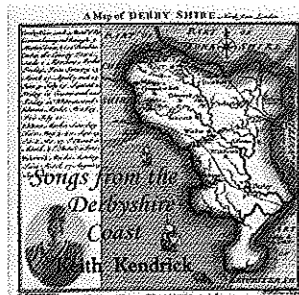
Nearly all ten tracks hit the right spots at different times and there are some surprising variations like the musical arrangement on 'All the lost things' that feels reminiscent of

early Syd Barrett and Matt Munro's 'We're gonna change the world' (circa 1969)- it works extremely well and doesn't sound at all dated. There are some obvious songs that quickly emerge as favourites - 'I'll go along with you', an atypical romantic ballad with the traditional male and female roles reversed, and the mystical and mythically influenced, 'King and Queen', are two that fit this bill. Other more complex songs, such as 'Never Say Die', 'The Western Wind' and 'From my window', take longer to seep into the consciousness but once they do they feel entirely at home.

This album - Friel's fifth solo outing - didn't immediately grab my attention but is now firmly embedded as an addictive favourite. The more I listen to it, the more I want hear. With each play it reveals a new layer of meaning or another musical nuance. This further demonstrates the hidden poetic depths of Friel's songs. If you are looking to categorise Here is the river the best place for filing is under 'Undiscovered Gems of 2006'. Visit www.eamonfriel.com for more information.

Lewis Jones

KEITH KENDRICK Songs from the Derbyshire Coast (Wild Goose Records WGS337CD)



This is Keith's third album with Wild Goose Records and a very fine one too, a well thought out balance of traditional songs of the sea and some of the land, hand in hand with some good contemporaries. It wouldn't be complete without a shanty or two and then some good tunes to tap your feet to. What more could you want. Well yes, they all should be well performed and I can't fault that either.

The traditional songs are ones we know and love "Bold Riley", "Lowlands of Holland", "The Echoin' Horn", "Once I courted a damsel" and a lovely rendition of "Napoleon's Dream". Two rousers are "Beulah Land" which according to the track notes is set to the tune of the Fijian national anthem (I bet everyone except me knew that anyway), and a Christmas carol from the Sheffield pub carol singing traditions "Awake! Arise!" sung with enthusiasm and harmonic hosannas. Keith is joined by Lynne Heraud in a version of the whaling song "The coast of Peru" - I don't imagine there's much whaling these days in Derbyshire, but who am I to say. "The Sailor's Prayer" written by New York singer/songwriter Rod McDonald is a song of fight and defiance against nature, which Keith dedicates to modern day heroes like Dave Swarbrick, Ellen McArthur and the Tsunami survivors. I can't decipher from the notes, who is singing the harmony on this one but it's a good song. The other contemporary song is by Mike O'Connor from Cornwall. Based on the same theme as Graham Miles' "The Green Man", it comes a close second.



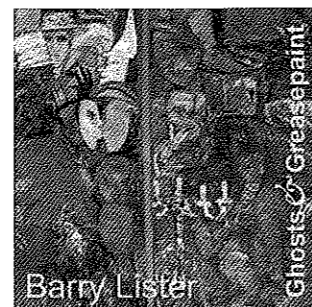
I did say there were some tunes and "Turkish Quickstep" composed by Karl Kotzwara in London in 1788 is a real foot tapper, one of those tunes I never knew the name of. Two versions of it are played in sequence, the first one features Keith on concertina with Michael Beeke on English pipes and the second

Keith again with Sarah Matthews on fiddle. The other set of tunes are "Roman Reel" from the Ashover collection played by Keith, Cross O'the Hands, Alice Jones and Michael Beeke, and "Polka Chinoise" played by Keith and Ralph Jordan on McCann

duet concertina. A Keith Kendrick CD would not be complete without a shanty or two and with a little help from his friends Doug Bailey, Tom Brown, Doug Eunson and John Adams, we have "A Hundred Years Ago/Essequibo River/Rolling down the Bay to Juliana" - all very rousing stuff. This is a CD you can have a jolly good sing to in the car and enjoy every minute. Available from www.keithkendrick.co.uk

Kath Holden

BARRY LISTER Ghosts & Greasepaint (Wild Goose WSG338CD)



Rather surprisingly, considering Barry Lister's long association with the folk scene, this is his first solo album. He is, and always has been, a fine interpreter and performer of traditional songs particularly ballads. He begins with two fairly well known standards, Young Edwin in the Lowlands and The Trim Rigged Doxy, but things get more interesting with Hunting the Hare. This is one from the Baring-Gould manuscripts that I've not heard before. He is joined on this song by Tom Addison, Dave Lowry and Sean O'Shea (AKA The Claque*) who also appear on one or two other tracks

A fine rendition of a version of George Collins follows. He then launches into The Factory Set which comprises The Handloom Weaver and the Factory Maid, The Factory Girl, written by Mick Jagger and Keith Richards which is one of only three non-traditional songs on the entire album, The Doffing Mistress and Cyril Tawney's Monday Morning which he 'shares' with Tom Addison. An interesting mix of material if nothing else!

Next follows a version of Saint James's Hospital from the singing of the late, great Bert Lloyd. On the next track, Sir Richard's Song from the Kipling/Bellamy collection, Barry is joined on fiddle by Jackie Oates and on guitar by Ed Rennie who add a hauntingly appropriate accompaniment. Sean sings along with him on Limadie, which is something of a hybrid love song and again is a new one to me. It's probably also the only folk song where I've heard a spinet mentioned!

The rest of the album comprises of fairly well known songs including The Bonny Bunch of Roses (the ballad not the shanty!), Come to my Window sung (in low register) by The Claque, a version of Long Lankin and Admiral Benbow. The whole thing is rounded off with an extremely old but lively song called Jack Orion who was a fiddler and therefore is appropriately accompanied by Jackie.

This CD will probably appeal only to a limited audience who appreciate superbly performed and produced traditional folk song which is a great pity because our music deserves wider recognition and what better protagonist than Barry Lister to promote it? (*A Claque is a group of hired applauders or sycophantic supporters - yes, I confess, I did have to look it up in the dictionary!) Visit www.wildgoose.co.uk for further details.

Derek Gifford

SIMON MAYOR WITH HILARY JAMES Music From A Small Island (Acoustic Records - CDAC5 055)

I'm reviewing this latest CD from Simon and Hilary wondering at the majesty of the mandolin and just how suitable it is in a 'mock' Tudor style. In the hands of a 'British' troubadour such as Mr Mayor particularly on the track "Rosebud In June" there is the refined beauty that you would expect and plenty more

besides.

His arranging skills are without doubt some of the most thought provoking and intricately balanced pieces of musicianship you will experience and like other 'folk' artists of his ilk such as Alistair Anderson, Andy Irvine and Chris Newman his recordings should be required listening for any scholars of one of the most delicate instruments of the acoustic 'string' family. The addition of Hilary's beautiful soaring vocals would give Maddy Prior something to think about and if I were to admit it I'd say it's probably the most scintillating track I'll hear this year!



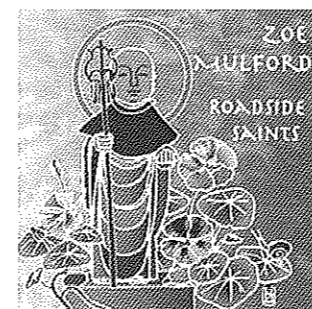
Simon Mayor with Hilary James Music from a Small Island

Avoiding the stereotypes of a selection of Irish tunes, he opts for some Scottish melodies of which Scott Skinner's "The Laird Of Drumblaire" shows his guitar playing is as gifted as his mandolin performance and the inclusion of "The Barren Rocks Of Aiden" which I recognise as the street kids song "Ma, ma would you buy me a banana?" he doesn't slip up once. This is the

kind of recording that were it a piece of art it would happily hang alongside a Picasso. I can't think of a finer purveyor of the mandolin and, with only a couple of our American cousins to nearly rival him, thank goodness he's British - Cushty! For copies of the CD contact www.acousticrecords.co.uk

Pete Fyfe

ZOE MULFORD Roadside Saints (own Label)



Zoe Mulford Singer, Composer, Musician has recently arrived on our shores another great export from the USA. She relocated to Manchester in July 2006. I first heard of her when I listened to her second CD album, Roadside Saints (more of that later). Zoe harks from Greenbelt, Washington USA. She was inspired to write songs at a very early age. She says the first song she wrote was about a squirrel when she was barely tall enough to reach the piano keys.

She went on to win the Songwriter Contest at the prestigious 2005 Susquehanna Music Festival and she has also received Songwriting Awards from the Great American Song Contest, the Mid Atlantic Song Contest and the North Carolina Songwriters Co-op.

Her first CD Album, Travelling Moon is a favourite on WETA - FMs Traditions Broadcast and has been played extensively on other Folk Shows from Miami to Massachusetts. Zoe has played extensively throughout the USA and shared the stage with both local and touring performers including, Tom Paxton. Zoe's work is an eclectic mix of mesmerizing musical talent from Folk Ballads through to Blues and Country. Her Guitar and Banjo playing talents are nothing short of formidable. Intertwine these musical, artistic virtues with a phenomenal Song Writing ability and you have Zoe Mulford the consummate artiste.

She is a Songwriter of concerted, emotional and intellectual force whose strenuously original approach to the subject matter bring a new dimension to songwriting. She appears to have the ability to turn a simple everyday domestic theme into a profound, oft times allegorical tale of intricate proportion.

Well enough of the Big Words. Lets get to the CD Roadside Saints. John Jennings, the guitar player from Mary Chapin Carpenter's Band, skilfully produced the album. The rest of the ensemble are: Rosie Shipley, violin, Pat Victor's slide guitar, Cheryl Prashkers, percussion, and Zoe's brother Toby on bass. Each makes their artistic contribution, as does the producer with a tasteful touch of keyboards.



The Album starts with Elegy (Crystal Glass) a track which more than adequately showcases her ability to conjure and fashion everyday items into spellbinding tales of Gothic proportion. You'll also like the tune! American Wake is the stellar Celtic song of this album and the jaunty, boisterous feel of this number particularly enthralled me. It's somehow impossible to believe an American could contrive such an Irish traditional sounding song. It goes to show, Zoe, you must be blessed with the Gaelic (Not Garlic).

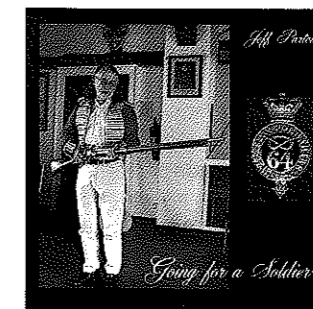
Another favourite of mine is the Country and Westernlike, Gone is Gone. The simplicity of the lyrics of this number illustrates the value that minimalist expression sometimes, no most times, is best. The Angel in the Storm, my favourite track comes over as a somewhat metaphysical dream where religion, in the form of an Angel in the Storm is visited one night upon the recipient, who after discussing same and considering the deep implications does what? Who knows? The meanings left open to ones own interpretation. The melody is great and it's a very powerful number -one to remember.

Nobody Knocking is the Appalachian flavoured tale of love gone wrong resulting in cold blooded murder in the snow. Blues For Two makes light of unrequited love concluding that at least we don't have to suffer alone. Our Lady of the Highway perhaps the most appealing song on the album has a beautiful sonorous, if doleful melody. It's a travelling song that converts a roadside shrine into a blessing that touches all those Wanderers that pass her by.

I feel that once you have been touched by Zoe's cleverly penned, spell-binding lyrics and musical ingenuity, I fear you will, like me, be ensnared and become a fan forever. The future looks bright for Zoe Mulford and, here in the UK, success is here for the taking. I have a feeling she'll do just that. Roadside Saints can be purchased via Zoe's Website www.zoemulford.com

Neil Hamilton

JEFF PARTON Going For A Soldier (Cregreen Recordings)



'Going For a Soldier' is a song-cycle with words by Denzil Dudley and music by Jeff Parton. It was originally written in 1979, and told the (fictional) stories of three young men (a ploughboy, a potter and a rake) who are recruited into the 64th Regiment of Foot (2nd Staffordshire Regiment) during the Napoleonic Wars. In its original form it was written for six singers plus instrumentalists, and

was performed around the North Staffordshire area by Ray Johnson's Original Theatre company, culminating in a week on the Edinburgh Festival Fringe in 1982. The present version (The Rake's Tale) has been adapted by Jeff Parton for solo performance.

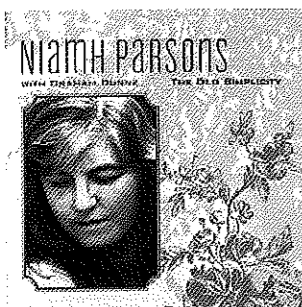
The CD insert displays Jeff in uniform with musket and gives a brief history of the 64th Foot. The opening track 'A Nicely Wasted Life' is reminiscent of works by Gilbert and Sullivan and extols the joy and satisfaction of an aimless existence. This makes a good start to the CD with strong guitar work and an easy to remember chorus and a tune that lingers in the memory. It is clear that the rake has no intention of boldly marching away in response to the rallying call from Jeff as the sergeant who promises wealth and fortune in return for valour - not an attractive proposition but a good song well delivered.

Track 3, I suppose predictably, charts the downfall of the rake in the gaming house and a stranger who appears to lend a helping hand followed by copious amounts of alcohol and you can guess the rest by the title 'The Reluctant Recruit'. The lyrics tell a good tale and it's just like a good book you want to find out what happens next. 'A Soldier's Life' has the memorable line ...take comfort in knowing it couldn't be worse... at least now he has something to aim. But of course it does get worse as the rake gets the 'Call to Arms', so now he has something to aim at. The CD does evoke that era when to be a hero was the least a proud nation expected and if you could manage it without dying while meeting your foe face to face so much the better. I'll let you buy the CD to find out which way the rake was aiming when called to do his duty and who he aimed his rifle at

I like themed CD's but wonder whether they are more a collector's item than a frequent visitor to the CD player. I think that this CD has a good collection of lively and well crafted songs and arrangement that will prevent the CD cover from idly gathering dust. In fact I have road tested it by having it in the CD player in the car and have been quite content to put it on repeat and enjoy singing along to the choruses and humming the tune - a sure sign of a good CD but perhaps a sign of madness to those alongside me at the traffic lights. If you would like to go for a soldier then, for considerably less than the modern day equivalent of the king's shilling, Jeff will enlist you at jeff.parton@ntlworld.com or ring 01782 266821.

Ken Bladen

NIAMH PARSONS with GRAHAM DUNE The Old Simplicity (Green Linnet, 2005)



Irish singer Niamh Parsons seems to have been around for quite a while making extremely good albums, and to mind minds eye doesn't seem to languish in the acclaim she so rightly deserves. This is Niamh's 5th album as a solo artist, and it's beauty. 14 tracks of cleverly selected gentle songs that blend together like cheese and wine.

On this album Niamh sings softly

to Graham Dunne's backing guitar augmented by Larry Grey on bass, Steve Gibbons on violin, Dennis Cahill on high guitar and mandolin, John Williams on Accordion, Liz Knowles on strings, with Kat Eggleston providing vocal harmony.

Niamh vocal quality is never in question as she sings like an angel. The album was recorded in Chicago by Lakeside Media and the quality is most excellent. The album comes with a nice booklet offering all the lyrics to the songs, - not that you are

going to need them much, because Niamh's elocutions is so fine.

The album starts with '1917 (The French Prostitute)' written by David Olney about the thoughts of a French Prostitute, as an English soldier visits her on his R&R before returning to the trenches, - perhaps to die. This and the second track traditional song 'Poor Irish Stranger' a version which is a mixture of the Scottish broadside and the Irish version married together, set's the mood for the album nicely. After 'Cumha An Ghra' a gentle instrumental by Graham Dunne on the guitar, and a 'Ye Ramblin Boys of Pleasure' (Traditional) sung unaccompanied comes one of the best songs on the album. It's one of Alistair Hulett's songs called 'No Half Measure, The Song of the Drinking Man's Wife'. A brilliant song with echoes of something Richard Thompson might have written. Not to take anything away from Alistair, - I think this one of his best works. Superbly sung by Niamh with just guitar and Accordion for accompaniment. Not surprising that it is followed by Richard Thompson's song 'No Telling' - some times called No Telling What a Love Song Will Do. This pre-empt's the title track 'The Old Simplicity' written by Kieran Halpin the song relates of two old men in the autumn of their years reflecting on their lives.

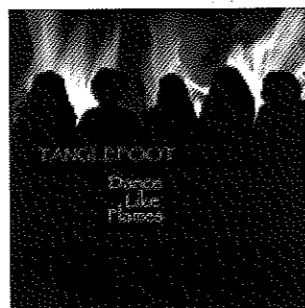
As if to compliment the theme of the opening track next comes 'John Condon' (Laird/Starrett/McRory/Bardis) it's the poignant song about the young Irish lad, who at 14 lies about his age and joins the army only to become the youngest soldier to die in Poelcappelle, France, on active service. It's thought he only joined up to get a pair of boots! After another instrumental called 'Moll and Poll Ha'penny' comes two more of Alistair Hulett's songs 'Blue Murder' and 'He Fades Away' about the Wittenoom Mine in Australia where most of the miners died of Asbestos.

There are 14 tracks on this album, and the last 3 are 'Long Cookstown (Nancy Whiskey) traditional. 'The Peddler' by Maria Dunn, Edmonton. 'The Men That God Made Mad/L'entrada De L'Angustra, the Ron Kavana song about little known stories about the Irish battalion that fought on the Mexican side in the U.S. - Mexico war of 1846-1848.

You could file this album under Irish traditional songs if you like, but in truth it has some of the most interesting non-Irish folk songs I've heard for a long while, - but sung in a very pleasant Irish style. Buy it and enjoy.

Peter Massey

TANGLEFOOT Dance Like Flames (BCD179)



Since they first toured the UK almost a decade ago, Tanglefoot have become one of Canada's most popular musical exports. Their new album "Dance Like Flames", is another recording of which they can feel justifiably proud. It's not very often that when you listen to a CD you like each and every track but I genuinely enjoyed all the segments.

Tanglefoot for the first time since their inception have a female band member, Sandra Swannell, who plays fiddle and certainly adds to the overall sound with her superb mastery and vocal dexterity. Indeed all five members of the band take the lead on various songs, which is highly unusual but helps give a fresh feel and variation to their largely self-penned repertoire.

The cunning of the lumberjack is the story of the opening track

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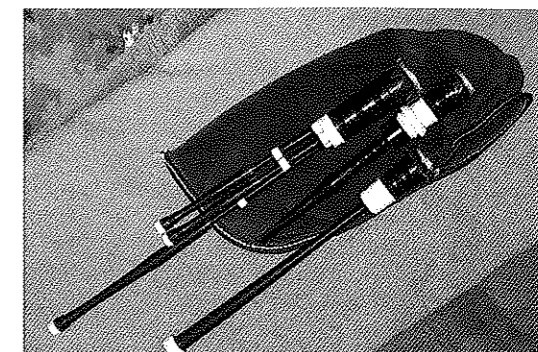
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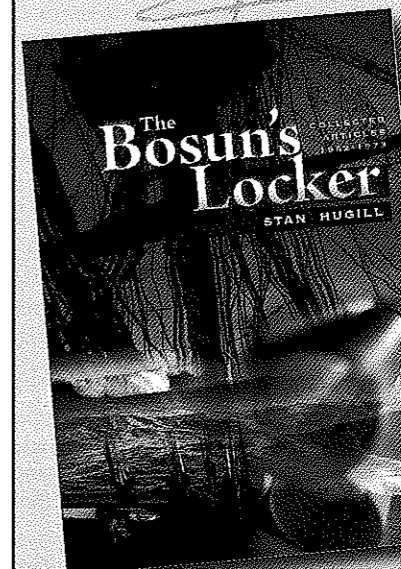
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"The Whiskey Trick", which has a real bounce to it. Al Parrish then sings his own composition "Hard Work", about the people who came from all over the world to help build Canada as a nation. One of the real highlights of the CD is the title track "Dance Like Flames", the Voyageurs hold a place in Canadian history, this song tells of the elements all around and likens them to a love tryst. My personal favourite is, "The Songwriter", performed by keyboard player Brian Weirmeir, who co-wrote it with former band member Joe Grant. It was penned in Ely when the band toured a few years ago and tells of a long held dream that came true but not quite in the way originally envisaged.

Tanglefoot have specialised down the years in songs in French/Canadian dialect, "Paddle Like Hell", is a lively upbeat number in this genre. Al's deep chocolate brown voice gives real menace to "Boot Soup". It tells of a bishop who regales young ladies with tall tales to what end I can only imagine." Empire and the Right", extols the virtues or otherwise of King George and leads into another well written and well performed number by Terry Young, "Lunenburg Skies". It likens a real life love affair to a love affair with a place and the elements that make it so inviting.

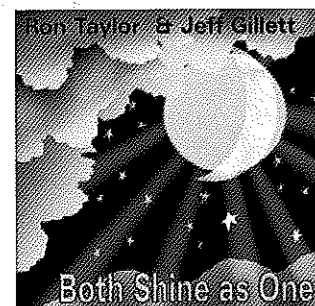
The CD also includes a genuine swing number performed in Al's inimitable style, "When Dad and Uncle Archie Lost the Farm" - a salutary tale of repossession by the banks. Sandra is a fiddle player par excellence and "Maggie", provides her first real chance to shine "up front" and she certainly looks and sounds right at home.

Steve Ritchie, founder member and current longest serving band member wrote the final track, "For the Day". His is the voice we have all come to recognise as the "Tanglefoot" sound and once more he delivers.

There are eleven tracks and not a bad one amongst them from a band who continue to grow in popularity in the UK. Their overall musicianship and vocal talent is of the highest quality and they deserve the success their hard work over ten years is finally bringing them.

David Jones

RON TAYLOR AND JEFF GILLET Both Shine As One (Wild Goose WGS334CD)



Both Ron and Jeff have long pedigrees in the folk world and this experience shows through throughout the recording. Ron sings while Jeff provides the accompaniments on a variety of instruments, which include guitar, mandola, mandolin, English concertina and Appalachian dulcimer; and if that wasn't enough he also adds the occasional harmony line!

The songs are an eclectic mix from mainly traditional sources including well-known ones such as Seven Little Gypsies, Green Bushes, John Barleycorn and Rocking the Cradle. I particularly liked the version of Jack Caundle and the Ferryland Sealer, new to me and which is a fine no holds barred rendition of that despicable trade.

Another new discovery on my part was the opening track, Lisbon, an atypical war time parting song with many original twists in the lyrics! All Among the Barley, with tune written by Mike Gabriel, is one of my favourite harvest songs so I listened with extra care to this performance - I wasn't disappointed. Kind Friends and Companions nicely rounds off the collection of 13 songs not all of which I've commented on, of course..

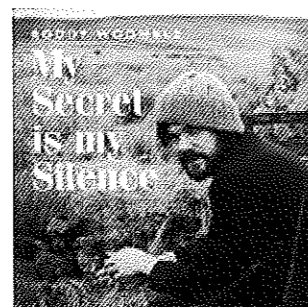


this because what they say is plainly what they do over the duration of the album!

This is more than just a collection of traditional songs well sung and superbly accompanied. This is an album of carefully crafted arrangements where both singer and accompanist are obviously familiar and confident with their material. Pure joy that doesn't pall!

Derek Gifford

RODDY WOOMBLE My Secret is my Silence (Pure Records PRCD021)



Having made a guest appearance on a recent Kate Rusby record, 'My Secret is my Silence' allows Roddy Woomble to turn the tables. Generally known for his work as lead singer and front man of the rock band, Idlewild, this record allows him to indulge his love of traditional music. Brought up in Scotland, he finds soul mates in John McCusker and Karine Polwart on

this record as well as the aforementioned Rusby adding vocals across a number of tracks.

Recorded over a period of just over a week, it mixes both ends of his musical range with folk music in the style of the contemporary folk singer songwriter sat next to rock music with a folk feel. The opening 'I Came In From The Mountain' is a wistful ballad with Woomble accompanied by Kate Rusby in a manner that would not be out of place on one of his accompanist's albums. Quickly following this, 'As still as I watch your grave', gives a big beat to folk rock in a manner that would get an audience tapping their feet and generally leaping around. So, in the first few tracks, we get those extremes laid out and, from here, Roddy picks from all points in between with musical support from Michael McGoldrick, Donald Shaw, Andy Cutting, Dave Burland and a host of our leading folk musicians.

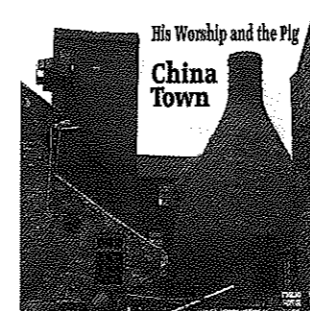
This range rather reflects his co-composers on the record with Rod Jones from Idlewild helping out on some tracks whilst McCusker and Polwart are in evidence elsewhere. From the results found here, there's no question that those involved had fun putting this together. My only question is whether the average folk fan or rock fan will be broad minded enough to take it on board? As folk music appears to be.... again...the new rock and roll, maybe it will herald even more young people considering that folk music is 'cool'. If not, just sit back and listen to the sound of musicians enjoying themselves across this wide musical palette.

Steve Henderson

HIS WORSHIP & THE PIG China Town - A History of the Staffordshire Potteries in song (Cregreen Recordings CR08)

Any CD that starts with the immortal words 'I wouldn't be a potter for all the tea in China' is bound to get your attention especially when it gets of to a lively start with great accompaniment and

clear diction. You just know that this history lesson is going to be just your cup of tea. The CD insert notes are just right, setting the songs in context whilst tracing the development of a substantial industry from 'Small Beginnings'. 'Raw Flint and Stone' follows the pack horses bringing white clay (from Cornwall) from Liverpool to Stoke to make bone china according to Josiah Spode's recipe. The bodhran is a bit too intrusive on the chorus but it is a good song.



'On The Cut' celebrates the improvements to transport costs by the building of the Trent and Mersey Canal. My favourite track, though I do like them all, follows. 'A Hard Life On The Pots' because it's a science lesson and it is interesting to read that in 1906 the Factory Inspectorate classified the pottery trade as the most dangerous in the country.

The intriguing title 'Humpers and Whirlers' would be a good name for a pole dancing club but in fact is the tale of the inspector who decided whether the pots were of sufficient quality to be classes as 'Good from Oven' and thus the worker would get paid. A well crafted song, well delivered. The next title has got to be the best 'The Sagger Maker's Bottom Knocker'. Worth buying the CD to find out what that is, how important such a worker was and thus why the lord would be without a lavy.

'The Final Firing' explains why it was once difficult to see your hand in front of your face in Smoke-On- Trent. A dirge as many workers were employed to fire up and maintain the ovens.

The final track has a touch of irony as most of the manufacturing operations have been relocated to China from whence it originated. The CD has thus gone full circle in its celebration of the Potteries and is a worthy venture.

Go and buy it, make yourself a nice cup of tea in a china teapot and pour it into a nice delicate bone china cup. Incline your little finger at the correct angle and enjoy this CD. I enjoyed it and will continue to do so as it is well brewed, of full strength and hits the spot. It will be served up at hisworship@talktalk.net or contact Jeff 01782 266821.

Ken Bladen

VARIOUS ARTISTS Blood On The Ice (FFC060)

Should you ever need help with things maritime, Fleetwood's Ron Baxter is the man you need to seek out. Born in the town, home of the once thriving fishing industry, he started collecting sea songs during his time in the merchant navy. He has a sharp eye for detail, something reflected in his many songs.

"Blood on the Ice", is dedicated to the memory of Dave Ryan, stalwart of Fleetwood folk club who sadly died in 2005 and whose inspiration led to this recording being made. All the songs are Ron Baxter's compositions performed by a host of local singers.

The title track "Blood on the Ice", sung by Hughie Jones, sets the tone for the CD, telling of the curse of all conservationists, the culling of the whale. This song was written on board the Baleana, a British whaler built in 1946 and sold on in 1962. The recording stretches to 20 tracks each focusing on a different aspect of life at sea. Ross Campbell gives a fine rendition of "Old Trail", whilst the band Albatrossity more than do justice to "Common British Tars".

Chris Locke is superb as the "shantyman", as Fore n' Aft sing in

memory of the old coal fired steamers. Scolds Bridle are also something of an authority on maritime history and add weight to the CD with two numbers, "We are the Women", from their stage show and the poignant "Molly". Katie Bettess makes the hair on the back of your neck stand up with her interpretation of "Two Brothers" both lost on their first expedition to sea together. John Connelly adds a touch of humour with the brief tale of "The Cook and the Deckies". The Clan Line was once all powerful on the seas, it's demise is charted by Ross Campbell in "Farewell to the Clan Line".

American duo Pint and Dale bring this CD to it's conclusion with a song to the memory of all those who never returned from the sea, simply titled, "Lost". This is a well thought out and recorded offering by a group of people who feel strongly about their heritage and the lives of all those who served and sailed around the world.

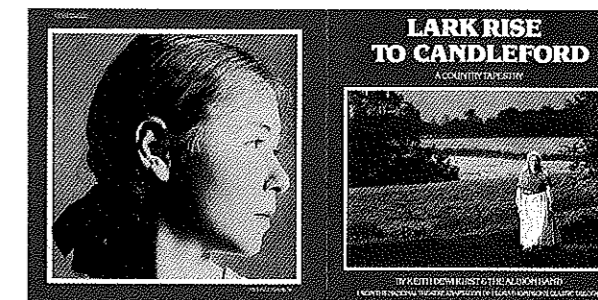
If you would like to purchase a copy of the CD there's a daytime telephone number to ring 01253 815222.

David Jones

CD COLLECTIONS, LIVE ALBUMS & RE-ISSUES



ALBION BAND Lark Rise To Candleford (Talking Elephant Records TECD097)

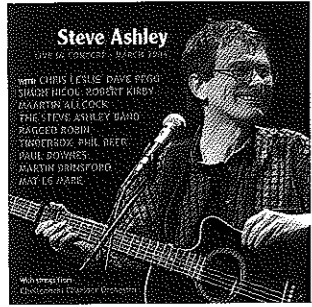


I suppose for many British folk musicians like myself, the late 1970s and early 1980s were possibly the most fruitful for the combination of theatre and 'folk' music. 'Lark Rise' and 'Candleford' were being staged at the National Theatre and I can still remember being jostled by Brian Glover in one of the numerous performances I attended like an unpaid extra in a TV production. The excitement for me of course carried over to the sound that was The Albion Band. Helmed by Ashley Hutchings the group included amongst others John Tams, Graeme Taylor, John Kirkpatrick, Martin Carthy and (the sadly missed) Howard Evans.

It was indeed a glorious racket that ushered in the opening track with the brass band taking on the full majesty of the electric slide guitar with 'The Girl I Left Behind Me' followed by Carthy's harmonically accompanied 'Lemady'. In fact, I can remember every single track (for there wasn't a bad one) of the twenty-one included on the album and of course the recording remains as fresh today as it ever did then. If you missed out at the time or are indeed looking for something to get into after your latest fix of Bellowhead then this is where it all began. It's great to see a recent upsurge in re-releases of some classic folk albums and Talking Elephant are leading the way. For more information check out the website at www.talkingelephant.com

Pete Fyfe 47

STEVE ASHLEY Live In Concert March 2006 (Dusk Fire Records DUSKCD102)



To celebrate his 60th birthday, one of the pioneers of 1960s and 1970s folk rock and former Albion Band member, Steve Ashley arranged a live gig in Cheltenham in March. The venue was filled with guests but it was the calibre of those that joined him onstage that caught the eye. Not only did Chris Leslie, Simon Nicol and Dave Pegg from Fairport turn up, there were Decameron's Dik

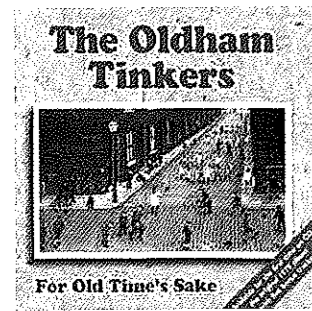
Cadbury and Al Fenn, Show of Hands' Phil Beer and not forgetting the all-purpose Maartin Allcock. Directing the strings from Cheltenham Chamber Orchestra was the renowned Robert Kirby (Nick Drake, Elton John, Paul Weller and Elvis Costello are just a few artists that have entrusted him with their recordings).

The tracks span Ashley's long and distinguished career - from Tinderbox to the present day. Ashley has thrived on the interest surrounding his reissued material. The live recordings with different groups of artists and individuals joining him on stage throughout the concert, show his vibrancy and sustainability as a major but perhaps under recognised influence of those heady days of early folk-rock. There's also room for a new track - the excellent 'Ships of Shame' that bears favourable comparisons with Costello's 'Shipbuilding' from the era of the Malvinas war. Live albums can be a great memory for those who were there but can leave those who weren't thinking what all the fuss was about. This is not the case with this album. Excellent production and mixing mean there are no worries on quality or resonance.

My first introduction to Steve Ashley was the reissue of 'Stroll On' and on hearing it; I found his music too pastoral and twee for my liking. Having now listened to this live CD - that features 15 songs selected from a total of 24 performed on the night - my view has changed; this is a good starting point for those, like me, who wish to re-evaluate his contribution to the modern folk scene.

Lewis Jones

THE OLDHAM TINKERS For Old Time's Sake (Pier Records PIERCD 507)



Pier Records have finally completed their Tinkers labour of love with the release of 'For Old Time's Sake'. It's the first time the record has been available on CD and it comes with five bonus tracks. Quite how any born and bred Lancastrian has been able to survive without the 'Johnny Bugger' track alone is a mystery to me but, here, at last, respite is at hand.

The opening 'Signora' is also a classic in its own right where glass eyes are thrown, hot love is made on top of the freezer and a monkey called Itchy-Coo makes its appearance. And I bet you thought this kind of excitement only happened in Coronation Street specials? No, sir, indeed, The Oldham Tinkers have provided us with such fun for many moons and, even today, can tickle your fancy. For example, there's the continuing saga of John Willie - yes, spoofing the Oldham brewery, J.W. Lees. On this CD, this is continued with 'John Willie's Horse' and I'm

sure you've already got the idea about how this one is punned.

But the fans will know that The Oldham Tinkers are not just a bunch of jokers but have a serious side too - now, don't titter missus, I'm serious here. Tracks like 'The Condemned Cell' come with a social message and 'Bits o' Bromley Street' involves the children's schoolyard songs much favoured by The Tinkers. The additional tracks here mop up those from 'Oldham's Burning Sands' and add 'Hop, hop, hop' from the 'Deep Lancashire' record to complete their catalogue now available across four CDs.

In many ways, their music has charted local culture in a way that few have managed. It's sad to reflect that we're unlikely to see music so deeply rooted in its region again. But, don't get too concerned, when you can rush out and get this and the other CDs.

Steve Henderson

(Ed:- Well done Pier Records, done Tinkering)

JOHN PEARSON'S BLUES AND BEYOND Live-Just Blowed In Your Town (Last Days Recordings LDR93)



The live album is an unpredictable beast to handle. More often than not it's a contract filler, a holding operation when creativity is ebbing, and very rarely a recording that can hold a candle to an outfit's studio standards. This is one of the uncommon ones that has both ends burning. Luckily Last Days is John's own label, so no suit-

wearing exec. is threatening to withhold advances unless product appears. Recorded in the main in 2001 at Deal's Astor Theatre, the title taken from the included 'No No Blues' its 12 tracks are augmented by 2 studio cuts from way back in 1990 and all feature the late Kenny Craddock. Pearson's multi-instrumental cohort and friend of long-standing was tragically taken from us in 2002 in a Portuguese car crash and the CD is dedicated to his memory. It's a real tour de force owing as much to the accomplishments of the band as to its leader. With, in the main, brother George Pearson on fretless bass (lovely, cheeky pilferings on 'Sitting On Top Of The World') Jem Turpin on harmonica, Nana Appiah on percussion with Kenny's keyboards, accordion and various frets, the playing is as impressive as John's understated singing and guitar bounciness are deceptively effortless.

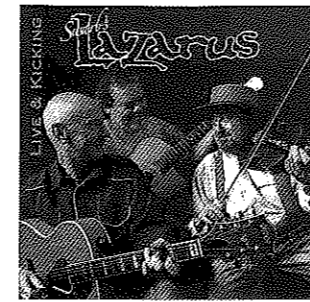
It's hard to select individual tracks for special endorsement; 'Live' works as a whole and there's no point in comparing and contrasting studio versions, drawn from recordings that go back as far as 'Streamline Train' (now out of catalogue) right up to the recent 'Rhythm Oil', to these. The whole album has a life of its own and exists on its own terms, a measure of how Pearson just goes from strength to strength, his singing so assured and controlled. He has an intuitive identity with Country Blues, viewed with a town-dwellers eye, - a combination of Lowell George and Mose Allison with whom he shares a certain vocal similarity.

Lyricaly, the material is not blissful - that's not the way of the Blues, but a certain calmness of heart prevails even on the apocalyptic Dylan cover 'Man Of Peace.' Energetic yes, but Blues & Beyond don't do break-neck! The disciplined musicianship backs up thematically, clear and simple songs - sometimes private, inwardly-searching ('Don't Take Everybody To Be Your Friend') sometimes with a world-weary resignation ('Deep River Blues') they paint pictures of the world that go far beyond C&W

crying over a bottle of Michelob. Check it out, it's no transparent bid for the pocket money of completists - never disappointing, and a fine and fitting testament to Kenny Craddock's enduring talent.

Clive Pownceby

SWARB'S LAZARUS Live & Kicking (Squiggle Records - Squiggle02)



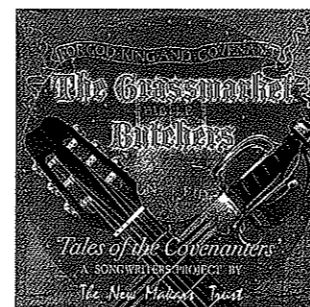
Ah, rising from the ashes is a rare feat these days and although perhaps not quite literally it is a joy hearing Swarb committing himself to disk and live performance once again. Of course, surrounding oneself with the company of two accomplished musicians the calibre of Maartin Allcock and Kevin Dempsey helps.

This is a sparkling recording full of those catchy 'capers' (that's 2/4 time to the uninitiated) that first established Dave in his days with Fairport and there's plenty of that lazy, almost drunken loutishness in the performance that so characterised his excursions into folk rock. Some years ago I used to play the song 'I Know My Love' with the band Collaboration but hadn't made the connection with the North East assuming it was Irish in origin. This track is given fresh appeal with Kevin's vocals (reminiscent for some reason of ex Dando Shaft partner Martin Jenkins) and some nice guitar work to boot.

The addition of the informed sleeve-notes including the proper titles to the "Dirty Linen" set etc makes for interesting reading ending years of speculation over what the individual tunes were called whilst the late Cyril Tawney's "Grey Funnel Line" sung by Maart is a welcome respite from the frantic approach taken to a majority of the album but, as I say, you can't fault the musicianship of all involved. By the look of the photographs (taken by the wonderful Bryan Ledgard) the lads all had a great time putting the album together and their obvious enthusiasm (particularly on "The Brilliancy Medley and The Cherokee Shuffle") is both entertaining and yes, quite astonishing at times. Further info from: www.swarbslazarus.com

Pete Fyfe

VARIOUS ARTISTS The Grassmarket Butchers 'Tales of the Covenanters' (New Makars Trust, 2005)



To quote from the sleeve notes: "Various songwriters from across Lanarkshire have collaborated in writing songs of the Covenanters exploits and events in telling the story of this dark era in Scotland's history." This explains the rather curious title for this themed album. The first two pages of the sleeve notes gives a potted history of how and why the covenanter's came about, I'm not going to bore you and repeat what most will already know, but briefly, the period between 1600 and 1690 is not one the English Kings could be proud of, they really were "killing times" as the English Kings tried to force their religious beliefs on the people of Scotland.

I was pleasantly surprised by the content and style of the various artists. They are not all heavy dirges as I half expected to hear - given the subject matter. All in all it made good interesting

listening from a plethora of Lanarkshire singers, some of which you may not have heard of before. Indeed, these are true Folk Club performers as they should be.

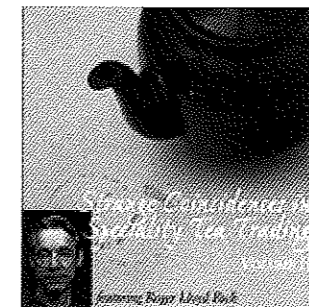
Headed by Robin Laing who donates two songs, 'Jamie Penman' and 'The Covenanters Grave' to the album, the other performer, each donating 1 or 2 songs, are Tom Clelland who also sings the title song. Alison Rodgers sings 'The Heido Richard Cameron', 'Solway' and 'Four Little Words'. Gordon Neil sings 'Maggie Wilson and the Rising Tide'. John Malcolm sings 'Stay Passenger'. David Gibb sings 'Blood and Fire'. Frank Rae sings 'Carolina or Hell'. Billy Stewart sings 'John Craig the Covenanter' plus 'The Covenanter Soldier' and John Young sings 'For Christ Scotland and the Covenant'.

For the most part, the songs are performed with the minimal of acoustic backing except where necessary. In fact, very much as you might hear in a live performance. However, it must be said that several of the tracks might have benefited from a little bit more 'production' to come up to the standard we have come to expect for folk albums these days

Having said that this is still a very interesting album. The sleeve notes covering each song is quite informative. Not surprising as its producers, The New Makars Trust and The Lanarkshire Songwriters Group (funded by Scottish Arts Council I am pleased to note) which aims to promote local singers and music to bring it to a wider audience. If you are interested in Scotland's history and culture this is an album for you.

Peter Massey

VARIOUS ARTISTS Strange Coincidences In Speciality Tea Trading Volume II (Osmosys OSOCHEAP038)



With a title like this you'd think that recently converted Welshman, Les Barker, must have a hand in it somewhere. Well you'd partly be right because one of the tracks features Fools & Horses actor, Roger Lloyd Pack reprising the enigmatic bard's 'Non Sequiturs', first recorded for Barker's Guide Cats for the Blind collection. However, as you'd expect, as this is volume two,

then volume one must have preceded it. In the case it's true but you can never make any assumptions where Les is involved.

To give him full credit, this budget collection is the brainchild of Richard Ellin, who started the Terra Nova label in 1995 and appropriately absorbed Osmosys Records in 1999 as if by...well, osmosis, I suppose. It's a showcase for a fine stable of artists that are in or close to the Osmosys stable including Dougie McLean, former Incredible String Band members, Robin Williamson and Mike Heron, Hank Wangford, And Did Those Feet, and our very own Ken Nicol. With no disrespect to these great artists, those ones that catch the attention are those that can currently be described as emerging - Logan Wilson, Cutlog 61 and Ravi are ones to particularly watch out for. The only minor blemish for me was the somewhat bizarre closing track from Judith Pocock - reciting against an acoustic background that would have fitted better on a relaxation tape. I dare you not fall asleep or dissolve into an indicative yoga position before it ends!

This highly interesting and varied compilation is in many ways as diverse a collection that you could hope for Celtic, English and Irish folk with Caribbean and Asian Celtica thrown in. This could have resulted in a train wreck of an album. However, the

CD compiler, who deserves full credit for their seamless artistry, has expertly overcome some potentially conflicting track sequencing. The CD retails at about £5 for 17 tracks and can be obtained from www.properdistribution.com

Lewis Jones

CHRIS WHILE AND JULIE MATTHEWS *The Best Of...* (Fat Cat Records FATCD017)



Song writing partnerships often produce a whole greater than the sum of the parts. For example, any day, you can give me a single Jagger/Richards composition instead of a full Mick Jagger record. When Chris While and Julie Matthews found themselves cheek by jowl in The Albion Band, they knew that they had something special - one had cheek and.... well, you get the idea!

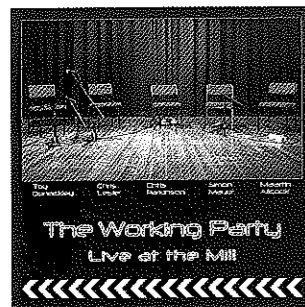
With the retrospective 'The Best Of...', Chris and Julie show us what a fine musical catalogue they have pulled together over the last few years. If we're taking score on this collection, Julie has more compositions and Chris more stunning vocal efforts. In no way is that comment meant to suggest that either Chris can't write a decent song or Julie can't sing. Indeed, we get plenty of evidence on both these fronts as well as a number of co-compositions, too. It's just that the combination of these two fine artists seems to make them push each other to dizzy heights and makes for some top quality music.

Fans will already be familiar 'The Light In My Mother's Eye', 'Thorn Upon The Rose', 'Even The Desert Bears A Seed', 'Piecwork' and 'Class Reunion' which all feature amongst the fifteen tracks and sixty five minutes of pure delight contained here. If you've not come across them before, this is a great place to start. If you know them already, you might well have some gaps to fill from across their six duo albums or a need to work out that elusive Christmas present. Santa's stockings will bulge with this one, I'm sure!

Steve Henderson

THE WORKING PARTY *Live At The Mill (TWPPCLCD1)*

Not a bad idea as it goes - get a bunch of like minded musicians together for the 'crack' and some serious tuition to be released as downloadable visual tutor. Also, while we're at it, let's record an intimate concert to demonstrate how good we are as a band.



Now maybe I've watched too many Cliff Richard movies for most peoples' tastes but you get the drift. Mind you, the quality of the musicianship on this recording can't be faulted especially when the 'band' consists of Simon Mayor (mandolin), Troy Donockley (Uilleann Pipes), Chris Parkinson (Piano Accordion), Maartin Allcock (bouzar & vocals) and

Chris Leslie (fiddle & vocals). OK, so I can hear you shouting from the back "...not another folk supergroup..." but then again, why not? Judging by the sets of tunes on this album, they've all been there, seen it, done it but at the end of the day I'm sure everyone had a ball and to me, that's what music should be - entertainment with sparking performances.

The great and the good are featured here including O'Carolan's "Lord Inchiquin/Sigh Beag Sigh Mor", Chris Leslie's vocal on "I Wandered By A Brookside" and the final encore "The Spanish Cloak Set" that would put many a folk dance band to shame. The producer (who put it all together) Martin Bell and band obviously had a great time...so did the audience...and also this reviewer! More details from the website at www.theworkingparty.co.uk

Pete Fyfe

PRESS RELEASES



Hobgoblin Music offers Interest Free Loans to Customers



Hobgoblin, the leading musical instrument retailer, is now offering its customers interest free credit for its products in its central London store.

Under a new scheme called Take it Away, people have the opportunity to buy their own instrument with an interest free loan of between £100 - £2,000 and spread repayments over 10 months.

This new initiative is organised and funded by the Arts Council to make it easier for people to buy their own musical instruments and thereby encourage people to learn to play.

John Howlett, manager of London's Hobgoblin Music, said, "Hobgoblin's biggest seller is guitars but we also sell a wide range of lesser known stringed and wind instruments. This scheme will help people buy a quality instrument of their choice. Hopefully it will introduce new people to the joys of making music."

Sarah Weir, Executive Director, Arts Council England, London, said, "We are working to help even more people in the capital to enjoy, be part of, and contribute to the arts. Take it Away is an imaginative initiative which should encourage exactly this, and we look forward to seeing how it helps London's budding musicians."

Take it Away is being piloted in association with the Music Industries Association (MIA), which last year undertook a research project into music habits in the UK. Findings revealed that 21% of the UK population over five years of age play a musical instrument. The research also showed that some 15.5m people who do not currently play an instrument aspire to do so.

The pilot scheme is being launched through 14 music instrument retailers in London and the south east and runs from 31 July 2006 until 31 January 2007. All MIA members, these retailers have been chosen for offering high levels of customer care and service, instrument repair facilities as well as strong links with local music teachers.

For a full list of retailers and more details, go to www.artscouncil.org.uk/takeitaway or phone 0845 300 6200, or visit www.hobgoblin.com.

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