

FOLK NORTH WEST



John Tams and Barry Coope

SPRING EDITION 2007 (March, April & May) £2.00

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Folk North West Contact Information



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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

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

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Tel:- 0151 639 9350

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



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EDITORIAL

I am pleased to see that there is a greater variety of Live Reviews in this issue. Please keep writing about your local club or Arts Centre as it is great to hear what is happening. We've also, more or less, caught up on CD reviews and therefore there are less in this issue which helps to restore the balance.

It would be great to get some feedback about what you like or dislike in the magazine and what changes or other feature you would like to see included.

Clive Pownceby is now aiming to book Motorhead at The Bothy since the complaint about noise at their new venue was not upheld, in fact the complainant and his legal eagle did not land at court. Clive is 'seriously' considering having a 'gap year'. Hope he doesn't as it would make a huge gap in our year.

I am eternally grateful to Brian Bull who comes up with an article for each issue and to Jim Ronayne for his guitar workshop. It is great to be able to rely on such valuable input to the magazine.

Heartiest congratulation must go to Scold's Bridle whose sterling work over many years has been justifiably rewarded with their 'We Are The Women On The Shore' about to be aired on Saturday 14th April at 8pm on the prestigious Archive Hour documentary show on Radio 4. Well done girls, all that hanging about has finally paid off!. Listen to the show please and then write in to Radio 4 in your millions. We'll review the programme in the next issue of Folk North West.

Special thanks to Dave (Lewis) Jones, Deputy Editor who makes sense out of three month worth of e-mails that I send him to sort out. Also Hip, Hip, Hip Hurrah (sorry John) to John Owen for that most difficult tasks of getting you all to give him your diary dates and news in time. He's gone for a lie down, well actually a hip operation so we wish him a speedy recovery. Thanks also to Paul and Kath Holden for a huge variety of indispensable tasks involving advertising, subscriptions and distribution and keeping us solvent and to Dave Jones for all his sterling work.

Ken Bladen

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CHAIRMAN'S JOTTINGS

Looking back on 2006, the single, most important new folk work produced was undoubtedly "The Radio Ballads", entrusted into the safe hands of John Tams, it gives a snapshot of life today in a number of differing spheres.

It's over 45 years since the original series devised by BBC Producer Charles Parker and presented by the legendary Ewan MacColl was recorded and was ground breaking for use the views of the general public on a number of topics.

For this venture John Tams gathered around him the cream of Britain's songwriters, including Jez Lowe, Bob Fox, and Chris While and Julie Matthews, to look at and then explain in their own words and music, the reasons for the decline of the ship building and steel making industries, the end of hunting, the troubles in Northern Ireland, the fairground community and people living with HIV/AIDS - emotive subjects all which are handled with integrity and sensitivity, but always getting to the core of each problem. A body of work of which the participants can be justifiably proud.

Cheers for now

David Jones



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 (Rpt) 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 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 - 7.30pm 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 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

RADIO FREQUENCIES

FM 92.4-94.7/MW 810
MW 810
FM 96.0
FM 94.6
see below
FM 95.5
MW 567
MW 1026

see below
MW 756

FM 92.4-94.7/MW 810
FM 95.8/MW 1485
MW 1368

FM 104.3
FM 88 - 90.2

FM 96.0
FM 95.5
FM 92.4-94.7/MW 810
FM 95.8/MW 1485
MW 1341

MW 1026
FM 92.4-94.7/MW 810
MW 882
MW 567
MW 567
FM 92.4-94.7/MW 810
MW1341

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 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, now on Monday 11.15pm - 01.00am. 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.

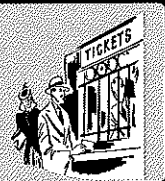
Telephone numbers for radio stations, plus directions to other forms of contact, have been provided so that event organisers and artistes can fulfill the important role of promoting their activities in the region. Given the propensity for radio programmes to devote much air time to new albums, the listing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



KEVIN BROWN at The Bromborough Folk Club on 6 October 2006



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 as 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 Guillory. 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 of them and why they were there. "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

HAINES AND LEIGHTON at The Clarence, Blackpool on 18 October 2006

For those unfamiliar with the folk and musical talent that crosses the Atlantic Ocean from the Americas, which accounts for many,

it was a revelation to experience the whirlwind that came to this musical evening in the duo of Haines and Leighton. This really was the second coming, as thanks to their first appearance on 30th November, 2005, the memory banks of this smart audience had been logged and alerted to their arrival.

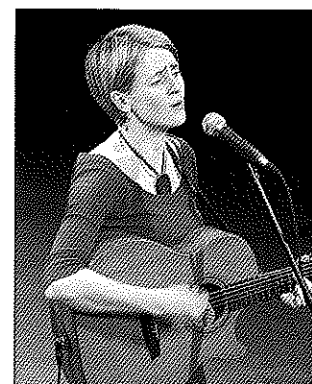


Bringing with them a number of connoisseurs of their brilliance, which was understandable knowing their talent. How can you hold a moonbeam in your hand? how can you touch the sky? how can you categorise the music genre of this amazing pair? What was it with their expertise on a multitude of instruments that spanned the world, folk, roots, Celtic, pop, rock, bluegrass, alternative, and country styles of music. Sometimes they were playing two instruments at once, with songs about Canadian Gumboot Cloggeroos, Buddhism, and frustrated New York waiters.

The ironic 'Does This Mean Its Over (Or is he just a good friend)' was a laugh a minute. Their awakening renditions of Orange Blossom Special and the Wild Mountain Thyme were totally unique. They were haunting, rousing, unpredictable, fantastic, fabulous, magical, and untouchable. Their promotion for their latest CD was the most original sales pitch imaginable and an album track in itself. Thanks to the introduction, sound, and organising skills of Anne and Eddie Green, in the suburbs of Blackpool was the best show in town. Viva live music! This was part of a lightning two week zig zag tour of the UK. They are planning a longer return next year. If they come to your neighbourhood, don't miss them. For more information visit www.haines-leighton.com

Stu Logan

KARINE POLWART supported by Gareth Davies-Jones at The Brewery, Kendal on 5 November 2006



I've struggled to write this review of Karine Polwart's excellent gig. The words austere and dour keep coming into my mind, but those aren't really the right words, and wouldn't really be fair, yet there was something lurking in the background.

Karine gave us a selection from her two solo CDs, 'Faultlines' and 'Scribbled in Chalk', as well as her contributions to the modern radio ballads. She has an inventive way with her lyrics, and a lightness of voice, which sometimes hides the darker shades of meaning in there. The website says her background is in human rights and domestic abuse as well as a Philosophy degree. With that behind her, there's no wonder that the songs are thoughtful. They have a deceptive lightness of touch and delivery yet hold a powerful message. Standout songs for me were the wonderful 'I'm Gonna Do It All', which she told us had been adopted as a school song in a couple of Scottish schools. It's a wonderful aspirational song, and I can understand why she seems so proud of these schools and their children. Songs like 'Daisy', for a little girl, and 'Hole in the Heart' here seemed much darker and more melancholy than on the CD.

Karine seemed to be playing guitar on most of her songs in a non-standard tuning, although I was too far away to say for certain. The band, including Mattie Foulds on percussion and Steven Polwart on lead guitar was both tight and excellent.

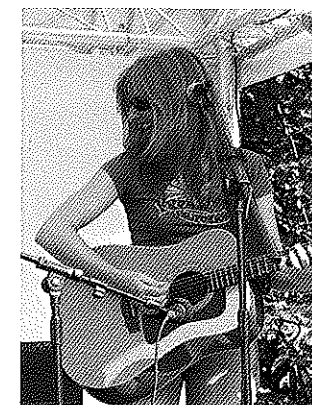
Mairead Green's accordion kept an understated harmony, and sang out when allowed to solo. Kevin McGuire on double bass, both plucked and bowed, underpinned the splendid ensemble playing. It's all top quality, a direct and personal presence on the stage and a full emotional delivery of Karine's own songs.

Gareth Davies-Jones was, as you would expect from the name... err... an Irishman who lives on Tyneside. His guitar was well played, accompanying his own songs, written with his Christian faith and concern for our world. They were songs of current issues, thought provoking rather than preaching, about the matters that affect us all. After all, it's the injustices of life that have always inspired folk singers.

So there it was; a thoroughly enjoyable gig, with just that slight feeling of being held over deeper and deeper depths. As Karine says, don't try and win an argument with her. I wouldn't want to try. For more information, visit www.karinepolwart.com

Don Moore

ANGIE PALMER with Richard Curran supported by Caroline Lovett and Mark Claydon at Gregson Lane Folk Club on 9 November 2006



This was the first time I had seen Angie Palmer since the new CD 'Tales of Light and Darkness' was released. I was looking forward to the evening, and it lived up to its promise. The new songs, as before written by Angie and partner Paul Mason, have all the fascination and quality as those on the previous 'Road' CD. They are well crafted, literate songs, with lines to make you think. In the intimate setting of Gregson Lane, they worked well. Standout songs are as always, hard to pick

out of an excellent set, but 'Fools Gold' and 'Michaelangelo' stay in my mind. As always, the 'Street of the Cat Who Fished' from the first CD, held attention with the most audacious range literary references I have ever heard in one song

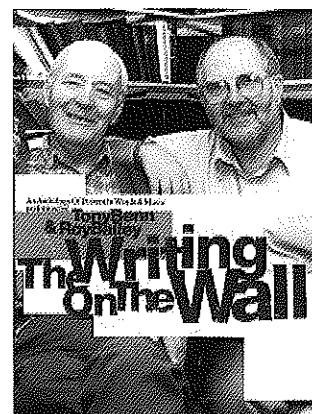
Angie plays a Guild guitar, and keeps a metronomic rhythm. With Richard Curran on fiddle, mandolin, and guitar, she has the ideal accompanist. He's almost a band in himself. The riffs, hooks and solos are a delight, reproducing all the atmosphere of the CD. Together, they are more than the sum of their parts. This is the singer songwriter end of our genre; there's nothing traditional here, just good songs taking the music forward.

Caroline Lovett and Mark Claydon provided support on their first outing as a duo. The combination brought out new aspects of Caroline's songs 'Six Hours Apart' and 'Single Red Rose'. Caroline played rhythm, whilst Mark's lead was fluid and inventive. His solo instrumental, 'Molly's Smile' (in a Csus2 tuning for those who understand such things) displayed all the qualities of an instinctive guitarist, with a gentle cascade of pure joy. Mark says that those people at the Lowden workshop just stuffed the sound hole with notes, and all he has to do is let them out. I don't quite believe it's that simple, but he made it sound effortless anyway.

Angie has been touring extensively in France, from Corsica to Paris and Brittany. She's spending more time over there, which is our loss, and France's gain. It's impossible to speculate as to why she hasn't achieved more, despite Bob Harris' promoting her on the radio. Oh, and if you do manage to catch her, and she tells the dog joke... well, she wouldn't tell us. Visit

Don Moore.

ROY BAILEY & TONY BENN at The Lowry, Salford on 11 November 2006



Put together a seasoned radical folk legend and veteran left wing politician then you'll soon see the writing on the wall. The 'Writing on the Wall' is of course the long running collaboration between Roy Bailey and Tony Benn that brings together in song and oral delivery, an anthology of dissent that links the rebellious and dissident deeds of our ancestors with those of our contemporaries. We have Steve Henderson to thank for enticing them to the North West under the guise of a Mr Kite benefit.

It's a glimpse of social and political history mainly of Britain and Ireland that you won't find in many authorised educational texts. Bailey and Benn have been delivering this show to sell out audiences up and down the country for well over a decade. I well remember the first time I saw it at the Royal Exchange in Manchester. Although a few the songs and some of the modern political references have changed the backbone of the show has remained the same.

Bailey sums up the mood of the show with the opening lines "They tear down our comrades like leaves from a tree/But the tree still stands" - whatever the setbacks we fight on with optimism and belief that social justice will prevail and we can build a better - inevitably socialist - society. Not for the liberal faint hearted or New Labour. After Bailey launches into the unaccompanied and evocative 'History Lesson', Benn reminds us of their first meeting at Burford church near Oxford to commemorate three leveller's executed by Cromwell. The influential Levellers and Diggers form an influential and significant portion of the show. It's a period that was rife with ideas and saw the open challenge of the establishment (beheading a monarch in the process). It's an era that's spawned it's fair share of songs - none better than Leon Rosselson's much covered 'World Turned Upside Down' and the same writer's 'Abiezer Coppe', a man who single handedly abolished sin - then recanted when he was prosecuted. We then moved forward to revolutionary Tom Paine who was influential in establishing the French and American republics.

Other themes included the fight to establish and maintain Trade Unions from the Tolpuddle Martyrs through to the more recent Miners Strike; there were illustrations of the hidden role of women through struggles for political emancipation, equality and supporting and developing trade union and labour struggles. Other themes included the gay liberation struggles that still continue and inevitably the causes (usually religion and capitalism) and consequence of wars and peace - death, destruction and peace campaigns such as the struggles at Greenham Common, the particular senselessness of the First World War and the more recent Gulf and Iraq wars, illustrated best by Holly Near's powerful analysis of organised religion 'I ain't afraid' Robb Johnson's 'tale of conscientious deserter 'The Ballad of Vic Williams'

Appropriately, the afternoon performance finished with 'Winter Turns To Spring', Johnson's supremely moving tale of one man's experience of seemingly impossible hardship and tribulation out

of which hope and optimism survives. It sometimes difficult to maintain your spirits when all around politically seems to be going pear shaped. Roy Bailey and Tony Benn remind us of our true heritage and the good that people can achieve by banding together. That's why Writing on the Wall is such a beacon of hope and why its message both endears and endures.

Lewis Jones

BANDERSNATCH, supported by Caroline Lovett and Mark Claydon, at Garstang Unplugged on 16 November 2006



Bandersnatch have been together with occasional changes in line up, for the best part of ten years. They've all been playing for much longer than that, and bring their experience together to give a seemingly effortless performance.

Their material comprises a range of modern folk songs, mostly from British writers, together with some originals composed by band member Clive Leyland. There's a distinct northern feeling in their presentation. Some of Clive's songs are based on his family history, 'Farewell to the Plough' for example, imagines an ancestor leaving the family farm two hundred years ago. Clive's other songs are equally evocative, 'They've Taken the Bandstand Away' and 'Massachusetts Bound' stay in my mind. The set included songs from Dougie MacLean, 'Feel So Near' and 'Turning Away', Anthony John Clarke's 'The Broken Years' and Jimmy Nail's 'Big River'

Vocal leads are shared, mainly between Denis Dodds, Eddie McGurk, and Clive Leyland, with Norman Raw and Alan Roscoe joining in the harmonies. The instrumental line up included acoustic and electric guitar, mandolin, cittern, banjo and bass - not all at the same time. Their harmonies and arrangements were full of life and always full of musicality. An excellent set, well performed and appreciated by the audience.

Caroline Lovett and Mark Claydon opened the evening. I'd seen them previously at Gregson Lane, and can add little to that review. Mark's solo, his version of Al Pettaway's 'Spindrift' was an instrumental worthy of special mention, whilst Caroline's solo, again her own 'Bottom of the Stairs' was exceptionally well performed.

Bandersnatch provide a really musical evening. They have good songs, well arranged and perform with an obvious enjoyment. From the opening 'Hard Times' to the encore, 'This Land Is Your Land', they never faltered. An evening in their company is well spent. Visit www.garstangunplugged.com and www.bandersnatch.co.uk

Don Moore

RALPH McTELL at the Runcorn Arts Centre on 17 November 2006

Ralph McTell can only be described as an icon of the folk world. Probably still best known for his timeless composition 'The Streets of London', it is undoubtedly a song that has served him well over the years in royalties but McTell is no one trick pony. As well as being a prolific songwriter and highly accomplished guitar player, he is also a fine radio broadcaster for that matter.

His entrance onto the stage was without fuss and fanfare. Dressed casually in a sober pinstripe suit and white open necked shirt, he was greeted warmly and enthusiastically by a full house in this intimate 400-seat theatre.

McTell's repertoire is particularly extensive and he was able to

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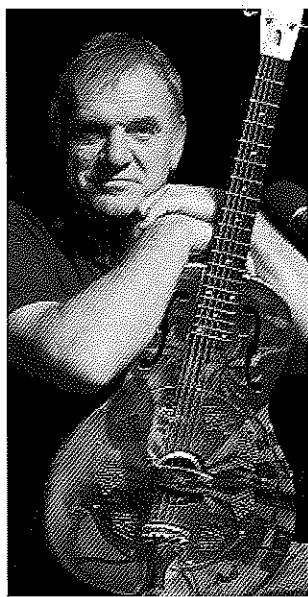
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dip in and out of many of the songs contained on 'The Journey', a four-disc box set covering his recording career from 1965 to 2006. The beginning of his performance showed off his guitar prowess with a ragtime flavoured tune written to commemorate for Oliver Hardy who, in contrast to his screen persona, was an elegant dancer and very popular with the ladies. There was homage paid to Bob Dylan with a fine rendition of 'To Ramona', taken from an album of Dylan covers that McTell recorded in a small Cornwall town last summer.



By popular request we were treated to the excellent 'Tequila Sunset' and 'Angie', learned from the guitar playing of the recently revived ragtime blues and jazz influenced Davy Graham, with help from the Bert Jansch version. 'Blues Run The Game' was originally performed by the long - and still sadly - departed Sandy Denny and summed up the way 19-year-old men see the world.

Like an encore at the end of an evening, McTell was honour bound to perform 'Streets of London' -and he did. No matter how many times you hear it, it still retains its resonance and unfortunately we still have people

existing on the streets on London and other major cities over 40 years after it was written. The evening was all too quickly drawing to a close but not before McTell performed one of his finest songs from his more recent repertoire. 'From Clare to Here' is a modern folk classic having been based on McTell's experiences as a young man working alongside homesick Irish building labourers. It's a wonderful song that touches all the right buttons.

It's hard to believe that Ralph McTell celebrated his 60th birthday over two years ago. His career now spans more decades than he cares to remember and over 30 years on the road. During that time he has recorded a host of quality albums and continues to stay true to his folk principles and roots. The man is still a consummate performer who is still as creative as ever and whose music hits the right notes and themes. Long may he continue his epic journey.

Lewis Jones

ELAINE & SAM BRACKEN with DAVE SHANNON at Longridge Folk Club on 21 November 2006



Longridge Folk Club celebrated its 35th Birthday in September this year and its fourth year at this venue. All those years with Ron Flanagan & Brian Preston at the helm, as organisers and residents. In that time we have presented over one thousand guest nights to our members playing folk music in all its forms.

On this occasion last our very special guests were Sam Bracken: A Belfast boy, of these shores since 1969, now resident in Kendal, Cumbria. Superb laid back lead and harmony vocals, guitar virtuoso playing a wide range of superb hand made guitars by Roger Bucknell of Fylde Guitars. Late of Therapy, Five Hand Reel and of no mean reputation as a solo performer, raconteur and wit. Elaine Bracken: Born in Darlington, moved to Prescot, Merseyside at two months old, since 1981 abiding in Cumbria. Lead and harmony vocals of quality, passion & power with great

personality and smile. Flautist extraordinaire playing a Rudall Rose flute. Ex 'Seoda Ceoil' member along with luminaries Shay Black, Mick Johnson & Martin Dunn. Dave Shannon: Another obscenely talented Belfast boy. Came over on the same boat as his friend Sam in 1969. Now resides in Sale, Cheshire. Lead & harmony vocalist of immense talent, class and subtlety. Fantastic guitarist, plays an original classic Epiphone 'Texan' and 'Fylde' Guitars. Great dry wit. Ex BBC Producer for 20 years - Just Retired. Ex of the very popular 70's & 80's trio 'Therapy', along with Fiona Simpson and Sam Bracken. A very nice man with all his own hair & teeth.

Well where to start, a full house, great atmosphere and anticipation to see and hear this fantastic trio: For Dave & Sam this was only their second gig together in over 20 years, the first occasion being for the Belfast Folk Reunion Concert at the Waterfront Hall in Belfast in June 2006, when the three of them played together for the first time.

What a night it turned into. They chose to play acoustically, the balance of instruments and vocals was perfect, there was space within their music for everyone, nothing hogged the show, no one was too loud, there was no competition and each was comfortable with their contribution and that of their compadres. All this is borne of age and experience. You cannot teach it.

Their material ranged from the traditional 'P Stands for Paddy' led by Sam's superb laid back vocals to Elaine's unusual bluesy rendition of the traditional song 'When a Man's in Love', backed by slide guitar. On the contemporary side they gave us a fantastic version of Richard Schindell's 'Ballad of Mary Magdalene' & Tom Waits' 'The Heart of Saturday Night'. Tunes ranged from traditional jigs & reels to superb ragtime renditions of amazing dexterity, including Dave's arrangement of '12th Street Rag' spanning several key changes.

So to sum up the performance, almost two one hour spots passed far too quickly, it was one of those magical nights you can tell your friends 'You were there'. Three superb individual vocal & instrumental talents, collectively blending to produce an evening that made you feel that you were among friends, an evening that you can't wait to come around again, a performance that would serve as a benchmark to others.

Brian Preston

JON HARVISON supported by John Poulton at Gregson Lane Folk Club on 9 December 2006



Gregson Lane's guests this year have ranged from the traditional to the contemporary, serious stuff, and humour as well. The standard has been high, and the last guest of the year was no exception. Jon Harvison is from over the Pennines in West Yorkshire, but he's none the worse for that. He has a solid collection of original songs with shrewd observations of the events which shape all our lives. 'Daughter Don't You Weep' was

a song about the meaning of dementia from another perspective, whilst 'One Moon is One Sky' explored the threads linking people half a world away. Other standout songs were originals 'Long May You Walk' and 'Lost in the Night'. The encore was the much requested 'Heavy Horses' about the changing village where the tourist has replaced much of the rural tradition, and labourers have disappeared.

Jon's guitar was on conventional tuning, with a foray into drop-

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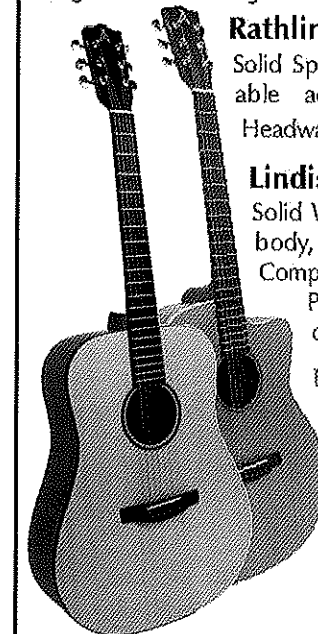
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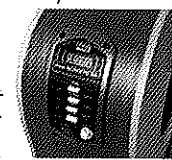
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D. His Martin was always in tune, and picked or strummed, was always complimentary, never intrusive. His set included songs from other contemporary writers and a couple from the tradition. It was nicely rounded, well played, and excellent entertainment.

John Poulton came to us fresh from a sex education briefing for parents - from the Catechism to the Lion's Den - well, maybe not quite. Of course, he will be instantly familiar to those of you who follow 'Soundclick.com'. One of his songs climbed to No. 13 on their chart recently, and John assured us that it wasn't because he was using it as an alternative to detention in his day job. Being serious, John's songs were all his own, with well crafted lyrics, and a Fylde guitar that always impresses with it's ringing clarity, and open tuning. Songs included 'The Beatles and The Stones' about a music shop some of us know well, '4am' about early morning sleeplessness and panic, and 'Prodigal Son'.

All in all, it was an excellent set from an accomplished performer. Let's hope the new year brings Jon Harvison fame and fortune. On this performance, he deserves a wider audience. Visit www.gregsonlane.co.uk and www.jonharvison.com

Don Moore

WATERSON:CARTHY - Frost and Fire - Southport Arts Theatre on 15 December 2006



With the lights dimmed and the scene set, the voice of Mike Waterson singing the Scarecrow got our festive evening under way. The cast entered with a rendition of the Sugar Wassail Song, followed by Awake! Awake!. The format of the evening was to explain in words and music how over hundreds of

years the seasons have turned and evolved in many different ways.

The Pagan and Christian religions existed hand in hand until the Synod of 1600 banned paganism. Martin Carthy performed Valentine's Day, telling of the flower of England, the red rose, a song championing St. George. A mummings play with Eliza Carthy as Mrs Christmas, Tim Van Eyken as Quack Beelzebub and characters representing a knight, with the moniker, "Slasher", and the bold St. George himself gave way to plenty of audience laughter and the many double entendre and lame jokes!!!

The month of May is fiercely celebrated in folklore, although the days of celebration differ. In Padstow, Cornwall May 1st with hobby horse and Helston, Cornwall 7th May with their pace egging celebrations. Whitsun is next to appear at May's end and behold Morris Dancers pop up to celebrate this country's oldest dance form. Martin played guitar while Simon Ritchie gave a fine dance demonstration. Advent is now upon us with Martin singing the Cherry Tree carol to Eliza's fiddle accompaniment. The first half came to a close as Harvest Time arrived with it's, "Reap, Hook and Sickle".

"Jacobstone", a good upbeat Wassail song started the second act. Martin and Eliza dueted on Jack Frost then Lucy Adams treated us to some clog dancing to Eliza and Tim's fiddle and melodeon strains. Norma Waterson recounted how the Christmas pudding was made in the old zinc bath but only after everyone had finished their weekly bathing first. The Ditchling Carol was followed by the whole company singing a cappella on a song about seasonal food. Tim and Martin play while Tim sings "On Christmas Day It Happened So", definitely melancholy.

The much loved, "Jolly Old Hawk", followed, with Simon Ritchie returning in Step Dancing mode underneath the Mistletoe Kissing Sphere Ball hanging over the stage. An acappella version of While Shepherds Watched gave way to the superb finale that is "Diadem". The show is only possible because of Arts Council funding, that brings together a dozen highly passionate and skilled artists.

Waterson/Carthy as always were outstanding, but a special mention goes to Devil's Interval, a trio comprising of Emily Portman, Lauren McCormick and Jim Causley who are relatively young but with the experience such exposure brings promise to be a force majeure in the foreseeable future. It was a night that gave all those present a warm festive glow from a show well conceived and presented.

David Jones

FESTIVAL & EVENTS REVIEWS



HERE'S TO STAN



Over the weekend of 18-19 November 2006 Liverpool was, once again, invaded by a horde of shanty singers and shanty fans; but this was no local promotional festival or a celebration of that vague entity, maritime music. This was a gathering to celebrate the life and deeds of one man, Stan Hugill who was born exactly 100 years ago. Stan was the man who did more than almost anyone else to preserve the songs and stories of the Shanty-men from the age of

sail and introduce a new generation to the enjoyment of work songs and other songs of sailors and the sea.

Many of today's shanty singers were born after the job of shanty-man had passed into history along with the commercial sailing ships on which he worked. Stan was a real shanty-man. In fact he was the last shanty-man. His books, his work at the outward bound school at Aberdovey and most of all his singing and encouragement of other singers have ensured that these fine old traditional songs do not die out. Although Stan is no longer with us but his legacy is and that was why the cream of the world's shanty singers came in unprecedented numbers to celebrate the 100th anniversary of his birth. A gathering in such numbers that this writer is tempted to contact the Guinness Book of Records.

Out of the sixty plus acts and over 200 performers it would be unfair to label any one group or singer as the star of the show but special recognition must be made of the 3 members of the Hugill family who performed on the main stage that weekend. They were his sons Philip and Martin and his grandson Tom who together opened the singing at the first of the two special concerts at Liverpool's newest hotel, the appropriately named Liner. They were followed by singers and musicians from the four corners of the UK, the European mainland and continental America. From the opening recital to the final rousing chorus the assembled throng were treated to a host of amateur and

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professional performances all dedicated to Stan.

There were individual Shanty-men and women as well as shanty crews and choirs. There were work shanties, as well as sea-songs and recitals in true fore-bitter style. There were singer's who had sung with Stan, singer's who had been influenced by Stan's own singing as well as those who had only got to know about shanties from reading Stan's books. With well over a hundred items one might be forgiven for thinking that anyone would have had more than enough to tax their voices but a few minutes spent at the bar would have shown the opposite. Small groups clustered around tables singing different versions or different songs, swapping tales and memories of the great man.

Away from the singing there was plenty to occupy the visitors with screenings of the many television programs featuring Stan covering his time on the Garthpool, his reminiscences and his work with the Tall Ship's training program. Displayed prominently around the performance areas were many of Stan's excellent paintings. The occasion was also commemorated by the launch of a new book. The Bosun's Locker. This was a collection of Stan's writing and drawing that appeared in the Spin magazine. Now available from all good bookshops!

Two raffles were surprise charity fund-raising successes. The first for a copy of Stan's most famous book Shanties And Sailor's Songs signed by singers and performers from all over the world, each singer signing on a page with his or her favourite song from the book. The second raffle was for a set of 3 framed prints of Stan's own drawings that were an integral part of his appearance on the Spinners' TV shows in the 70's. The raffles raised a substantial amount for the Royal National Lifeboat Institution.

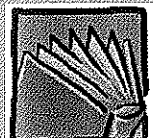
Before the finale with Leaving of Liverpool the organisers. Jan and Ken Lardner read out e-mails and messages of support from all over the world from those unable to attend but wanted to add their own voices in praise of Stan Hugill

The whole weekend was the brainchild of Jan and Ken Lardner of Chantey Cabin fame who had nurtured the initial idea and undertaken the lion's share of the preparation work. Securing accommodation, organising the programme from the host of guest (who not only gave their performances free but paid for their own tickets along with all other guests) arranging the typing and publishing of the new book, the collection of Stan's paintings and prints and the hundred and one other little jobs that most of us will never know about but for which we were all grateful.

The result was a marvellous weekend and the memory of a never to be repeated occasion when the whole maritime community were drawn together to raise their glasses and say, "Here's to Stan".

Jim (Shantyfreak) Saville

JOHN'S DIARY CHAT



As I write I am reflecting on a wonderful Christmas and New Year. I hope you all had a good one as well.

How many times do you ask people "Did you have a nice Christmas?" and the answer is usually, "Yes thanks, but it was quiet though". Not a quiet one for Angela and I this time round. We had a hectic but brilliant time.

We got our first taste of the festive season on 2nd December

when we attended the Rose Theatre, Ormskirk to see Johnny Coppin's excellent show 'Keep the Flame'. I hadn't mentioned to Angela in advance the content of the show so she was very pleasantly surprised when we entered this University studio theatre and saw the stage, PA system and instruments bedecked in everything Christmassy, with even a blow up Snowman in the band.

This was the first gig of Johnny's national tour and what an evening he gave us along with his two colleagues Paul Burgess (keyboard, fiddle, woodwind) and Dik Cadbury (acoustic and electric guitar), both ex- Decameron members.

The whole evening was based around Johnny's CD of the same name, the seven track "Keep the Flame" and an interesting review by Jane Brace appears in a previous edition of 'Living Tradition'. She describes it as 'A brilliant stress buster. A seasonal delight of an album'. Adam Horovitz of the Stroud News describes it as 'It neither preaches evangelically nor succumbs to the crasser Christmas tendencies'. A super night all round. With a highly skilled compilation of songs of the season, mixed in with the well known, plus readings by Paul from "A Country Christmas", the whole presentation was just right. Johnny hails from Gloucester by the way and he has an excellent folk music programme 'Johnny Coppin's Folk Roots'. Find it at Listen Again - http://www.bbc.co.uk/gloucestershire/local_radio/index.shtml

Singing with Allegro performing our Christmas sets; visiting an excellent carol concert in Heswall presented by the Castle Singers; seeing Jez Lowe at Dave Jones new folk venue in Pensby (Second Friday Folk) and being delightfully surprised by the quality of Kieran Halpin with Anth Kaley - What keyboard skills? - at Beardies FC in Chester, all made the lead up to our Christmas 'just perfect'.

Our new folk club, the Hungry Horse Acoustic continues to flourish and Angela and I would like to give a big thank you to our organising team and everyone who has attended and made it so successful in such a short period of time. The licensee Howard and his staff are simply superb. We continue to present very memorable evenings and Brian Preston and Phil Wignall were our guests in week thirteen, whom we booked on a recommendation from big Bob Burrill. Bob had mentioned that they could 'do anything' and were 'great entertainers'. So that was good enough for us. Brian has a very strong voice and an excellent guitar technique. He is also well seasoned in working audiences with 'all the patter'. Phil is an excellent instrumentalist on keyboards and guitar and his voice is as clear as a bell. Phil's interpretation of Don MacLean's 'Vincent' and 'Fire and Rain' by James Taylor were particular features for me. Brian can turn his hand to soft ballads, driving rhythmic songs and can belt out Celtic culture by the score. Exceptional, and a great pair of fellers to boot!!

On 27th January, the Cajun Dance Night which featured our great mate Ian Dawson and the Bayou Rhythms was a complete sell out with many prospective Cajun enthusiasts being unable to 'get in' this time round. Undoubtedly demand requires that we repeat this event again towards the end of 2007 or perhaps early next year. On 1st February we made the permanent move upstairs into the super first floor function room when Tony Gibbons and Kate Bradbury were our guests. A duo to note: Jim Ronayne (Tranmere) and Zoe Mulford (USA) served up a brilliant 30 minutes front spot that perfectly complemented cittern expert Tony (bad jokes and all) and Kate. Jim and Zoe will be our main guests in July. We are looking forward to that evening very much.

From 1st March we kick off with our 'first-Thursday' special guest

nights when a door charge will be made. Dates for your diary are: 1st March - Baker's Fabulous Boys, (bluegrass all the way), 5th April - Tanglefoot, (all the superlatives have been said), 3rd May - Fred Wedlock (TV and Radio star and 'The oldest swinger in town' - Yes, that was his hit). 7th June - Houghton Weavers, (now in their 32nd year of entertaining) and on 5th July - Vin Garbutt (the funniest Geordie in the world!!). Every other Thursday evening will see us continuing to present (for FREE) a wealth of very high quality selected performers from Merseyside, Manchester, Lancashire, Cheshire, North Wales and the Midlands. Find out more at our new website www.hungryhorseacoustic.com

In fact talking of Lancashire, Dylan Owen from Oswaldtwistle was with us recently and he gave us a tremendous night of self-penned humorous ditties and anecdotes. Having seen him at Fylde Festival last September, Angela and I booked him on the strength of that afternoon show. He did not let us down. Dylan is a super singer/songwriter and comic and a very, very accomplished guitarist as well. Fellow folk club organisers take note please. Dylan is very well worth a booking. On the same evening we were very pleasantly surprised to see Ged Armstrong, whom we know from our annual visits to Kelsall for the Chester Festival every Whit Bank Holiday. Angela and I had never seen Ged perform at all but when he arrived with guitar we offered him a short spot, which he filled with great aplomb. Ged performed three tunes with great dexterity - 'Ye Banks and Braes' and 'Jock O' Hazeldean' followed by 'Banish Misfortune'.

If you know of anyone who may be interested in purchasing a Roland FP9 piano keyboard then let me know. It is in a very good condition and when new cost £1600. The owners are Allegro and the keyboard is presently located in Liverpool. The asking price is 'offers around the £250 mark'. Full specification and further details can be obtained from patricia.a.ward@mwpm.mwhglobal.com or by ringing 0151-678 9902.

Club news

Dave Lewis Jones told me that he recently intended to visit the Railway FC at Lymm to see Boo Hewerdine but unfortunately left it too late to get tickets, as it was a sell-out. What made things even worse was Dave missed a great night. Apparently accompanying Boo that evening was none other than American singer/songwriter, Steve Earle. When Dave heard about this he was bereft with disappointment. Well, there is no doubt that you have to get your tickets early these days at Stewart Lever's club. Lesson learned?

Jeff Blythin at Rhyd FC informed me at the end of last November that the club had moved locations, about 300 yards from their former venue Costigans to the RAFA Club, 17 Windsor Street, Rhyd, LL18 1BW. Apparently, it has a lovely room for the club and it is ideal. Sounds like there is free beer? Well, perhaps not!! There will be the usual trial period and Jeff says that by the time you read this he will know whether the move is permanent or not. The club is also being dragged (screaming and kicking) into the 21st century with the creation of its own website. Best of luck Jeff. Hope everything goes well for you. Look out for a review of activity at this venue in due course. Still with Rhyd FC - On 6th April, Jeff and the gang will celebrate the club's 43rd Anniversary. Why not get along there and celebrate with Jeff - Rum, Bum, Concertina and all?

As you may recall after three years at the Shelbourne Hotel, Southport, The Bothy FC was caused to move to a new venue. It is at the 19th hole of the Park Golf Club, Park Road West, Southport PRP 0JS, tel.no. 01704-530133. At the opening

night on 7th January I understand there was a special launch when newcomers were especially welcomed to join the team of resident singers and musicians. All the very best to everyone at TBFC. May you continue with your many successful 'folkie' nights. For further information visit www.bothyfolkclub.co.uk or give Clive Pownceby a ring on 0151-924-5078.

Burnley FC has moved to a new venue at The Kettle drum Inn, 302 Red Lees Road, Cliviger, Burnley, BB10 4RG, tel.no. 01282-424592. Start time is 8-30pm 'ish. As the club is only in its settling in period presently it is advisable to ring before you travel. More info can be obtained by ringing Peter and Gin Crewe on 01282-698455. Gin's husband Peter sent me a short review of Wenchall's gig at the Bridgewater Hall, Manchester just before Christmas. This a capella trio apparently experienced an especially exciting engagement as guests of the Salvation Army's Christmas promotion "A night before Christmas". What made it particularly nail biting was that one of the group, Emma Crickmore was 9 months and one week pregnant. Her baby was due 8 days before the concert. Plan 'B' had been put into place at rehearsals and young music/theology student Emily Crewe prepared to stand-in. As it happened, Emma managed to see the full two sets right through. Janet Lynch, another member of Wenchall said, "Miraculously, Emma was blooming well there all the way through at this wonderful concert which had an audience of two thousand. It was just amazing". Emily joined the group for their last number and received a special round of applause for being ready to stand in with so little notice. The group also donated £2 to the Salvation Army for each one of their sales of the CD, "Winter Songs". The evening was a wonderful start to the Christmas season and the girls wowed the audience together with a brass band, readings by William Roache from Coronation Street and a moving nativity presentation.

Acoustic Collective has moved into a new venue at The Old General, 73 Crescent Road, Dukinfield, Cheshire, SK16 4EU. tel.no. 0161-292-5127. Jan Shevlin has sent me this short review of their opening night on 9th January. I quote - "We have a lovely friendly landlord who really welcomes folkies and we kicked off the New Year in our new venue with Anthony John Clarke and his band. Elizabeth Van De Waal on keyboards, with beautifully subtle harmonies and Steve Rothwell, the drummer from Bandersnatch. They featured many favourites - 'Between Midnight and Blue', such a beautiful song, 'Millionaire Pie' Tuesday Night is always Karaoke, 'The only life Gloria knows', 'Rainbows', and 'Spray a little Perfume' to name just a few. All were delivered in Anthony John's very distinctive and deceptively easy style and we were still left wanting more. Anthony John's words always make you think. He included the audience, embarrassed Elizabeth and left us all with a really good feeling".

One of the clubs that has regular guests each week, The Clarence, presents something a little different on 7th March when the whole evening's entertainment will be provided by invited singers and musicians only - entitled "By Request".

Room at the Top, where Mark Dowding is the 'gaffer', will be running singers' nights for the foreseeable future. Mark informs that the nights have really picked up in recent months after a rather slow summer and autumn period. There have been a few new people coming along as well and they have paid return visits, which Mark says proves they are at least doing something right. Well done Mark and Co.

On 9th March, Northwich celebrates its 30th birthday and a Gala Singers' Concert will be held. On the 10th, something of a mini festival will take place when Janet Russell, Steve Tilston and Bernard Wrigley are the main guests. As I mentioned in the

last edition Janet will run a voice workshop and Steve - guitar. Don't break your fingers in despair when you come out of this workshop. Just remember Steve is simply one of the very best and has been performing for many years. Club organisers, John and Ailsa also wish to inform that on 28th April they are holding a Mayor's Charity Night. Give them a ring to find out more or perhaps email them at john.and.ailsa@tinyworld.co.uk

At Folk in the Barn on 9th March Patti Reid supports the John Wright Band. Jim Ferguson is the support act for Jim Malcolm two weeks later on the 23rd.

Tony Gibbons at Maghull tells me that Tuesday 17th April will see the club celebrating its 25th birthday. Congrats to all I say. Have a great night. Additionally, a month earlier on 16th March the club is hiring that excellent venue, Melling Tithebarn for a special concert that will feature Garva and the legendary singer/songwriter from Ireland - Mick Hanly. Mick is a former member of 'Moving Hearts' and his songs have been recorded by many other artistes including Mary Black, Dolores Keane, Sean Keane, and John Wright. I am sure you are all well aware of the likes of 'Past the point of rescue' and 'The writing on the wall'. This is indeed a rare opportunity to see this renowned performer. Advanced tickets can be purchased from Tony on 01744-607566. A few days later, on my birthday in fact, the 20th March, the club will hold a St Patrick's Theme Night. Sounds great to me.

Still on the theme of St Paddy's night, If you fancy a 'Comedy Ceilidh Dance and Social' then why not get along to Neston Civic Hall, (close to Parkgate, Wirral) on Saturday 17th March when the Lifeboat Band will be the entertainment led by comic, Arthur Marshall who is also the caller for the evening. Tickets are only £6 and can be obtained from Pauline Pollard on 0151-336-4386. This is a fund-raiser event for the charity - The Wirral Community Narrowboat Trust. This group has a very interesting new website that you can find at www.wirralnarrowboats.com

Pauline Dowsett at the Open Door has another Extravaganza lined up for March 25th. This time it is number 12 when accordion expert John Kirkpatrick is the main guest with Tom Bliss and Scolds Bridle.

Eric Cox, Craig, Sylvia, Simon and John (and everyone else who helps out!!) have asked me to express to their punters their very best wishes for a Happy 2007. Eric informs that they have had some great nights at Biddulph up in Arms in the autumn and with a super line up for the spring and early summer periods things look to continue in that mode. Interestingly on 18th April, Eric has booked Iain Matthews of Matthews, Southern, Comfort. I saw Iain at the Bluecoat in Liverpool a few years ago with Ad Vanderveen and was well impressed with his singing and guitar skills. I bought their live performance CD 'The Iain Adventure' - a good one. Lack of space in the centre pages calendar stopped me from giving more detail about a Cajun Dance Night that Eric has lined up. On Saturday 24th March, Elvis Fontenot appears with the Sugar Bees plus Toy Hearts. This will all take place at Biddulph Town Hall. Phil Beer appears at the same venue on 23rd May along with Isambarde. Folk icon Ralph McTell appears at Congleton Town Hall on 25th April. Visit the club's new website www.biddulphupinarms.com for more info.

Jim Minall at Friends of Folk has three interesting gigs lined up for March, April and May. They are - 9th March - Fairport Convention at Preston Guild Hall, 2nd April - Feast of Fiddles at Preston Charter Theatre and Kathryn Tickell Band at Preston Charter Theatre on 27th May. Box office no. for all three events is 0845-344-2012.

More info at www.friendsoffolk.org.uk

Please note the changes of venue in Carlisle's listings. On 30th March Folkworks with all the younger musicians takes place at the William Howard Centre, Brampton and on 30th May, The Paperboys appear there also.

Brian Preston and the crew at Longridge gives early notice that on 16th October the club will be celebrating its 5th birthday when the special guest will be the Bolton Bullfrog himself, Bernard Wrigley.

Folk enthusiasts who do not regularly attend at Westhoughton FC will perhaps not be aware of the sad news that after 35 years of entertaining, Pat Batty and her colleagues in Auld Triangle are hanging up their instruments and calling it a day as folk club organisers and musicians. The decision to retire is caused by a number of factors and is a decision that the band has been considering for over two years. Pat, Mike, Barrie and Clive wish to express their grateful thanks to everyone who has made the club such a success i.e. previous members of Auld Triangle, the many artistes who have performed at this former Folk Club of the Year, the many friends and colleagues who have helped with the organisation of the club and of course the audiences whose loyal support has provided them with so many memorable nights.

The final two club nights will take place at Westhoughton Golf Club on 9th November when Vin Garbutt is the special guest and on 16th November when Allan Taylor will sing them into retirement. These are of course 'ticket only' nights. Additional 'ticket only' nights for this club are as follows:- At the usual venue - 2nd March - Harvey Andrews, 16th March - John Wright Band. At Blackrod Golf Club - 27th April - Dougie Maclean, 18th May - Cathie Ryan Band. Please note that the Tanglefoot night on 23rd March is not 'ticket only' admission but 'pay on the door' entrance.

Dave Thompson, formerly the director of Middlewich Folk and Boat Festival sent me news of a 'Live and Local' event which will take place during March 9th/10th & 11th at the Boar's Head, Middlewich. Although the weekend is intended to celebrate live music by local musicians, (and there are no plans for paid concerts), Dave intends to invite along some professional performers to join in as well. Pete Morton (on the 9th) is the first to agree to attend and I know that Dave is after Jez Lowe as well. All funds raised at this fun weekend will go towards a local cancer charity. You can contact Dave for more info on events@middlewich.org.uk

Arts Centres/Theatres

The Gathering 2 (Appalachian Mountain Music) will take place on 3rd March at The Platform when Debbie McClatchey will be the principal guest along with the Orpheus Supertones.

Playhouse 2 lost out with space in the centre pages so it is important to mention that on Saturday 17th March, John Howarth (Oldham Tinkers) will be performing along with the Legplaiters Ceilidh Band.

On 5th May at the same venue Michael McGoldrick appears along with John Doyle and John McCusker.

Multi record sellers and world-renowned performers The New Seekers are scheduled to appear at Birkenhead's Pacific Arts Centre on 10th May. The night is bound to be a sell out.

In addition to the centre page calendar listings for the Bury Met I have received details of a number of R & B nights that will take place as follows:- 23rd March - Flight 505, 27th April - Adrian Byron Burns and 25th May - Toby Walker. You can find out



Woodford Folk Festival 2007

(Formerly Poynton Folk Festival)

Woodford Centre
Chester Road
Woodford Nr Stockport
Cheshire SK7 1PS

Easter Weekend
Fri 6th Sat 7th Sun 8th April

Guests Include

**TANGLEFOOT, VIN GARBUTT,
HARVEY ANDREWS, FLOSSIE
SAD PIG, BERNARD CROMARTY
ARTHUR & DAVE, NODDING DOGS
DAVE GREEN,
Plus many more**

Open Mic session,
Singer Songwriter Competition,
Workshops, Song & Music Sessions.

Ticket Prices

Evening Concerts £15.00
Afternoon Concerts £5.00
Children up to 10yrs - Free 11- 16yrs - Half price

Box Office - Postal Address:

"Cranford"
London Road North
Poynton
Cheshire. SK12 1BX
Tel: (01625 872539)

Campers & Caravans must be booked by 31st March 2007, Facilities - Free

For more information, contact: Ged Anning
Tel: (0161) 439 5486 Email: gerrard.anning@ntlworld.com
or visit our website www.woodfordfolkfestival.co.uk

**Tickets: Please enclose a SAE and make cheques to Woodford Folk Festival Ltd.
Book early, places limited.**

more by visiting www.themet.biz

Festivals

The third Wirral Folk on the Coast festival is scheduled to take place in June this year. The dates are from 3rd to 10th June. The first event will be held in Vale Park, Wallasey with evening concerts at various folk clubs throughout the week. I have the Houghton Weavers as confirmed artistes at the Hungry Horse on Thursday 7th June. The main festival itself will have a smashing campsite in the private grounds of the main venue in Bromborough (tbc) and will commence on Friday 8th until Sunday evening. Some of the main performers lined up for this weekend are Dougie Maclean, While and Matthews, Tams and Coope, Kerr and Fagan, Marie Little, Johnny Coppin and Anthony John Clarke and many other highly talented artistes. Some are still to be confirmed as I speak so it is best that you ring for further information about the artistes and how to get advanced tickets by ringing 0151-691-8454 (Daytime) and 0151-334-0759 (Evening) or by visiting www.visitwirral.com or www.hungryhorseacoustic.com. A festival website is currently being created as well. If you want to get on my email listings for the festival and anything else that is happening on Wirral then ring me on 0151-678-9902 or email me on folksingerjohn@aol.com

Middlewich Folk and Boat Festival will this year take place from 15th to 17th June. Have a look at the Advanced Dates column for details of performers or visit www.midfest.org

Brenda Judge at the newly named 'Acoustic at the Rugby Club' advises that the next Droylsden Festival fund-raiser event will be a Country Night on April 25th. Details of the festival itself (22nd to 24th June) are also outlined in the Advanced Dates column or give Brenda a call on 0161-432-4830.

The Four Fools Folk Festival will take place once again at Lostock Hall Community High School over the weekend of 29th, 30th June and 1st July. Contact Angie and Ken on four.fools@virgin.net or visit the website www.four-fools.co.uk

The weeklong Lymm Festival will take place between 28th June to 5th July and again full details of artistes booked so far are outlined in my 'Advanced Dates' pages. Ring Stewart Lever for further information or visit www.stewartlever.co.uk

Performers

On 23rd February, Graham Cooper begins another short tour of the UK from his home in Portugal. He has a number of gigs arranged that will take place on 1st March at Cannock, 2nd March at Bingham, Saturday 3rd March at Christ Church Hall, Birkenhead (Brian Lupton is the organiser here) and at Swinton FC on 5th March. If you read this in time and would like Graham to play for you on dates from 24th Feb to 28th Feb then get back to me on 0151-678-9902.

Graham is also eyeing up the possibility of doing another 'one-off' master-class gig with Rosie Hardman who recently came out of retirement to wow a packed house audience at Woodford Community Centre, Poynton. If you know of anyone (or any venue) that may be interested in promoting Rosie with Graham then please email me on folksingerjohn@aol.com and I will let Graham know.

Steve Henderson (Mr Kite Benefits) tells me that support acts on two dates he has arranged are as follows - on 29th March, Erin McKeown supports Thea Gilmore at Bury Met. On 13th May, Corinne West supports Boo Hewardine at St Bede's Club,

Clayton-Le-Woods, Chorley.

South Lakes Music Promotion sent me details of three new names to me. They are Heather Macleod and the Healthy Measures - who appear on 1st March. Heather is recognized across the Scottish music scene as an exceptionally gifted vocal interpreter.

Heidi Talbot appears on 5th April and hales from Kildaire. Heidi is the lead singer of Cherish the Ladies and has a beautiful voice reminiscent of Cara Dillon and Frances Black. Renowned fiddle player Tola Custy from Claire and Boo Hewardine form her backing.

Rubus are a brand new band consisting of three young, talented folk musicians playing songs of the English tradition with invigorating energy and grace. Emily Portman (The Devil's Interval), Christi Andropolis and David Newey make up the band. They appear on 3rd May.

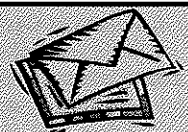
June Tabor makes a welcome return to the region on 16th March at the Rose Theatre, Ormskirk. Andy Cutting and Mark Emerson are her musicians.

Good news and bad news. I am very pleased to inform you that the beautiful Cath Mundy, (Mundy and Turner), is expecting a little one and as a result their booking at Folk at the Manor scheduled for 15th July has had to be cancelled. At the same venue, organiser Roger Parker informs me that stalwart resident Phil McGinity (Miv Cameron Band and Reckless Elbow) has stepped down as a regular at the club due to increased domestic pressures. He and his wife are expecting again. Congrats to you both. Phil is replaced by Mike Hignett.

Phil Chisnall, talented singer/songwriter from Wirral, is shortly about to commence a sequence of music events commencing on Saturday 10th March. The first is entitled "Songwriter's Circle" and will be led by Phil, aided by two other singer/songwriters Joe Topping (Elbow Jane) and Jimmy Rae. The function room at The Bridge Inn, Port Sunlight, Wirral is the location. Proceedings will commence at 7-45pm. Admission is only £5-00. Give Phil a ring to book your places on 0782-153-6510.

Finally, between me writing this column and you reading it, I will have spent some time in hospital having my left hip 'sorted'. So doubtless my mobility will be a 'little impaired' for a while. My incapacity will, I hope, not get in the way of me writing to you again in the summer edition. So keep all your interesting information coming in. I wish you all a wonderful 2007. Please keep supporting this wonderful pursuit of ours. **John Owen**

LETTERS



Dear Ken

It was with a resigned cynicism borne out of annual familiarity that I settled down one Wednesday evening in late November to listen to the Folk Awards nominations on BBC Radio 2.

The scenario may be open to different interpretations, but to the regular listener, it went true to form. The routine template was followed, of apparently seeing who'll be available at the time of the February festiviites, establish a cosy coteire of performers, and examine how their previous year's output can

be matched to the award categories available. The usual suspects again provided a significant element, and one or two worthy artists cited stood out as welcome exemplary alternatives. However, at the end of the show came the denouement, as Mike Harding trailed the following week's offering which was to include "... an interview with Eliza Carthy, and a look at her work with Waterson Carthy".

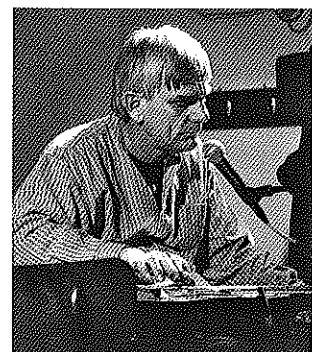
Quelle surprise: Eliza Carthy and Waterson Carthy on Radio 2 again?! With that station's reputation? Surely not! How the household howled - the show's become a parody of itself! Yours in folk

Rob Dunford

THE FOLK NORTH WEST INTERVIEWS



TOM DOUGHTY



In the last edition of Folk North West, we reviewed Tom Doughty's recent album, *Running Free* - a cracking record in its own right. Jim Gillan couldn't pass up the opportunity to grab him after his recent appearance at the Wirral Festival.

Properly named the Wirral International Guitar Festival, it has now been going for eighteen years, making it one of the events that every guitarist wants an invitation to. Spread across three weeks in November, last year it showcased the considerable talents of over forty performers as diverse as Nils Lofgren, Dick Gaughan, Robin Trower, Bert Jansch, Chris Spedding and Tom Doughty. Who as *Running Free* ably demonstrates, is a slide guitarist whose impressive technical ability, engaging presence and fine songwriting is gradually becoming more widely recognised and applauded.

Always something of a musician's musician, in addition to his own gigs Tom has worked alongside Woody Mann, Bob Brozman and Debashish Bhattacharya. He has appeared on local and national radio and at a raft of festivals in North America and is now making inroads into the British folk, blues and acoustic roots scene. Tom has released two critically acclaimed CDs, *The Bell* (2003) and now *Running Free*. Yet despite the many accolades for the quality of his music and the high regard that he is held in by his peers, for Tom (and indeed for every working musician) what really matters is reaching a wider audience.

"That's something I'm working on now," said Tom when we chatted shortly after the show. "But unless you have an unlimited budget, plus the support of a whole slew of marketing experts, promoters, agents and gofers, it's a slow and uncertain process. By comparison, making music is dead easy."

A couple of hours earlier, it's unlikely that anyone listening to Tom's show would have thought that there was anything easy about what he does. Opening with his own composition, 'The Bell', Tom treated a hushed, attentive and hugely knowledgeable crowd to a performance master class, the fluency of his playing

making even the most intricate picking and slide work seem simple. Yet for all that the applause was in part a response to Tom's considerable skills, most of it was for his artistry - that elusive mix of sound, expression and feeling that only a few seem to be able to conjure up.

It's difficult to adequately explain what that means, but fortunately an earlier overheard snatch of conversation in the bar nailed it down for me. "So what's he like?" one guy had asked of another, the two of them having got to Tom via a discussion of the respective merits of various esoteric open tunings. "Brilliant" was the thought that immediately jumped into my head, but before I could stick my oar in, back came the response: "Remember hearing Blind Willie Johnson for the first time? Well, hearing Tom on the Paul Jones show had the same sort of effect on me...." I guess he may have added further words of explanation, but I was so struck by the appropriateness of the simile that anything additional seemed superfluous.

"Wish I had known before hand" said Tom, "as I'd have played my take of 'Dark Is The Night, Cold Is The Ground', which Johnson composed in the 1920's." He could too, but it would have been darkness with some extra shadows, as something Tom always avoids is a note-perfect copy, for the simple reason that he is an innovator, not an imitator. That said, it's not just on standards such as 'Your Picture Has Faded' and 'Catfish Blues' that his take on things is expressed, as its presence is even more clearly found on that seemingly unlikely vehicle, 'Eleanor Rigby'. There's a version of it on *Running Free* that is nothing like the one he played at Birkenhead Town Hall. Which, I ventured, is what improvisation is all about.

"Actually, it's got a lot to do with not rehearsing enough," said a grinning Tom, before adding "it's mostly about picking up the vibe from the audience and feeding that into the playing, sometimes going with the mood, sometimes going against it in an attempt to shift things to a different level. That interaction is what makes or mars a performance. Unless you're as insensitive as a brick, it's something you feel as a constant flux surging about the hall - sometimes turbulently, sometimes cohesively. With my live appearances, there are always sounds that are new and fresh. It's part of that wonderful interaction between musician and audience. All artists hope that their effort produces unbridled enthusiasm, but at the same time all artists are aware that the response might be indifference. And there can be a very fine line between the two."

I'm having a think about all that while Tom re-tunes his National, then plays a riveting sequence I haven't heard before. "Neither have I" says Tom. "But it's what seemed to suit the moment." Another blast of marvellous music, then he adds "I'm no different to any other guitarist, in that whilst trying things out at home and in the studio has its place, it's only through playing live that the ability to pick up on the audience becomes sufficiently instinctive to really rely on. Otherwise there's always going to be a bit of you that is trying to make sense of something you're not as familiar with as you would like to be. And short changing anybody isn't what music is about."

Which leads nicely into asking Tom what he is up to next....

"Well, despite heading for 50 years on the planet and playing folk clubs as a lad, I've only been working seriously on my music since late 1999. What happened was I went along to one of Woody Mann's workshops, where I had the opportunity to play with him. I thought that experience was as good as it gets, but he spotted something in my music that I don't think I had given any thought to - it was just what I did as part of my playing. Anyway, at the risk of sounding big-headed, he said something to the effect that my style of playing slide had a distinctive feel

and a quality about it that others needed to hear it. Given Woody's stature, doing nothing would have felt like letting him down, so I took the plunge." In to deep waters?

"Well, certainly muddy ones. You see, whilst it was necessity that brought me to play slide in the way that I do, that's not a complete explanation for the sound that I get, the material I write or the pieces I interpret. And I'm not sure what is - unless it's something to do with not wanting to sound like a Ry Cooder clone, or another version of Woody Mann, or anyone else. Whatever it is, it's beginning to strike a chord with people - that is, if being referred to as a 'cult figure' is a clue. It's a nice label, but another way of looking at it is that I don't get enough gigs and other exposure to become more widely known."

"The good news is that I'm an active sort of bloke who wants to get out there and give it my best shot. To that end, my web site (www.tomdoughty.com) is fully operational, I'm looking into doing a DVD with the legendary John Pearse and I've taken on a PR adviser. I also want to get more club and festival dates sorted, because that's what is at the root of everything. The problem is that it's all incredibly time consuming and involves the kind of specialist knowledge that good agents have cornered, so if there is anyone out there who wants to add to their portfolio, then let's talk."

It's a funny old world all right - one where whilst Tom's music speaks eloquently for itself, getting it heard in the right corners is a whole different equation. What's for sure is that there is a win-win opportunity for everybody, one that shouldn't fall on the kind of cold and stony ground that Blind Willie Johnson wrote about.

Jim Gillan

ZOE MULFORD



I first saw Zoe performing at the Farmers Arms in Frankby a few months ago at the day of folk organised by local group Alison Parker and the Third Man. She performed two excellent sets through the course of the afternoon and entertained everyone at the evening session too. I spoke to her recently at Jim Ronayne's studio.

NH -: Could you start by telling us where you are originally from and a little about your musical background?

I grew up near Philadelphia and have lived in a number of places up and down the East Coast of the United States. I live in Manchester now because my spouse got a job there. Making music was something people did in my family. My mother's undergraduate degree is in music - she plays the double bass - and the whole family sang for fun. I started trying to write songs about the time I got tall enough to reach the piano keys. I had a lot of formal musical training through secondary school, but reading and writing music was always a struggle. It was so much easier just to pick things up by ear. Through college I took a detour through drama, poetry, and visual art. I found my way back to music when I was living in Durham, North Carolina. I took up the guitar because we didn't have a piano and started meeting the local folk-singers and contra-dance musicians. There were a lot of really good players who played by ear. I felt like I'd found my people.

NH -: Your love of English and Celtic folk song really comes

across in your live sets, who have been your influences for that music

My first folk influence was my mother. When I was small, she sang me traditional songs that she'd learned off records by people like John Jacob Niles and Sam Hinton. What drew me in was the stories. All sorts of weird and terrible things happen in folk songs, and you're never sure why. Details have gotten lost. You have to make half the story up for yourself. As you grow up, you learn how many of the events are explained by historical conditions - things like arranged marriage, slavery, inheritance laws, or the absence of effective birth control. When you're a kid, you may not know the context; all you have is the song saying "this is what happened and this is how I feel." When I got older, I started listening to folk radio and found Silly Wizard, Steeleye Span, Clannad, June Tabor, Dougie MacLean...the "folk" section of most US record stores was generally solid Shanachie, and I loved it all.

NH -: There's also an obvious jazz feel to some of your songs. Has jazz been a strong influence?

I've come fairly late to jazz, but I seem to have a lot more of it in my ears than I knew. My family was involved in the community theatre, and I heard a lot of show tunes growing up. The ones we liked were often the ones that became jazz standards - Cole Porter, the Gershwins, Richard Rogers, Kurt Weill. I think there's a jazz album that has to happen sometime. I seem to be writing a lot of songs in that style, and finding others that I just have to sing.

NH -: Paul Bonnett is quite a talented banjo player himself, and he has been quite complimentary about your banjo playing, how did you start playing banjo.

My first guitar teacher was Tim Worman, an Old Time multi-instrumentalist who taught me fiddle tunes by ear. He'd teach me the tune and the accompaniment and then we'd play together and swap back and forth. I learned to play to speed by going out to picking circles and sitting in the back playing the chords while the fiddlers and banjo players set the melody on fire. I won a \$50 gift certificate in a songwriting contest, but there wasn't anything I wanted at the music store that cost \$50. My husband asked, "What do you really want?" and I said "A banjo." So we bought a Deering Goodtimes banjo and the gift certificate covered the case. It's an open-back banjo, very light to carry and suited to the clawhammer style, which is what I play. I heard a lot of good clawhammer banjo in North Carolina - including some of the old guys who know what county every tune comes from. Ironically, I didn't actually take lessons until I'd moved to Washington, DC.

NH -: I couldn't help noticing the day that you played at Frankby that you seem to use some interesting open tunings on your guitar

I use a nice C tuning I learned from Steve Baughman. He calls it the "Orkney Tuning" because CGDGCD doesn't make a good acronym like DADGAD. One of the reasons I like it is that the top four strings are the same as a banjo in Modal G tuning. This lets me to swap tunes back and forth from banjo to guitar. I also like full sound you get from the low C. My guitar is an Alvarez Yairi and it gets along with the alternate tunings very well. Sometimes I play out of Standard with my fifth string raised to a B to give me an open 5th in the bass. I started doing that about a year after I started playing. My songs were all starting to sound the same, so I figured I'd change one string and see what happened.

NH -: Everyone that I know who has heard your songs has been

fascinated by your lyrics, can you describe your approach to songwriting a little for us.

The songs I like most to listen to are the ones with a story, a character, or a strong visual image, so I write a lot of those. Usually the thing that comes together first is the underlying structure; I may know what the meter is and where the rhymes are before I have any idea of the tune or what the song is about. Sometimes I have a specific point I want to make; other times the sound of the words takes over and writes the song for me. A song can come from anywhere - a phrase, a story, a question I want answered. Some of my songs started life as poems, paintings, or cartoons. Some songs keep on coming back until I get them right. They can take anything from an hour to ten or twelve years to finish. Recently, Jim Ronayne and I have been doing some co-writing. Jim has been sending me some of his guitar instrumentals and I've been writing melodies over the top of them. It's an interesting way to work, sort of back-to-front, with the words showing up last.

NH -: Your last album "Roadside Saints" was produced by John Jennings, who has produced records for Mary Chapin Carpenter and John Gorka. Was it an album that you enjoyed making?

I had a great time with it. One of John's gifts as a producer is to throw in something very tiny in exactly the right place. There's a single note on the piano in the first track that still gives me goose bumps every time I hear it. We started out with three days with four musicians all together in the studio at once and John playing brushes on his knee at the board. I kept on waiting for him to tell me "Don't do that, it won't work." He never did. If I asked for something, he would try it. If it didn't work, it would quietly disappear from the final mix.

NH -: That was your second album for the Azalea City Label wasn't it. Tell us about the first album

The first album is called "Travelling Moon". (Yes, the Americans spell it with one L.) I started working on it with my friend Roger Gold while I was living in North Carolina. I moved to Washington DC with about half of it in the can and completed it with Henry Cross in Takoma Park, Maryland. It was originally self-released and then joined the catalogue of Azalea City Recordings. Azalea City is a cooperative label; all the artists retain the rights to their work and we pool our resources for promotion.

NH -: I believe that at various times you have lived in Belgium and Japan, how did that come about

I was a Rotary International exchange student for a year in Mons, in the coal country of Belgium. I attended a Catholic girls' school and learned some rude French walking songs on a school trip. Japan was just a few years ago. My husband was invited as a guest researcher and he and I lived in Nara for two months. The illustration on the front of "Roadside Saints" is of a Japanese Buddhist deity named Jizo, who watches over children and travellers.

NH -: You did a degree in Chinese Studies. Has that been influential in your songwriting?

There's an idea in the Chinese tradition that a work - a poem, a painting, an essay, whatever - is incomplete until it reaches its audience. I love the idea that it's not music until someone hears it. At the time I play my first note, the song is still unfinished. Each person who hears it completes it, in their own way and out of their own experience.

NH -: I see that you are planning another US tour in June, and October. Things seem to be really happening for you there.

I was gathering steam as an emerging artist when I left the US. "Roadside Saints" has gotten national airplay, and I'd started to get festival bookings. It's important to me to go back to the places I have friends and fans - I think of it as the Former Home Towns Tour - to keep up those connections. I'm gradually expanding my range and meeting new audiences. The travelling is hard work, but it's worth it to see my family and friends.

NH -: So, what has been your most recent recording?

Over the holidays I released a new song called "Welcome in Another Year" on a sampler put together by songwriter Erik Balkey on his Hudson Harding label. Jim and I recorded it here in his studio, with help from local musicians Romain Rabot on Viola, Paul Bonnett on Mandolin and Roy Gregory on Bass. We are all really pleased with the airplay that it's getting just now. It was the eighth most played tune on the Folk-DJ list for December of 2006.

NH -: So what are your plans for the future

I'm expecting to be living in the UK for at least five years. My goal is to play as much as I can in Britain as well as continuing to do tours in the United States. I'm looking for festival and venue bookings and shopping for an agent. I expect that the next album will take shape as I get to know the British music community and find out who it is I'm singing for. My first UK radio broadcast is with Spencer Leigh on Radio Merseyside on February 3.

Neil Hamilton.

Zoe can be contacted on zoe@monkeyfist.com. Her web site is www.zoemulford.com

ARTICLES



A SINGER-SONGWRITER!!!



Eamon Friel is a brilliantly poetic singer songwriter who lives in Derry, Northern Ireland. He's also a radio broadcaster presenting weekly music shows on Radios Ulster and Foyle. In the last Folk North West we reviewed his splendid "Here Is The River" CD, his most recent album, and one of the overlooked gems of 2006.

We invited Eamon to share his thoughts on how and why he came to be a singer songwriter and all the trials and tribulations he's faced along the way. So read on....

I wrote my first song for a Christmas show in St William Of York School in 1978, a secondary school just off the Caledonian Road in London. I taught History there and because I was the only guitar player on the staff the Drama teacher Mary Walsh chose me to write a few songs for a show she was putting on. I can't remember any of the songs now beyond a chorus or two but they weren't bad. And I've been writing songs ever since. The poet Patrick Kavanagh said that a man dabbles in verse and finds it is his life. Something like that happened to me.

I moved back to Derry, my home town, and gave my first public performance supporting Neil Innes in the Orchard Gallery in

1983. I'd been writing the occasional topical song for BBC Radio Ulster for a couple of years by then and I tried a few of them out on my audience that night. They enjoyed the songs. They laughed. I didn't even get to see most of Neil's set because I went for a walk at the interval transported on a billow of joy. I hadn't felt that good since the day I played all of the chords of The House Of The Rising Sun...without stopping.

I quit teaching in 1987 and spent the next ten years or so writing topical songs for "Talkback" on Radio Ulster. I got four years work and better money writing for "Five Aside" in Manchester on BBC Radio 5 and I did the odd turn for RTE in Dublin as well. I knew at the time that the topical song was a total cul de sac but I needed the money. In the later 90s I quit and started to write real songs again. There have been three albums since then...Word Of Spring (2000), The Waltz Of The Years (2003) and now Here Is The River, all issued on my own label THRAN RECORDS.

I look back sometimes and laugh at things that have happened to me because of songwriting. I was advised in the late 80s as "a struggling artist" to go to Belfast and talk to The Arts Council. I made an appointment, got the bus, found my way to the Strandmillis Road and walked up the long driveway to the building. I entered and was made very welcome. After a few minutes I was led in to see the person who would help me. She was in her sixties I would guess and very well spoken.

"Well" she said, "How would you describe what it is you do?" "I suppose," said I, "I am a singer-songwriter".

"A Singer-Songwriter!!!" she said, just like Lady Bracknell saying, "A Handbag!!!" She continued, "What is a singer-songwriter?" "Well," I said in an attempt to introduce some lightness of tone into our conversation, "I suppose a singer-songwriter is someone who sings his own songs because nobody else will sing them."

No reaction.

"Do you play an instrument, Mr Friel?"

"I play the guitar but not particularly well."

"Shall we put you down as a guitarist?" she said.

I don't think I replied but I probably nodded my head.

"Fee?" she asked, "Shall we say a fee of £60 plus travelling expenses."

In my darkest moments it is a source of comfort to me that the Arts Council Of Northern Ireland may still have me on their books as a guitarist.

I am usually classified as a folk person despite the Arts Council's view of me as a potential Carlos Bonell. But I am not really a folk artist at all, nor are most of the performers slotted into that category. I wouldn't know more than half a dozen folk songs well enough to sing them. I am a writer of contemporary songs. It is true that a lot of my songs have an Irish feel to them. I write Irish melodies, I have an Irish accent singing them, the landscape of these songs both urban and rural is definitely Irish. How could it be anything else? I have to write about what I know and what I am. But being a writer of Irish songs is not as straightforward as it might appear. Soon you run into the zealots!

Recently I emailed a programme on an Irish radio station to see if they might want a copy of my new album "Here Is The River". The producer's reply had only one line to it. "Is it a traditional Irish album?" I wrote back that I didn't know what Irish traditional music was exactly. I told him that if the laws of physics permitted, I would insist on writing songs which were at least 200 years old and I would arrange to have them collected by Sam Henry in the hills around Donemanagh in 1922 and Sam could print them in The Coleraine Chronicle. I sent the album but I've heard nothing since. That man certainly did not deserve such a blast but sometimes exasperation sets in. Like the time I was negotiating a distribution deal with a well known Irish music label

in Dublin. The album in question was "The Waltz Of The Years", full of Irish melody, tin whistle, accordion, fiddle, banjo and mandolin.

"You sound like Luka Bloom to me," said some young whippersnapper on the phone when decision time came. He wasn't interested. "It's not the style of music we like to promote!" he said.

"I happen to like Luke Bloom." I said, "But as a songwriter I am about ten thousand miles away from where he is."

"You are not traditional music," he said, "Sorry".

What these mindsets don't seem to realise is that the tradition of Irish songwriting, like any tradition, needs to be encouraged, renewed and added to. Most of all though our conversation was about business not culture. They didn't want my business.

But the zealots have their mirror image in all areas of music. There are many in Ireland who care nothing for Irish music. I meet people, musically knowledgeable people, who might rave on about for example New Orleans music...and they are right...that fantastic CHUG you get in early Fats Domino...they know where he got it...they know where it came from... a mix of traditional jazz, the Caribbean, the blues and Zydeco. I agree with them. It's the best CHUG in the world. But if I was to say that there is an equally wonderful tradition of music right here in the country they are living in they would look at me in amazement. The Irish largely don't know the value of what they have.

There's a probably apocryphal story told about Bob Dylan and Bono in the 80s. I've encountered it in a couple of different places. I think it's more of a parable than the literal truth. Here's how it goes. Bob Dylan and Bono are appearing at some concert. "What do you think of the McPeake Family from Belfast?" says Bob.

"I don't think I've ever heard of them, Bob," says Bono.

U2 are a case in point. Why does Bono sing with an American accent? Why is there so little evidence of Ireland in their songs? It's not in the music. It's not in the lyrics. They might just as well have been born and brought up in Philadelphia. Ultimately if you are a songwriter you have to be true to what you are. There is little truth in the U2 product.

So for me it's starting time again. "Here Is The River" is an album that has had some great reviews and plenty of radio play...Alex Lester and Johnnie Walker on BBC Radio 2, Iain Anderson on Radio Scotland. It's an album that has its enthusiasts and I am grateful to them. I sell copies every day on my website and many come back for other albums or just to have a chat. That's great for morale. But what is on my mind now is the next one. I'm about eight songs towards the next album and for me the most important thing is that I am writing good tunes and getting words for them. That's everything to me.

Eamon Friel
www.eamonfriel.com

JOHN BARLEYCORN



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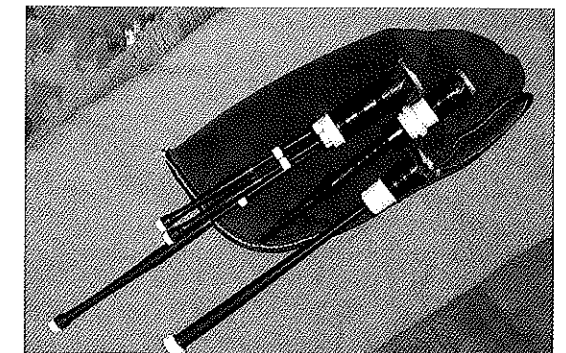
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Red Cow, Nantwich (Jazz & Blues Fest)
Sat, May 19th: Black Country Blues
Festival (Acoustic Stage), Robin 2 R&B
Club, Bilston, Wolverhampton



Contact: Raphael Callaghan, PO Box 48,
Old Hall Street, Liverpool L69 3EB.
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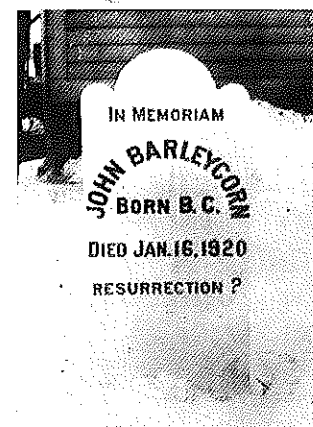
try
 And these three men swore a solemn vow, John Barleycorn must die.
 They ploughed, they hoed, they harrowed him in, threw clods upon his head
 And these three men swore a solemn vow John Barleycorn was dead.

They let him lie for a very long time 'til the rain from heaven do fall.
 Then little Sir John's sprung up his head and so he's amazed them all.
 They let him stand 'til midsummer's day 'til he looked both pale and wan,
 Then little Sir John's grown a long, long beard and so he's become a man.

They hired men with scythes so sharp to cut him off at the knee.
 They rolled him and tied him by the waist, served him most barbarously.
 They hired men with their sharp pitchforks to prick him to the cart
 And the loader he served him worse than that for he bound him to the cart.

They wheeled him around and around the field 'til they came unto a barn
 And there they did make a solemn mow of poor John Barleycorn.
 They hired men with crab tree sticks to cut him skin from bone
 And the miller he's served him worse than that, for he's ground him between two stones.

Here's little Sir John in the nut brown bowl and brandy in the glass
 And little Sir John in the nut brown bowl proved the stronger man at last.
 For the huntsman he can't hunt the fox nor so loudly to blow his horn
 And the tinker can't mend kettles nor pots...without a little Barleycorn.



John Barleycorn is surely one of the key examples of the pagan roots of many of our oldest folk songs. Here is a symbolic account of the death and resurrection of the Spirit of the Corn; such a clear and coherent account, in fact, that some have cast doubt upon its validity as a true folk song, suggesting that it might be the work of an educated antiquarian with an interest in mythology. This view assumes that unlettered country clodhoppers couldn't possibly have the wit to create such a clever work. On the other

hand, perhaps we should realise that there's more to creativity than going to college.

That sage of traditional English folk song, A. L. Lloyd, points out that versions of the song were already in print as far back as the early 1600's and it has been collected in a variety of forms from singers in various parts of England and Scotland. It was clearly a popular song among country singers.

What's more, the song meshes perfectly with what we know of widespread beliefs and practices surrounding the cycle of ploughing, sowing and harvesting, not just in England, but

throughout Europe. Our pagan forefathers were Animists; they believed not in one deity but in many, or rather in many spirits which inhabited plants and animals and even inanimate objects such as rocks and wells. If you wanted to survive life's dangers and be free from what it was a good idea to stay on the right side of these various supernatural powers. This was done by making offerings to show respect to these localised deities. For example, a clean and reliable supply of water was essential and this came, not from a tap in the kitchen but from streams, wells and springs. It was important, therefore, to placate the spirits who controlled the supply of water from such sources, otherwise they might dry up. Clearly, such superstitions are the origin of various present day practices such as throwing coins into pools for good luck and the elaborate well dressing traditions of Derbyshire and Staffordshire.

Hardly less important than a reliable water supply was the success of the harvest, lest starvation might follow. In the days before fertilisers and pesticides the farmer was even more at the mercy of the elements than he is now. Ceremonial magic provided the reassurance that all would be well...perhaps. A good, healthy stand of corn in a field is a fine sight but when the reaping time comes around, alarm bells ring. What if the Spirit of the Corn (or God of the Corn) departs never to return? How will next year's crop grow then?



Reaping was, of course, an intensive bout of manual labour with a large number of hired hands wielding their sickles and working their way methodically across the field. As the corn was cut, it was believed that the Corn Spirit retreated before the reapers until, finally, he took refuge in the last remaining sheaf. It was generally considered unlucky to be the one who cut the last sheaf of corn as this would be the cut that took the Corn Spirit's life. Often, the men would stand in a half circle

around the final sheaf and, one by one, cast their sickles at it to take it down. It might happen that several men would make a partial cut and thus the responsibility was shared. If the final cut was clearly made by one man, however, he might be jostled and roughly handled by his mates for this affront to the Corn Spirit. In latter times this was just rough horseplay but in more ancient times it may have been deadly serious with the guilty party being slain and his blood spilled on the field to restore life to the Corn Spirit or as a sacrifice to him.

The last sheaf was often then gathered with some reverence and from it was made a plaited human effigy known as a Corn Dolly. The word 'dolly', in this instance, is believed to be a derivation of the word 'idol'. It is easy to imagine how, in common usage, corn idol became corn 'dol' which became corn dolly. The creation of the corn dolly gave the Corn Spirit somewhere to survive over the winter after all, since this small remnant of the harvest would not be threshed and ground in the mill like the rest of the corn. Nowadays the plaiting of corn dollies has taken a wide variety of forms but this minor art form has its origin in the harvest field.

The Corn Dolly would then be paraded in triumph back to farmhouse to signify that the harvest was completed. If the workers really meant business the dolly would travel with the last load on a large cart decorated with flowers and boughs of oak and ash (trees with significant magical powers in ancient superstition) and drawn by a team of lavishly garlanded horses.

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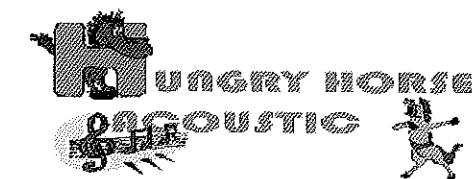
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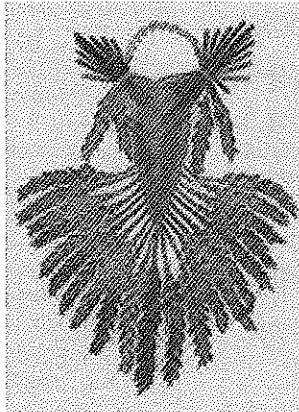
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The scene was one of joy and thanksgiving leading naturally into the Harvest Supper, a great feast thrown by the farmer that evening in the barn for all those who had toiled to bring in the harvest. The Corn Dolly presided over this feast, which comprised roast beef, plum pudding and copious supplies of ale. Singing and dancing were an important part of these festivities and no doubt there were a few headaches next morning. A well-known Harvest Home song gives a good insight into the nature of the feast.

'Here's a health unto our master, the founder of our feast.
We hope his soul to God will go when he do get his rest.
May everything now prosper that he do take in hand,
For we are all his servants that work at his command.'

So drink, boys, drink,
And see that you do not spill,
For if you do, you shall drink two,
For this is our master's will.



After the feast, the Corn Dolly would rest in the farmhouse or barn until next Spring. When the time came for the fields to be ploughed and sown once more then out would come the Corn Dolly once more, to be ploughed into the furrows so that the Corn Spirit could go back into the earth to give life to the next crop.

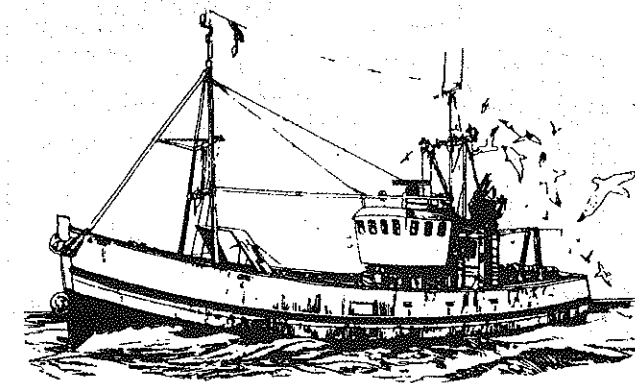
Meanwhile, little Sir John has been turned into beer or spirits and the final verse of the song is simply in praise of such

beverages. Another version of John Barleycorn warns that: -

'The whole wide world respecteth him, no matter friend or foe.
And them there be that makes too free he's sure to lay them low.'

Whoever originally composed that verse had probably experienced a few good Harvest Suppers don't you think?
Brian Bull

WE ARE THE WOMEN WHO INSPIRED A RADIO SHOW



When trawlers sailed to the Arctic grounds from the old Lancashire fishing port of Fleetwood, women were left behind on the shore. For them, a stormy weather forecast didn't just mean taking in the washing. It meant sleepless nights wondering how husbands, fathers, brothers and sons were faring out on the ocean. Many paid for their fish with their lives.

In the tight-knit fishing community of Fleetwood many women brought up a family where Dad came home for three days every three weeks. And they held down tough dockland jobs like braiding fishing nets and processing fish in the cold and wet. Money was often scarce but people helped one another when they could and the warmth of humour and comradeship often shone through.



As Scold's Bridle, Sue Bousfield and Liz Moore tell the story of those women and their children who were at the heart of Fleetwood's fishing heritage. And it's thanks to Sue and Liz that the story is set to reach a much wider audience. Their haunting and exciting songs will be part of the

prestigious Archive Hour documentary show on Radio Four on Saturday, 14 April at 8pm.

Titled: The Women Left on the Shore, it will focus on the experience of women in the fishing community both as wives and workers. Sue and Liz were performing their show: We Are The Women at Lancaster Maritime Festival last year when cultural historian Dr Sam Riches of Lancaster University was in the audience. She said: "I was inspired by what I heard and by the way they put the story across with songs, poems and narration. I immediately thought that it deserved a much wider audience."

Sam's contacts in the media world lead to London-based production company Unique where Producer Bella Bannerman will create the Archive Hour show. Bella said: "I think this is a great idea. The material I have heard so far is really good."

Sue and Liz have folk roots deep in the Fleetwood community. They were residents in the early days of Fleetwood Folk Club - now every Thursday at The Steamer Hotel. In 1982 they were part of a team from the club that created Final Trawl telling the story of fishing in Fleetwood and the people who gave the industry its lifeblood.

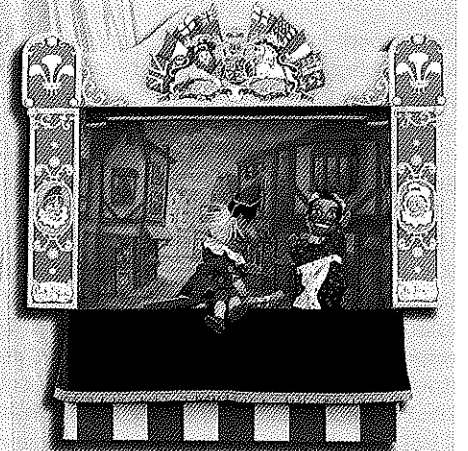
Superb lyrics from Ron Baxter and music from Ross Campbell created songs for Liz and Sue to sing and play. Input from local historians Dave Pearce and Dick Gillingham built the foundations of the show. It was very successful formula that combined music, songs, drama, poetry and narration with a stunning background of images - many photographed at sea.

Final Trawl toured the north west and went to Sidmouth - just as Scold's Bridle have done in their own right along with many other festivals including many appearances at Fylde which is 35 years old this year. The Fleetwood team created other fishing productions like Tideway to Trawlertown, It All Comes Out of the Cod End and the quirkily titled Return of the Skate Knob Warriors - they were a dockland soccer side - and featured in an award-winning radio show called We Fished These Grounds for 50 Years.

From this body of work, Sue and Liz drew a rich supply of material for We Are The Women. They have taken the 70-minute show to appreciative audiences at festivals, clubs and other venues across the country. They have invested the show not just with their talent but also with a genuine link to the people on whose lives it is based. Sue explains: "It is a living thing - evolving all the time - as people in the audience tell us their stories and we build them into the script."

It's the same with songs. The latest is a poem by Dave Pearce called Shopping In Memory Lane which recalls the dockland

Glasson Maritime WEEKEND EASTER 2007



Although there will not be a Lancaster Easter Maritime Festival (LMF) in 2007, the City Council will, however, be expanding and developing Glasson Maritime Weekend (GMW) which, for the past few years, has been an integral and popular part of the Festival. GMW will feature all the much-loved core elements of the LMF (including the world's biggest gathering of seafaring and shanty performers, Georgian press gang and many other maritime-themed entertainments and activities) and, importantly, will be organised by the same team. Detailed planning is at an early stage, but the event will definitely take place over the three days, Saturday to Bank Holiday Monday, 7th to 9th April - with the possibility of extending to Good Friday, 6th April.

Glasson is a small, characterful C18th port, 4 1/2 miles south west of Lancaster, where the Lancaster Canal meets the sea on the River Lune estuary. There are self-catering establishments and campsites in the area, whilst most B&B and Hotel accommodation is in Lancaster and Morecambe. We are planning additional public transport between Lancaster and Glasson, over the Weekend. Please contact Lancaster TIC for a Visitor Pack and Accommodation Guide, tel 01524 582393; Email lancastertic@lancaster.gov.uk. They will also be able to make accommodation bookings for you, if you wish.

Finally, if you are not on our Festivals & Events mailing list, but would like to be, please contact Val Simpkin, tel. 01524 582872; or Email vsimpkin@lancaster.gov.uk with your name and address, including post code.

We hope that you will join us at Easter for our 19th annual maritime celebration

LANCASTER CITY COUNCIL

Promoting City, Coast & Countryside

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district now replaced by a giant supermarket. Liz, who plays guitar and bouzouki, set it to music. Scold's can sketch in so much light and shade with voices which can contrast or compliment in a harmony. Songs like Sailing Day Blues sets feet tapping and The Omo Song gets a laugh with its tale of a soap packet signal by a lady of the night. But it's the tales of tragedy like Why Are You Crying, Mam? and Red Falcon, which underline the heartbreaking history of the industry and pluck the heartstrings of the listener.

Liz said: "They bring a tear to the eye of women and men." And the epic anthem Flowers of the Sea tells it all in one giant song to close the show on a massive high note. Liz and Sue have learned their craft in a 30-year career that has seen them narrowly miss the top spot in a national contest for folk stars. But, like a vintage wine, the best may yet be to come. The Archive Hour project is an accolade to their considerable talent. Maybe it will open the door to let many more people enjoy their work.

Ben Oliver

(The contact numbers Liz and Sue are 01253 640959 and 01253 822089 respectively).

JOE STEAD ON COPYRIGHT

Copyright in certain instances has clear lines of definition, but, as many writers a lot more talented than me have previously expounded, it has murky waters surrounding it. It's a bit like having a pond which is perfectly clear in the middle, but cloudy at the bank. Let me try to explain in my own Rambling way my thinking.

Purposely manufacturing something and claiming it as yours when it is under copyright to someone else cannot be condoned in any way. It is an act of piracy. There can be no argument about this.

As far as music is concerned stealing something written by another and passing it on as your own is also an act of piracy. There have been many examples of this in the folk world. 'The Leaving of Liverpool', 'Scarborough Fair' and 'The Oldest Swinger in Town' are but three which spring to my mind at this time. I think in these instances (similar to The Kingston Trio with 'Where have all the flowers gone') the original writer had either not even considered publication or had already died. All these examples date back 40 years or more when folk songs were flying around like undergarments at a swinger's party. Most performers didn't in those days actually bother that much to trace the source. (And that includes the songs as well!)

Now one of the letters following raises specific points about specific artistes and I cannot comment on any of these points as I know very little about them and I don't really want to get into litigation. I was not aware that any of the artists mentioned had had pirate copies made of their works or royalties withheld or avoided. That is down to the honesty of the recording company or artiste. For example on the first Kimber's Men CD there are four songs amongst a total of twenty five that are not our copyright and the Mechanical Copyright Protection Society collect the royalties on behalf of those writers. There is a similar balance on our second CD. I know not where the money goes - hopefully to the correct source. That is what MCPS do. If other companies or individuals have purposefully avoided paying royalties they should be ashamed of themselves. In instances where songs have been recorded previously by others, but the writer is unknown, I have always made provisions with MCPS to collect any unpaid royalties at a later date.

Of course if writers of songs have not bothered to register their songs with the MCPS or their own individual association the

matter of payment becomes more difficult. I will not be held responsible for the laziness of others. MCPS collect my/our royalties and I've left provision for claims at a later date. If it is possible to contact a writer I will make every attempt to do so. I would never record a song written by somebody else without the writer's permission unless it has already been recorded by someone else; whence it can only be assumed that permission has previously been granted. I don't think I can get any fairer than that because that is what is expected of me.

But at what point does receiving something that is second hand and then passing that item on to another person cross the line of piracy? When does it become a felony? It is I suppose a transparent line we all draw ourselves. For my part I had not considered passing on a list of recipes an act of piracy. I would obviously not have done so had I thought it wrong. I gave it some thought certainly and having read the letters that follow I'm prepared to accept that I was possibly wrong to do so. However I'm still not completely convinced although all three letters do give responsible and thought provoking arguments

So where do we go? Do we say we never lend anything? Or we can only lend certain things on an official list? And in what quantity can we lend or borrow them? At what point do we say lending one Bob Dylan album to your neighbour is ok but lending 25 is out of the question? Is it ok to just tape one television programme, but don't make a habit of it, especially if you are going to let somebody else see them? And where in the equation of all this does individuality and copyright become involved in composing a song compare with the individuality and copyright of someone writing a recipe?

There have been countless cookery and recipe books written over decades. Recipes are a variation of food preparation redefined, redesigned, realigned and modified to suit the tastes of generations depending on geography, the discovery of ovens, spices, additives, etc. However, unlike boiling eggs, there are various ways to make leek and potato soup. Martin Carthy once told me I had made the best leek and potato soup he had ever tasted. As that was over twenty years ago he's probably not only forgotten but he will have eaten far better variations of leek and potato soup since. Who holds the copyright on leek and potato soup? Now I know who wrote Streets of London, I know who wrote Ode to Big Blue, I know who wrote 'Where have all the flowers gone'. But leek and potato soup? No, sorry that's a mystery.

Recently at Tenterden Folk Festival some very kind soul loaned me 26 tapes he had recorded some 30 years or so ago from BBC radio called 'The British Seafarer' that involved sailing and tall ships. I didn't think twice about borrowing them and I'm not going to think twice about putting them onto CD's to listen to in my car.

So I suppose if I'm as irresponsible as that I'm not going to think twice about sending on some second hand recipes that someone has sent to me. Perhaps it is something I should not have done. But copyrighting of recipes must fit into one of the cloudiest copyright laws possible. You see we've swiftly moved from the clear water in the middle of the pond into the murky water on the bank side.

So there is a line we all have to draw somewhere along the road of what is right and what is wrong when reproducing/copying/lending someone else's material, or indeed in life in general. If we travel outwards from the middle of the pond we have to find a point somewhere in the murkiness before we reach the bank where we stop and say "Hey that's enough". It just depends where you draw the line; and some of you obviously draw it in a different position from me. And from which end do

you draw it? Well that can often depend on which perspective you are looking from.

Now I am informed from a reliable source that there is a gentleman in Grimsby who is illegally reproducing the first Kimber's Men album and selling it on eBay.

On a very personal level I have to admit to being highly amused to think that someone is actually going to the length of reproducing Kimber's Men CD's, together with the sleeve and booklets, to sell on the black market. Now this is a very personal viewpoint and does not necessarily reflect the thinking of the other members in the group.

I have no illusions about our group. We're not going to suddenly jump into the charts and make millions. We are good at what we do, our fan club is growing and if people want to buy pirate copies I'm ok with it. How many, I ask myself, are actually being manufactured? So there are a few sub-standard copies on the market bought by inquisitive people who have probably never heard us perform. It means Kimber's Men are moving up the ladder of popularity. It's no secret we sell the majority of our CD's at gigs, and as we only have one reliable distribution outlet, being the RNLI, the people buying these CD's on eBay wouldn't otherwise have them. They are not taking sales away from us as they wouldn't have bought them otherwise. But the sound of Kimber's Men is gaining in popularity and with it sea shanties and sea songs are gaining in popularity. Perhaps in a way folk music overall is gaining.

Are people other than Kimber's Men losing out? What about the RNLI? What about the authors of the songs? What about the other publishers? What about distribution outlets? Are these people getting their fair dues? Well I run a publishing company, I'm also a composer of songs and I reckon that's a clouded argument if you think they are. I know what I am losing personally and it's not very much and I'm actually losing more than anybody else. We are talking fractions of a fraction of a penny where the copyright on songs is concerned. And the RNLI are not actually losing out as these are sales we would otherwise never have made. The publishing companies and the writers gain with the popularity gained by Kimber's Men. I admit it is an obtuse way of looking at it; but I think it is correct. A quick look at our gig sheet proves this point. With this popularity we now have more bookings many at better fees. The more bookings KM do, the more CD's KM sell. We gain it back in the long run, plus a bit more and so does everybody else including the writers, the publishers and the charity.

Of course I am prepared to admit I would be more concerned if it were done on a large scale. The only reason I find it amusing is because it seems ridiculous to me that someone would go to these lengths. But I do also believe that everything in this respect is relative. If our recordings were illegally being mass-produced it would be a felony that should be stopped. However I don't really believe, even if mass production was the case, that the overall loss would be as large as some people think. If one of my products is reproduced and sold in a market where I would never have sold that product myself I'm not really losing anything. Others are gaining but I'm not actually losing anything. I'm gaining in notoriety however and with this notoriety I'm gaining income in another market. But am I seeking it? This is assuming money is all that is important in this argument. If I'm important enough to be pirated I must have substantial income anyway. So whilst the loss of this income might be important to some, it's not I'm afraid that important to me. If I have one million pounds, why should I want three? The world only has so much wealth and we should all be prepared to share and let live. Too much money in any one pocket is obscene and a good example as to why America (and to a lesser extent Britain) is hated by the

under privileged nations of the planet. This not to say that I'm blanketing every American citizen under this one banner. Certainly not.

Distribution outlets I avoid, apart from the RNLI who are spotless. Others invariably pay late, sometimes as long as two years. Some go bankrupt. Some simply never pay at all. So I've given up supplying all other distribution outlets unless they want to pay up front. At least the black market is honest in that way! You know for certain you're not going to get paid! Having said that I would add that years ago in the 1970's and 1980's when I ran Sweet Folk All Recordings and Greenwich Village Records there was one distribution outlet, and only one distribution outlet, that always paid regularly and without fuss. It may come as a surprise but Dave Bulmer of Celtic Music never did and probably never will let me down; which is more than I can say for a small percentage of the artistes who failed to settle their bills and still owe me money today. That was plain downright theft. And if you are one of those thieves and you're reading this in a magazine somewhere - well you know who you are, and I haven't forgotten.

But "Am I bothered?" Ooops - shouldn't have said that - it's probably under copyright.

Joe Stead

PEL CAMPAIGN

The live music/licensing e-petition now has nearly 2,800 signatures. It currently stands at no.19 in the list of 1,702 petitions on the Number 10 website: <http://petitions.pm.gov.uk/licensing/>

This is good, especially in just under a month - and there are five more months in which people can sign. But the petition needs to do much better to make an impression on ministers, and to encourage DCMS to implement music-friendly amendments.

The petition is for everyone, not just musicians. Please consider signing if you haven't already done so. If you have signed, encourage friends to sign. Points to remember about the new legislation:

" The unlicensed provision of even one musician is a potential criminal offence (although some places are exempt, including places of public religious worship, royal palaces and moving vehicles). Max penalty: £20,000 fine and six months in prison. " The rationale is to prevent noise, crime and disorder, to ensure public safety, and the protection of children from harm.

" But broadcast entertainment, including sport and music, is exempt - no matter where, and no matter how powerfully amplified.

" In the transition to the new regime, bars with jukeboxes, CD players etc were automatically granted a licence to play recorded music; but their automatic entitlement to one or two musicians was abolished.

" For the first time, private performances raising money for charity are licensable.

" School performances open to friends and family are licensable - they count as public performances.

" Under the old regime all premises licensed to sell alcohol for consumption on the premises were automatically allowed up to two live musicians (the 'two in a bar rule').

" In December, DCMS published research confirming that about 40% of these have lost any automatic entitlement to live music as a result of the new Act:

'Very few establishments that wanted a new licence were denied it, and many who were previously limited to 2-in-a-bar now have the ability to stage music with 2 or more musicians...This contrasts, of course, with the fact that 40% of establishments

CLUB RESIDENTS (as on 10th January, 2007)

BACUP -- Brian Eastwood, Boo Long, Dave Dawes, Helen Lancashire, Joe Caswell, Keith Winfield, Mark Almond, Martin Willingham, Paul Morris, Pete Benbow, Tom Winstanley
BARNOLDSWICK -- NowThen
BOTHY -- Clive Pownceby, Steve Freedman, Pete Rimmer, Bill Hackney, Alison Younger, Chris & Siobhan Nelson, Ray Rooney, Nev Grundy, Bev Sanders, Kevin Littlewood
BURNLEY -- Korrigan, 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, Mike Hignett
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, Malc Gibbons, Geoff & Lindsay 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, Ken Lawson, John Hodgson, Roy Adams, Jeff Eamon, Grant Davies
HOWCROFT INN -- Mick Unsworth & Ron Callow
HUNGRY HORSE ACOUSTIC -- John Owen, Ian Dawson, Alison Parker & Jim Gallagher, Kate Westlake
LEIGH -- 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, Bob Burrill, Brass Tacks
PORKIES -- 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, Mark Dowding
WREXHAM -- Offa
 (Please send alterations or additions to John Owen by email at -- folksingerjohn@aol.com)

SUNDAY		NORTH WEST FEDERATION OF FOLK CLUBS		
Bothy	8:00 PM	Park Golf Club, Park Road West, Southport, PR9 0JS	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	Malt Loaf, Rosehill Street, Conwy,	Denis Bennett	01492-877324
Folk at the Prospect	8:30 PM	Prospect Inn, Weston Road, Weston Village, Runcorn, WA7 4LD	Roger Hanslip	01928-731567
Four Fools	8:15 PM	Crown Hotel, Platt Lane, Worthington, nr Standish, WN1 2XF	Ken & Angie	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	01257-464215
Swinton	8:30 PM	White Lion, 242 Manchester Road, Swinton, M27 4TS	Ged Todd	01942-811527
TUESDAY				
Acoustic Collective	9:00 PM	Old General, 73 Crescent Road, Dunkinfield, SK16 4EU	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	07957-492917
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	Royal Oak, Water Street, Skipton, BD23 1PB	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				
Acoustic at the Rugby Club	9:00 PM	Old Aldwinians Rugby Club, Manchester Road, Droylsden, M34 5SN	Brenda Judge	0161-432-4830
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	Ketfledrum Inn, 302 Red Lees Road, Cliviger, Burnley, BB104RG	Phyl Wanslip	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
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
Earby	7:30 PM	Station Hotel, 123 Colne Road, Earby, Barnoldswick, BB18 6XL	Sharon Hobson	01282-841727
Fleetwood	8:30 PM	Steamer Hotel, Queens Terrace, Fleetwood, FY7 6BT	Mike France	01253-776607
Gregson Lane	8:30 PM	Sports & Social Club, Gregson Lane, Hoghton, PR5 0FD	Graham Dixon	01254-853929
Hungry Horse Acoustic	8:00 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 Prom'n	8:30 PM	Sports & Social Club, Priory Road, Ulverston,	Nick McDermott	07743-555227
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham, LL13 8DW	Ian Chesterman	01978-357307
FRIDAY				
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	8:30 PM	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 Minali	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	RAFA Club, 17 Windsor Street, Rhyl, Denbighshire, LL18 1BW	Jeff Blythin	01745-588072
Second Friday Folk	8:15 PM	Pensby Hotel, Pensby Road, Pensby, Wirral, CH61 8RA	Dave Jones	0151-639-9350
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 Hartley	07957-492917
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
Bury Met	8:00 PM	The Met, Market Street, Bury, Lancashire, BL9 0BW	Box Office	0161-761-2216
Philharmonic Hall	7:30 PM	Liverpool Philharmonic Hall, Hope Street, Liverpool, L1 9BP	Box Office	0151-709-3789
Platform	8:00 PM	Station Buildings, Central Promenade, Morecambe, LA4 4DB	Glynis Johnson	01524-586823
Ratlan & 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

1ST APRIL to 5TH MAY

(NB: Always check with organisers before travelling)

	8TH APRIL	15TH APRIL	22ND APRIL	29TH APRIL
Bothy	Easter Eggstra	KEITH CHRISTMAS	THE DEVILS INTERVAL	Singers Night
Burnley Mechanics	Singers Night	DAVID LAFLÉUR	Singers Night	ROGER PARKER
Folk at the Manor	JULIE FOWLIS	Singers Night	Singers Night	Singers Night
Kings Lock	Singers & Musicians	Singers Night	Singers Night	Singers Night
Open Door	DICK MILES	closed - Easter Sunday	JP SLIDEWELL	Singeraround
Playhouse 2		closed - Easter Sunday	VIN GARBUTT	
* & ** Porkies		WOODFORD FOLK FESTIVAL with: SAD, PIC and guests		
Rattan & Rush		HEIDI TALBOT		
Walshaw		closed - Easter Sunday	Singeraround	
Walton	Singers Night	Singers Night	Singers Night	Singers Night
Wooden Horse	Singers Night	Singers Night	Singers Night	Singers Night
MONDAY	2ND APRIL	16TH APRIL	23RD APRIL	30TH APRIL
Bacup	MARK ALMOND & KIMBERSMEN	ROY CLINGING		Singeraround
Friends of Folk	FEAST OF FIDDLES			
Conwy	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	COLUM SANDS	Singers Night	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	tba	PHIL HARE	Singers Night	Singers Night
Swinton	3RD APRIL	17TH APRIL	24TH APRIL	1ST MAY
Acoustic Collective				
Bury Met	Singeraround	RALPH McTELL		Singeraround
Crown	DICK MILES	Singers Night	Singers Night	Singers Night
Everyman		Singers Night	Singers Night	Singers Night
Howcroft Inn		JON BRINDLEY		Singers Night
Longridge	Singers Night	25th Birthday celebrations	Singers Night	Singers Night
Maghull	PILLOWFISH	QUARTZ	JEAN & JANE ELLISON	BEN NEEDHAM & ROB PETTY
Skipton		Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	18TH APRIL	25TH APRIL	2ND MAY
WEDNESDAY	4TH APRIL	11TH APRIL	18TH APRIL	25TH APRIL
Acoustic Folk @ Rugby Club		Singers Night	Country Night Fundraiser	
Allison Arms	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms		JAIN MATTHEWS	** RALPH McTELL	Singers Night
Burnley Arts Centre	WOODEN LEG CEILDH	Singers and Musicians	Singers and Musicians	Singers and Musicians
Bury Met	MARTIN CARTHY	closed	WITCHES OF ELSWICK	PENNY BLACK
Clarence	MAURICE DICKSON			
Cross Keys				
Garstang Unplugged				
Pacific Arts Centre		Music session - English	Singers Night	
Red Bull		Singers Night	Singers Night	
Walton	Singers Night	MARTIN SIMPSON	Singers Night	Singers Night

	12TH APRIL	19TH APRIL	26TH APRIL	3RD MAY
Brewery Arts Centre			RALPH McTELL	
Burnley Mechanics				TANNAHILL WEAVERS
Bury Met		PHIL BEER		BATTLEFIELD BAND
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night
Earby	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Fleetwood				
Gregson Lane				
Hungry Horse Acoustic	DOMINIC COLLINS & ANNE ENGLISH			
Parkgate	Singers & Musicians			
Philharmonic Hall	Open Session	FULL HOUSE	RECKLESS ELBOW	FRED WEDLOCK & JOHN O'CONNELL
Railway	KATE RUSBY		FLOSSIE MALAVIALLE	
South Lakes Music Pr'm	Singers Night	PETE COE	LOUDON WAINWRIGHT III	
Wrexham			Big Spot - PAULINE JONES	HARVEY ANDREWS
FRIDAY	13TH APRIL	20TH APRIL	27TH APRIL	4TH MAY
Bollington	Singers Night	Singers Night	Singers Night	CRAIG & WILLOUGHBY
Bury Met			ELIZA CARTHY & the RAT CATCHERS	ANTHONY JOHN CLARKE
Carlisle Folk & Blues	JULIE MATTHEWS	QUICKSILVER		
Folk in the Barn		GRAHAM & EILEEN PRATT		COCKERSDALE
Frodsham	Singers Night	Singeraround	Singers Night	Singers Night
Hale & Hearty		** Showcase & Singers Night	BANDERSNATCH	Singeraround
Leigh	DAVE FLETCHER & BILL WHALEY		Singers Night	KIRSTY McGEE & MAT MARTIN
Northwich	ALY BAIN & PHIL CUNNINGHAM			THE WATERBOYS
Philharmonic Hall	Singers & Musicians	Singers & Musicians	Singers & Musicians	JOHN TAMS & BARRY COOPE
Platform	closed	tba		Singers & Musicians
Porkies				Singers Night
Preston	43rd Anniversary Night			
Rhyl				
Second Friday Folk				
The Dome (n.m.)			** DOUGIE MACLEAN	
Walton	Singers Night	KATE RUSBY	Singers Night	Singers Night
Westhoughton				
SATURDAY	7TH APRIL	14TH APRIL	21ST APRIL	28TH APRIL
Armoury Folk & Acoustic				5TH MAY
Barnoldswick	Singers & Musicians			Singers & Musicians
Buffet Bar	Singers Night	JULIE FOWLIS		Singers Night
Brewery Arts Centre				
* Northwich Platform			Mayor's Charity Night	MICHAEL MCGOLDRICK JOHN McCUSKER & JOHN DOYLE
* & ** Porkies				
Rattan & Rush				
Rose Theatre				
Note: * = Not the usual club night ** = Not the usual venue		ALY BAIN & PHIL CUNNINGHAM		RORY McLEOD

6TH MAY to 9TH JUNE

(NB: Always check with organisers before travelling)

SUNDAY	6TH MAY	13TH MAY	20TH MAY	27TH MAY	3RD JUNE
Bothy	COCKERSDALE	Singers Night	MARIE LITTLE	closed - Spring Bank Holiday	Singers Night
Folk at the Manor Friends of Folk	Singers Night	Singers Night	JON STRONG	Singers Night KATHRYN TICKELL BAND	Singers Night
Kings Lock	Singers & Musicians				Singers & Musicians
Mr Kite Benefits - @ St Bedes, Chorley					
Open Door	Singaround		BETTERLATE	Singaround	TANIA OPLAND & MIKE FREEMAN
Walshaw	Singers Night	Singaround	Singers Night	Singaround	Singers Night
Walton	closed	Resident's Night	Singers Night	Singers Night	Singers Night
Wooden Horse	7TH MAY	14TH MAY	21ST MAY	28TH MAY	4TH JUNE
MONDAY	Singaround	BOO LONG	Singaround	THE GOOD CITIZENS	Singaround
Backup	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Conwy	JOHN MCCORMICK (USA)	Singers Night	Singers Night	Singers Night	FLOSSIE
Folk at the Prospect	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	tba	Singers Night	JOHNNY SILVO	Singers Night	ANTHONY JOHN CLARKE
Swinton	8TH MAY	15TH MAY	22ND MAY	29TH MAY	5TH JUNE
TUESDAY	Singaround	Singaround	Singaround	Singaround	Singaround
Acoustic Collective	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Crown	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Everyman					
Howcroft Inn					
Longridge		ANTHONY JOHN CLARKE			
Maghull	Singers Night	FIONA SIMPSON	Singers Night	Singers Night	Singers Night
Skipton	Singers Night	JOHN KELLY	Singers Night	Singers Night	Singers Night
St Annes Acoustic Roots	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	9TH MAY	16TH MAY	23RD MAY	30TH MAY	6TH JUNE
WEDNESDAY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Acoustic Folk @ Rugby Club	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms			** PHIL BEER & ISAMBARDE		
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
* & **Carlisle Folk & Blues	JAMES KEELAGHAN	SID KIPPER	Singers Night	THE PAPERBOYS ISAMBARDE	CLIVE GREGSON
Clarence					
Cross Keys					
Garstang Unplugged					
Red Bull	Music session - English			Singers Night	
Walton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night

THURSDAY	10TH MAY	17TH MAY	24TH MAY	31ST MAY	7TH JUNE
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Earby	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Fleetwood	GEOFF HIGGINBOTTOM				JON BRINDLEY
Gregson Lane	SHAKE THE ROOTS	THE QUEENSBERRY RULES	ALISON PARKER & the THIRD MAN	BLARNEYSTONE	THE HOUGHTON WEAVERS
Hungry Horse Acoustic					
Pacific Arts Centre	THE NEW SEEKERS	* CATHIE RYAN BAND		CHRIS & KELLIE WHILE	
Parkgate		JOHNNY SILVO	Big Spot - COLIN FROGGATT	PHIL CHISNALL	Big Spot - AMY NOTMAN
Railway	Singers Night	Singers Night			
Wrexham	11TH MAY	18TH MAY	25TH MAY	1ST JUNE	8TH JUNE
FRIDAY	** CARRIE RODRIGUEZ		AMAZING MR SMITH		
Biddulph up in Arms	Singers Night	Singers Night	CLIVE GREGSON	Singers Night	Singers Night
Bollington	BOO HEWERDINE TRIO				
Carlisle Folk & Blues				ISAMBARDE	KIRSTY MCGEE & MAT MARTIN
Folk in the Barn	Singers Night	Singers & Musicians	Singers Night	Singers Night	Singers Night
Frodsham	ROY CLINGING & NEIL BROOKES				
Hale & Hearty					
Leigh	ALAN BELL				
Northwich	Singers Night	RORY McLEOD	Singers Night	TANIA OPLAND & MIKE FREEMAN	** Singers Night
Porkies	Singers & Musicians	Singers & Musicians	Singers & Musicians	JOHN WRIGHT BAND	Singers & Musicians
Preston	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Rhyl	tba				
Second Friday Folk	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Walton		** CATHIE RYAN BAND	closed until 9/11/07		tba
Westhoughton	12TH MAY	19TH MAY	26TH MAY	2ND JUNE	9TH JUNE
SATURDAY					
Armoury Folk & Acoustic				Singers & Musicians	
Barnoldswick					WATERSON & CARTHY
Brindley Arts Centre					Singers Night
Buffet Bar	Singers Night	Singers Night	Singers Night		
Mr Kite Benefits - @ Bury Met			ELIZA GILKYSON		
Playhouse 2	JON STRONG		CLIVE GREGSON	KIERAN HALPIN	
Rattan & Rush		JOE KING	ADRIAN BYRON BURNS		

Note: * = Not the usual club night

** = Not the usual venue

THE NEXT CALENDAR IN THIS MAGAZINE WILL COVER THE DATES - Sunday 27th May to Saturday 8th September 2007.

TO BE INCLUDED IN THE CALENDAR, INFORMATION MUST BE RECEIVED AT - folksingerjohn@aol.com - BY NO LATER THAN - Sunday 8th April, 2007.

**ADVANCE DATES FROM
JUNE 2007**



ACOUSTIC FOLK AT THE RUGBY CLUB

June 6 Singers Night
 June 20 Singers Night
 June 22 to 24 Droylsden Festival
 June 22 John Green Memorial Singaround @ Old Aldwinian's RC
 June 23 Allan Taylor @ Fairfield Sailing & Golf Club
 June 23 Open Air Concert @ The Bush Inn (1pm to 5pm)
 June 23 Jim Schofield, Lynne & Barrie Hardman
 Dave Jones @ Old Aldwinian's RC

BACUP

June 4 Singaround
 June 11 George Papavgeris
 June 18 Funi from Iceland - Chris Foster
 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 John Kelly
 Sept 3 Joe Stead
 Sept 10 Men of a Certain Age
 Sept 17 Singaround
 Sept 24 Elbow Jane
 Oct 1 Singaround
 Oct 8 Free Sandwiches
 Oct 15 Galliard
 Oct 22 Zimmermen/Dylan Night
 Oct 29 Singaround
 Nov 5 Steve Wooley
 Nov 12 Singaround
 Nov 19 Ed McGurk
 Nov 26 Singaround

BIDDULPH UP IN ARMS

June 13 Jez Lowe
 July 4 John Spiers & Jon Bowden @ Biddulph Town Hall

BOLLINGTON

June 22 Tom Bliss
 July 6 Galliard (other nights - Singers Nights)

BOTHY

June 3 Singers Night
 June 10 Anthony John Clarke
 June 17 Singers Night
 June 24 Chris Foster
 July 1 Tich Frier
 July 8 Singers Night
 July 15 Faustus (tbc)
 Closed until:
 Sept 9 John Dipper Band (tbc)
 Sept 16 Singers Night
 Sept 23 Debra Cowan (USA)
 Sept 30 Singers Night
 Oct 7 Last Night's Fun
 Oct 14 Singers Night
 Oct 21 Steve Ashley

Oct 28 Singers Night
 Nov 4 Garva
 Nov 11 Singers Night
 Nov 18 Abbie Lathe Band
 Nov 25 Singers Night
 Dec 2 Pat Ryan & Ken Howard
 Dec 9 Singers Night
 Dec 16 Al Anderson
 Dec 23 Hot Pot Supper
 Jan 13, 2008 Roy Bailey
 Jan 27 Pete Coe
 Feb 10 Allan Taylor
 Feb 24 Kimbers Men

CARLISLE FOLK & BLUES

June 8 Kirsty McGee & Mat Martin
 June 22 tbc
 July 6 tbc

CLARENCE

June 6 Clive Gregson
 June 13 Sketch
 June 20 tbc
 June 27 tbc

FOLK AT THE MANOR

June 17 The Jack Thackray Experience (other nights - Singers Nights)

FOLK AT THE PROSPECT

June 4 Flossie
 July 2 Ember
 Sept 17 Bram Taylor
 Oct 8 Quartz
 Nov 5 Mike Lennon (other nights - Singers Nights)

FOLK IN THE BARN

June 1 Isambarde
 June 15 Anthony John Clarke
 June 29 Vin Garbutt

FRODSHAM

June 29 Chris Foster & Bara Grimsdottir (other nights - Singers Nights)

GARSTANG UNPLUGGED

June 23 Music & Beer Festival
 June 27 Singers Night
 July 25 Singers Night
 Aug 29 Singers Night
 Sept 26 Singers Night
 Oct 31 Singers Night
 Nov 15 Angie Palmer
 Nov 28 Singers Night
 Guest nights tba for Thursday dates

GREGSON LANE

June 7 Jon Brindley
 June 21 Singers Night
 July 5 John Kelly
 July 19 Singers Night
 Aug 2 Singers Night
 Aug 16 Kath Reade
 Aug 30 Singers Night
 Sept 13 Pete Abbott
 Sept 27 Singers Night
 Oct 11 Mooncoyn
 Oct 25 Singers Night
 Nov 8 Brackenrigg
 Dec 6 Anthony John Clarke
 Dec 20 Singers Night (Christmas Special)

HALE & HEARTY

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

June 7 Houghton Weavers (ticket only)
 June 14 Time Bandits
 June 21 tba
 June 28 Fiddlestone - tbc
 July 5 Vin Garbutt (ticket only)
 July 12 Jim Ronayne & Zoe Mulford
 Sept 6 Bob Fox & Roger Parker (double bill)
 Sept 20 Isambarde
 Oct 11 Johnny Silvo

KINGS LOCK

June 15 to 17 Middlewich Folk & Boat Festival
 Show of Hands, Seth Lakeman
 Richard Digance, New Rope String Band
 Demon Barber Roadshow, Family Mahone
 Blazin' Fiddles, The Queensberry Rules
 Peeping Tom, Toss the Feathers (All tbc)

LEIGH

June 29 Garva-tbc

LONGRIDGE

Oct 16 5th Birthday Night Bernard Wrigley

MAGHULL

June 12 George Papavgeris (other nights - Singers Nights)

NORTHWICH

June 1 Tania Opland & Mike Freeman
 June 8 Singers Night
 June 15 Singers Night
 June 22 Singers Night
 June 29 Roy Clinging & Neil Brookes
 July 27 Ember
 Oct 12 Cloudstreet
 Nov 2 Craig/Morgan/Robson

OPEN DOOR

June 3 Tania Opland & Mike Freeman
 June 10 George Papavgeris
 July 1 Richard Grainger (other nights - Singarounds)

PARKGATE

Sept 27 John Tams & Barry Coope
 Oct 25 Colcannon
 Nov 8 Allan Taylor

PLAYHOUSE 2

June 2 Kieran Halpin

PORKIES

June 1 John Wright Band
 July 6 Quicksilver
 Aug 3 tba
 Sept 7 Pete Abbott
 Oct 5 Elenor McAvoy - tbc
 Nov 2 Colcannon -tbc
 Dec 7 Ben & Joe Broughton
 Dec 14 Christmas Party

RAILWAY

June 7 Big Spot - Amy Notman
 June 28 to July 5 Lymm Festival
 Ember, Ron Trueman-Border
 Marmalade, Brian Peters

Anthony John Clarke, While & Matthews
 Garva -Not the Irish Night, Billy Mitchell

ROSE THEATRE

June 14 Rory McLeod

SKIPTON

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

THE DOME

Aug 3 Donny Munro

WESTHOUGHTON - * = ticket only

Nov 9 Allan Taylor*
 Nov 16 Vin Garbutt*

WIRRAL FOLK ON THE COAST FESTIVAL No.3 - 2007

June 3 to 10 Vale Park, Wallasey - Afternoon concert
 June 3 Folk club nights
 June 4 to 7 3 day festival - tbc

Contact no. 0151-678-9902 www.hungryhorseacoustic.com

An evening with
GARVA
 and their special guest:
MICK HANLY
 Legendary Irish Singer/Songwriter
 (Ex - "Moving Hearts")
 Writer of classics
 "Past The Point Of Rescue"
 "Without The Fanfare"
 "The Writing On The Wall", etc.
Friday 16th March 2007
at 7.30pm
 in the intimate surroundings of
Melling Tithebarn, near Maghull.
Tickets £7.00
Tickets and info.
Tony Gibbons
01744 607566

now have no automatic means of putting on live music (i.e. they would have to give a TEN).

[Licensing Act 2003, The experience of smaller establishments in applying for live music authorisation', December 2006', paragraphs 6.1.1 and 6.1.2 'Conclusions', p54; Caroline Callaghan, Andy Martin, Anna Pierce, Ipsos-MORI]

'TEN' stands for Temporary Event Notice - in effect a temporary entertainment licence. Only 12 are allowed per premises per year. They cost £21 each. See the full MORI reports on this site:

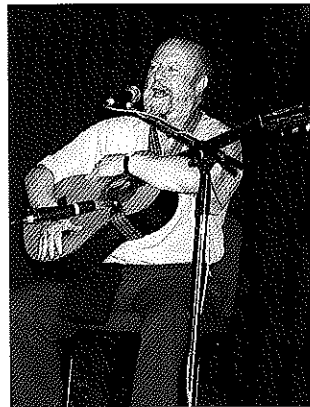
http://www.culture.gov.uk/Reference_library/Research/research_by_dcms/live_music_exec_summary.htm

Graham Dixon
www.troubleatmill.com

FESTIVAL NEWS AND MUSIC EVENTS



CELEBRATING CYRIL



The evening concert planned for Saturday 14th April at Cecil Sharp House, London will start at start at 7.30 instead of 8.00, because of the large bill. MCs Roy Harris and Roy Clinging will introduce a starry line-up including Les Barker, Martin Carthy and Norma Waterson, Jim Causley, Hanging Johnny, Louis Killen, Tim Laycock, John Steel and Lewis Johns, Tim van Eyken, Mike Waterson, Heather Wood, and Martyn Wyndham-Read and Iris Bishop.

Afternoon events from 12 noon to 6.30 will include singarounds and two very special sessions:

Hands to Dance and Skylark - Shep Woolley and friends, including Hanging Johnny, will concentrate on Cyril's work in the traditional maritime field, especially the songs of the 20th century Royal Navy.

A Westcountry Revel with dancing to the Dartmoor Pixie Band led by caller Sarah Bazeley, Dartmoor step and broom dancing and songs from many local artists some of whom, such as John Steel, Lewis Johns and Bill Murray, regularly took part in the original Revels. Mark Bazeley, of the Dartmoor Pixie Band, is the grandson of the much-loved Bob Cann, who frequently played for Cyril's functions, and there will be a special performance by Sailor Jan, Bob's veteran dancing doll. Also appearing will be The Claque, Bill Crawford, Dave Griggs (an Exeter singer who is coming from Belize for the Celebration), Ed Rennie and Graham O'Callaghan.

Doc Rowe's audio-visual exhibition documenting aspects of Cyril's life and work will run throughout the day.

Meanwhile ADA Recordings will have two new CD releases for the occasion. A double album "Cyril Tawney - The Song Goes On", consisting of re-mastered recordings of traditional gems from Cyril's archive, will close with Mick Ryan and Pete Harris singing Mick's moving song "The Song Goes On". He wrote it

especially for the 2005 Sidmouth Festival Tribute Concert to commemorate Cyril and all the other great and loved performers who are no longer with us.

ADA have also obtained the rights to issue a 1981 concert recorded at Holsteins in Chicago, which is a wonderful example of Cyril on top form. These and Cyril's other solo recordings will be on sale throughout the day.

All those taking part are donating their services, and the EFDSS is not charging for the use of Cecil Sharp House. The proceeds will go towards preserving Cyril's archive which will be housed in the Vaughan Williams Memorial Library. General enquiries to jsteel@clara.co.uk

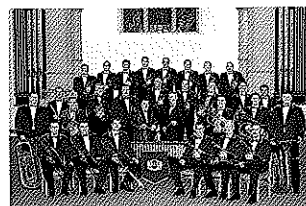
Tickets on sale now: Afternoon (12 - 6.30pm) £12; Evening Concert (8 - 11pm) £15; Combined ticket £25.

Available only from: "Celebrating Cyril" c/o English Folk Dance and Song Society, Cecil Sharp House, 2, Regent's Park Road, London NW1 7AY. Cheques payable to "EFDSS". Please be sure to mark your envelope "Celebrating Cyril". For credit card payments contact EFDSS: Telephone 020 7485 2206 or email: info@efdss.org

BEVERLEY BACK WITH TOP LINE UP

Beverley & East Riding Folk Festival, which takes place on 15th - 17th June, is back again this year with a packed weekend of events for all ages and interests. From traditional to contemporary, British to World Music; song and dance, storytelling and comedy, children's events and street shows, there's something for everyone.

Artists booked so far include one of the most popular bands on the live music circuit today, Bellowhead, winners of Best Live Act at the BBC Radio 2 Folk Awards 2005, and nominated for 3 of the 2007 awards. Returning to the festival will be long time favourites performing their bizarre physical nonsense, clowning about, singing and dancing - The New Rope String Band. Also appearing will be the amazing throat singers from Tuva, Huun-Huur-Tu, harmonica and tap genius Rory McLeod, plus some great young female singers and songwriters in Hummingbird and Lisa Knapp. The great Irish band Last Night's Fun are making a welcome return as is Barnsley Football club's poet in residence, and TV and radio star Ian McMillan with Luke Carver Goss. For the dancers the rocking ceilidh band Tickled Pink will be setting the pace on the dance floor. And there still are more to be announced.....



Brass Band Champions of Great Britain 1998 and crowned champions of Europe The Brighthouse and Rastrick Brass Band will be performing against the splendid backdrop of the magnificent Beverley Minster on the Saturday night.

As well as the concert and dance events, informal sessions and workshops will be in abundance around the town and in the main venues, plus events for children and young people over the weekend.

Street shows and a craft fair give a chance to enjoy pottering around the town and festival site.

For details of ticket prices and camping contact: Festival Office, The Stables, Westwood House, Main Street, North Dalton, Driffield, East Yorkshire, YO25 9XA; Tel: 01377 217569; email: info@beverleyfestival.com or visit: www.beverleyfestival.com



The Folk Arts Network of the North West

FOLKUS - PROGRAMME OF EVENTS SPRING 2007

SATURDAY 3RD MARCH

Irish Music on the Move

Workshops. Guitar, Voice, Bodhran, Whistle & Flute, Fiddle, Uilleann Pipes. 11.00am - 6.00pm.
The Village Hall, Lazonby, Penrith, Cumbria CA10 1AQ. Tel: 01768 887 124.
Tickets and information Matt Walklate 0776 231 6111.

SATURDAY 10TH MARCH

Folkus workshops.

Hoole Community Centre, Hoole, Chester.
Bodhran, Fiddle, Guitar & Whistle. 10.30am - 4.30pm Adults £12. Concessions £9. Juniors £6 Packed lunch advisable
Information & bookings contact Folkus office.

SATURDAY 24TH MARCH

Nantwich Fiddle Day

Folkus is supporting a celebration of Fiddle playing. Workshops with tutors including Claire Smith, Kate Barfield.
Special guests - The Boat Band. Details Claire Smith 01270 583 426. email: fluff@tower-struck-down.freeserve.co.uk

SATURDAY 7TH - MONDAY 9TH APRIL

Glasson Maritime Weekend Easter 2007

Glasson Dock, near Lancaster. Folkus is supporting visiting artists. Details Tourist Information Centre. Tel: 01524 582 393
email: lancastertic@lancaster.gov.uk or Val Simpkin Tel: 01524 582 872. email: vsimpkin@lancaster.gov.uk

SATURDAY 28TH APRIL

Folkus workshops.

Tullie House Museum & Art Gallery, Castle Street, Carlisle, Cumbria CA3 8TP. Box office Tel: 01228 534 781
Guitar, Fiddle, Bodhran, Whistle. 10.30am - 4.30pm
Adults £12. Concessions £9. Juniors £6 email: MickN@carlisle-city.gov.uk information & bookings from the box office.

TUESDAY 8TH - SUNDAY 13TH MAY

Garstang Walking Festival

In partnership with Wyre Borough Council, Folkus has organised music and song sessions to take place during the days of walking the pathways of Wyre. Details of the festival from The Discovery Centre, Garstang. Tel: 01995 602125
email: aboden@wyrebc.gov.uk or Folkus office.

SUNDAY 13TH MAY

Folkus workshops.

Garstang High School, Bowgreave Road, Bowgreave, Garstang. Guitar, Fiddle, Melodeon, Whistle. 10.30am - 4.30pm
Adults £12. Concessions £9. Juniors £6. Packed lunch advisable. Details - Folkus office.

FRIDAY 11TH - SUNDAY 13TH MAY

Folkus is pleased to support the appearance of artists in a special new event on our calendar
'The Big Whistle Weekend'. Venue The Bury Met, Market Street, Bury.

Book early to appreciate this unrivalled guest list which currently includes **Vin Garbutt,**
The Michael McGoldrick Quartet, Lunasa & Garva.
Box office: 0161 761 2216 email: post@themet.biz

SATURDAY 26TH - MONDAY 28TH MAY

Chester Folk Festival

Folkus will be supporting workshops during the weekend.
Details of festival and workshops from Festival office Tel: 07005 977045

SATURDAY 26TH MAY

Ireby Folk Festival, Ireby Cumbria

Folkus Guitar workshop. Details of festival and workshops contact Charles Devlin. Tel: 0169 737 1645



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



GLASSON MARITIME WEEKEND EASTER 2007



Although there will not be a Lancaster Easter Maritime Festival (LMF) in 2007, the City Council will, however, be expanding and developing Glasson Maritime Weekend (GMW) which, for the past few years, has been an integral and popular part of the Festival. GMW will feature all the much-loved core elements of the LMF (including sea-songs, shanties, Georgian press gang and many

other maritime-themed entertainments and activities) and, importantly, will be organised by the same team. Detailed planning is at an early stage, but the event will definitely take place over the three days, Saturday to Bank Holiday Monday, 7th to 9th April - with an option to extend to Good Friday, 6th April, if sufficient sponsorship, or other external funding, is forthcoming.

Glasson is a small, full of character, 18th port century port, less than 5 miles south west of Lancaster, on the River Lune estuary. For those planning to visit, there are a number of campsites in the area, whilst the main stock of serviced accommodation is in Lancaster and Morecambe. They hope to provide additional public transport between Lancaster and Glasson, over the Weekend. Contact Lancaster TIC for a Visitor Pack and Accommodation Guide, tel 01524 582393; Email lancastertic@lancaster.gov.uk. They will also be able to make accommodation bookings for you, if you wish.

If you want to be on their Festivals & Events mailing list contact Val Simpkin, tel. 01524 582872; Email vsimpkin@lancaster.gov.uk with your name and address, including post code.

SIDMOUTH FOLKWEK TICKETS NOW ON SALE

Recently confirmed guests for 2007 include Show of Hands, Bollywood Brass Band, Altan, Salsa Celtica, The Spooky Men's Chorale, Brass Monkey, John Kirkpatrick, Whapweasel, Gas Mark 5 and many more - see the website for full listings. New artists will also be listed on the website as they are confirmed.

Season tickets are now on sale for all those who want to take advantage of the early booking discount. They can be booked by downloading the form on the website at www.sidmouthfolkweek.co.uk, or by phone on 01395 578 627. As a result of helpful and constructive feedback from festival visitors they now have a new ticketing structure for 2007:

" The GOLD season ticket is similar to the 2006 season ticket, and offers admission to all events (including the Late Night Extra) other than major headline evening events.

" The PLATINUM season ticket is all-inclusive, and offers fantastic value with sixteen headline evening acts at the Ham and Bulverton venues, as well as the hundreds of other events all week.

" For children and young people, they have Child and Youth season tickets as usual, as well as some great package deals for families or groups with children. They are also making festival camping tickets available to all, with or without a season ticket. " Finally, they have introduced a brand new ticket this year for 18-25 year olds - the BULVERTON season ticket offers admission to all events at the Bulverton site (including headline acts and Late Night Extras), as well as all workshops in the town all week. This offers particularly good value for younger festival visitors who like to soak up the atmosphere.

Further details can be found on the website, www.sidmouthfolkweek.co.uk. Season tickets and camping can be booked by post or over the phone on 01395 578 627.

JETHRO TULL TO HEADLINE WICKHAM FESTIVAL



Jethro Tull; The Saw Doctors; Eddi Reader; Donnie Munro; Shooglenifty; The Hamsters; Eliza Carthy & The Ratcatchers; Kathryn Tickell; Hazel O'Connor; Dean Friedman; Maggie Bell & The British Blues Quintet; Hans Theesink; Yves Lambert (La Bottine Souriante); and The Men They Couldn't Hang are just some of the superb musicians confirmed for the 2007 Wickham Festival in Hampshire between Thursday August 2nd and Sunday August 5th.

The Festival is moving onto a new green field site off Mill Lane surrounded by rolling farmland. As well as top-class music there will also be a host of other attractions plus an international food fayre, real ale bars, chill-out zone, tea tent and, for campers, a breakfast bar and 'Posh Wash' showers.

Day and weekend season tickets go on sale this weekend with great discounts on 'earlybird' season tickets. Please see our new Wickham Festival website www.wickhamfestival.co.uk for full details. Tickets are also on sale for the Gosport & Fareham Easter Festival in April featuring Kate Rusby; Seth Lakeman; and Show of Hands among many others. Please see www.gosportfestival.co.uk for full information.

GUITAR WORKSHOP



STUDY NOTES -: MIDNIGHT

Double dropped D Tuning (DADGBD) see facing page.

As always, it's difficult to attribute the original use of any particular tuning to any specific player. If you google "Double dropped D" you come up with all sorts of sites and uses including one that has Robert Johnson's "Dust my Broom" in this tuning, which whilst possibly historically incorrect, nevertheless indicates the flexibility of the tuning.

Stephen Stills has used the tuning possibly most notably for his "tour-de-force" Country Blues tune "Black Queen" and Neil Young even more extensively see <http://hyperrust.org/Music/NeilTunings.html> More recently Al Pettaway used it for a nice showcase instrumental called "A New Dawn" from his album *Whispering Stones*. As well as it's fingerstyle use, the tuning makes some nice chunky chords available

Midnight is from my own album *Voyage of the Dunbrody* and has been one of the most downloaded tunes off itunes. Listening to the recording you will hear that I've played it in broken time compared to the notation / tab, and that's how I feel that it should be played, freely and with as much feeling as possible.

The fingerings are all fairly straightforward but in bars 3 and 4

Midnight

Jim Ronayne

Freely throughout

Section A

Section B

Section C

Section D

Section A to end

1. 2. Pending lag

Harmonic

Harmonic

slide

slide

42

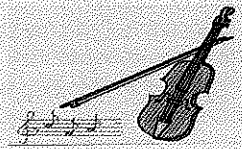
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I've written the LH fingering in at the request of one of my students. The B Section starts with a harmonic on the 4th string at the 12th fret then introduces little two finger chords played in conjunction with open strings, so typical of the use of the tuning. I hope that you enjoy playing this piece.

Jim Ronayne

ARTIST CORNER



ALASDAIR FRASER AND NATALIE HAAS



Master Scottish fiddler Alasdair Fraser is a consummate performer. His dynamic fiddling, engaging stage presence, and deep understanding of Scotland's music have created international demand for his solo appearances and concerts with a variety of ensembles. Alasdair has been a major force behind the resurgence of traditional Scottish

fiddling in his homeland and the U.S., inspiring legions of listeners and learners through his recordings, annual fiddle courses, and concerts. He has represented Scotland internationally through performances sponsored by the British Council and has been awarded touring support by the California Arts Council, with the ranking of "highest priority for inclusion on the roster; considered 'model' in stature."

Fraser has been featured on over 100 television and radio shows in the UK and on several nationally-broadcast programs in the US. Alasdair has released several critically acclaimed albums, including the Indie Award-winning Dawn Dance (Best Celtic Album of 1996), and most recently, Legacy of the Scottish Fiddle, Volume One. Fraser has contributed to more than 50 albums as guest artist, and his music has been included on top selling Celtic and New Age compilation albums totaling nearly two million in combined sales.

On tour, Fraser generally performs with the very talented young American cellist Natalie Haas, a graduate of the Julliard School in New York City. The duo's Greentrax CD, Fire and Grace, was album of the year at The Scots Trad Awards in 2004.

Alasdair is an extremely enthusiastic teacher and runs many regular classes, fiddle schools and workshops for which he is nearly as renowned as for his wonderful fiddle playing. Natalie also instructs in cello. Visit www.alasdairfraser.com for further details.

AT FIRST LIGHT



Currently being described as the most exciting Irish act to emerge since The Bothy Band or Planxty, it is an extremely interesting time At First Light, a relatively new act. The Band comprises the talent of world-renowned Uilleann piper John McSherry and outstanding

young fiddle player Dónal O'Connor, creators of Tripswitch, which has been described as 'Acoustic perfection'. Combined with the sublime talent of Francis McIluff from the famous McPeake

clan, the power, clarity and sheer joy of Alan Burke formerly of the band Afterhours and Asturien Traditional Musician of the Year 2006, Rubén Bada you can see why the band is being portrayed as 'a dream team line up'.

Mixing traditional songs with the power and delicacy of duelling pipes, fiddle, bouzouki, whistles, guitar and bodhran, At First Light create a sonic landscape that takes the audience on a journey of discovery from the roots to the future of the Irish tradition. If you require any more information or are interested in booking them, visit www.atfirstlight.net

MIRIAM BACKHOUSE



Miriam Backhouse started singing in British folk Clubs in the mid seventies and quickly gained a big reputation as a new young performer of traditional material. Miriam plays guitar to accompany herself but her debut album has the addition of keyboards and

bass arrangements by Brian Etheridge and Stephen Delft on dulcimer.

At the end of 1979 Miriam moved to South Africa with her then new husband, musician John Erasmus. They quickly built up a solid reputation as performers, recorded several albums and featured on many television programmes.

Miriam returned to England in 2003 and toured as a soloist and is due back for more gigs in December 2004 and the Summer of 2006. Gypsy Without A Road (mum1203) (first released in 1977 on vinyl) features four English traditional songs alongside two Rosie Hardman songs beautifully sung and arranged and a haunting version of Will Williams' "The Farmers Have Gone East". Gypsy Without a Road was reissued in 2005 with 2 bonus live recorded tracks from 1977 Please note the vinyl version of this album is now valued above £100 to collectors

BLEEDING HEARTS NEW ALBUM



Bleeding Hearts have no new studio album planned despite having loads of new songs. They are primarily a live act; so, what they are doing is a live full-on album on Saturday 5th May 2007. Place: Boarshead Tap, Kidderminster. Tickets will be available in advance and full

details will be made available in due course. Visit www.myspace.com/bleedingheartsonline site and www.bleedinghearts.co.uk



IDENTIFYING BODAN & SPIERS

Duncan McFarlane tells us that Mudcat Folk Forum currently has a thread concerning how to tell Bodan from Spiers - pretty easy one would have thought - and posted the following ditty on there - which should make the whole

thing clear to absolutely anyone - shouldn't it? We produce it here in case there are some of you that don't frequent Mudcat...

The taller Jon's the shorter Jon, the shorter John's name's longer.

the BIG Whistle

10-12 May 2007 WEEKEND

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The Michael McGoldrick Quartet
Lunasa • Garva
Fraser Fifield & Hard Times

A new event which will bring together outstanding virtuoso international instrumentalists to celebrate the creative potential of this compelling instrument, in both song and instrumental music.

Tickets are now on sale. Box Office: 0161 761 2216
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www.themet.biz • www.bigwhistle.co.uk • www.folkmusic.net



Jubilee Concertinas

A new tuition CD has just been produced: 'For Your Ears Only' with Angie Bladen on English Concertina and Martin Ellison on Melodeon to encourage musicians to learn by ear. The tunes are first played slowly and then at a steady speed.

Cost £5 including p&p. Available from Angie Bladen 36, The Oaks, Eaves Green, Chorley, Lancs, PR7 3QU Tel 01257 263678 e.mail four.fools@virgin.net

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DENT FOLK FESTIVAL

22nd - 24th June 2007

Roy Bailey & Tony Benn
 John McSherry's At First Light
 Chris While & Julie Matthews
 Coope, Boyes & Simpson ~ Lau
 The Baghdaddies ~ Hootenanny 3
 Mawkin ~ Kirsty McGee

Weekend ticket £50.00 Buy online before April 30th & get a 10% discount

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www.dentfolkfestival.co.uk

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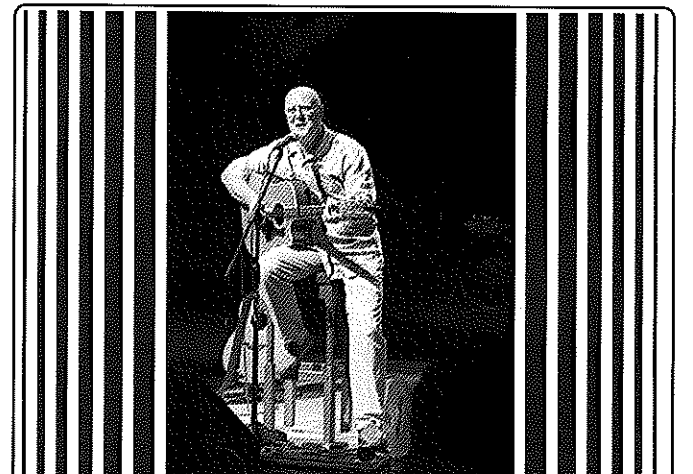
Guests to include:
 Bellowhead
 Brighthouse & Rastrick Brass Band
 Ian McMillan & Luke Carver Goss
 Huun-Huur-Tu (Tuva) Rory McLeod
 New Rope String Band - Last Night's Fun
 Hummingbird Lisa Knapp Ticked Pink

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With Special Guests:

Laurie & Carol Harrison

To be recorded and featured on 'The Drift with Phil Brown' on BBC Radio Lancashire 8.00 p.m. Friday 30th March 2007
 Waddington Village Club, Clitheroe Road, Waddington, Clitheroe BB7 3HW

Tickets £10.00 -Concessions £8.00.
 Tickets available from the club or Clitheroe Tourist Information Centre.
 By post send a cheque & S.A.E. to 'Valley Hops', PO Box 23, Accrington BB5 5GX

Phone 01282 771068 for further details or visit www.mickhanly.com

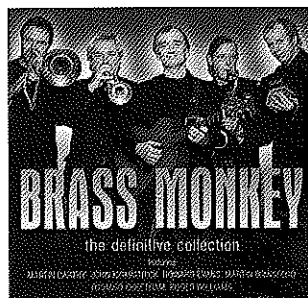
The tall one stands on, stomps a box to make their live-sound stronger.

The short one stands on no such thing Though some say that he oughta for tall Jon's taller on his box which makes short John look shorter!

Tall Jon a bow den he requires Short Spiers with boxes, please. In short, the short Jon's long and bows The long John's short and squeezes.

There, that clears that up.... Errr, doesn't it??? - Have fun!

BRASS MONKEY REFORM



Wonderful news! Brass Monkey have reformed as a 4 piece featuring Martin Carthy, John Kirkpatrick, Roger Williams and Martin Brinsford! They are now booking the 2007 tour from 1st to the 24th October 2007. Contact Sue Webster for bookings at Routes Music on 01905 611323 or email sue@speakingvolumes.co.uk

JOHN BURGE - MUSICIAN/COMPOSER

John Burge is a musician/composer who is not seeking financial reward, just an opportunity to play his music for you at your venue. You may decide to rebook him at a later date having heard/seen him play. He feels that the "delivery method" of his music is very likely to be unique amongst folk musicians. The basic chord patterns for each instrumental are recorded (by him) onto a digital recorder/looper operated by footswitches, whilst the hands do the playing.....These "performance loops" are played whilst adding melody lines and layering to create a flexible and unique solo musical performance. Those who have seen/heard him "in action" find it both a "fascinating and artistic experience."

Having played in duos/trios and bands for over thirty years (Mick Ryan/Crows/Kitsyke Will/ Perfect Cure etc.) he thought it was time to "strike out" on his own as a solo instrumentalist and composer. Work commitments over the last ten years as a "Music Rep" have not left much spare time, but playing stringed instruments has continued to be his passion, be it in the kitchen or some far distant hotel room whilst working away. With a wealth of musical experience behind him the memory banks are pretty full and are fairly productive with many original compositions "arriving out of the ether".

If you are interested in booking John or listening to his CD you can tel.01325 374722 (home) or 07788 412581 (weekdays) or e-mail: johnbazgr@btinternet.com

CELTARABIA



Celtarabia have appeared at numerous folk and world music festivals throughout the UK and Europe as a headline act. Their exciting and vibrant live performances and mixture of sensual musical styles makes them a great choice for any event.

One hundred percent live and sample free - Celtarabia play high-energy world fusion music. East meets West, ancient meets modern to create a spectacular musical weave. Human creativity greets the digital age to make a unique mix of archaic melodies, ancient instruments and global beats in a truly exhilarating and unforgettable musical experience. Storming instrumental dance tracks and stunning vocals combined with a deep understanding of ancient traditions and modern technologies have allowed Celtarabia to create music of breath-taking vision and richly layered textural and rhythmic complexity. Stunning vocals, Hurdy-Gurdy, Hammer Dulcimer, Low-Whistle, Cittern, Bagpipes, Shawm, bass, kit drums and percussion contribute to the unique and exciting sound of Celtarabia.

Celtarabia have been touring and playing their unique brand of world fusion music to packed houses since the early 1990's. The band is synonymous with a great night out and a chance to let your hair down and dance. To book Celtarabia or get further information contact: (01964) 562073 or Email: celtarabia@soundworking.com

CHUMBAWAMBA - NEW LIVE ALBUM

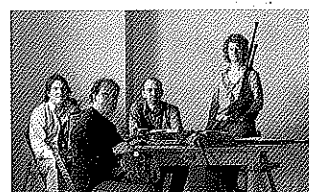
Chumbawamba's new album, Get On With It (NMCD26) was released on the No Masters label on 29th January 2007. Recorded at concerts over the past year, it catches the acoustic band exactly as they sound now - beguiling audiences with an eclectic combination of pop, folk, acappella, politics, humour, four-part harmony and five-part anger.

Previewing with a concert at that renowned winter warmer, Celtic Connections in Glasgow, Get On With It was launched with a splendid event at Leeds City Varieties on the 10th February. Gasp, sigh, exchange fashion tips and join in and sing with The Peace Artists, The Sex Patels, Dunstan Bruce, Danbert Nobacon, Harry Hamer and Acoustic Chumbawamba for one glorious night in Leeds which handily also celebrated the band's 25th anniversary. For details in full colour and surround-sound see - www.chumba.com

COLCANNON

Colcannon will be touring in the UK from 15 to Wednesday 31 October 2007 Gigs already in place in the North West include: Th 25 Wirral Parkgate FC and Fr 26 Standish FC See www.colcannon.net for further information.

CYSER



Cyser play music geared towards European (particularly French and Breton) traditional dancing. Many of the tunes they play are their own compositions, but they also play traditional and contemporary tunes.

Their sound is a hefty combination of border bagpipes (Steve Day and Trudi Bide), hurdy-gurdy (Daniel Wolverson), and accordion (Giles Brown). They play for festivals, dances and parties, and can also teach French and Breton Dance.

Steve and Trudi both have over a decade's worth of experience in bringing music and dance traditions to the UK. They have both spent many years scouring festivals in France for acts for "Le Grand Bal de Bath", honing their bagpiping skills as they went. As well as hurdy gurdy, Daniel also plays violin and has experience in playing a wide range of musical styles: traditional, classical and jazz. Daniel is also one of the few Nyckelharpa players in the UK. (A traditional Swedish string instrument). Since taking up the piano accordion nearly ten years ago, Giles

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ANDY CLARKE

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SHELLBACK CHORUS

HILARY SPENCER (SUN)

PETA WEBB & KEN HALL

DAVE WEBBER & ANNI FENTIMAN

DAVE FLETCHER & BILL WHALEY

Weekend Tickets:- Under 11 Free.

£43, OAP/Under 16 £23 (before 1st June 2007),

£47, OAP/Under 16 £27 (after 1st June 2007).

**Camping/Caravanning £5 per person available for
ticket holders only. Tickets and information**

(LARGE SAE please) from:- Angie & Ken Bladen,

36, The Oaks, Eaves Green, Chorley, Lancs. PR7 3QU.

Tel (01257 263 678) e.mail:- four.fools@virgin.net

Website:- www.four-fools.co.uk

developed his own unique style. He is also responsible for many of the bands catchiest tunes.

Upcoming shows include the UK Hurdy-Gurdy Festival in Lancaster on 21 April (details at www.gurdy.co.uk) and the Shrewsbury folk festival on 26 August. They have a demo CD they would be happy to post to organiser and you can sample some tunes at: www.myspace.com/cyser

CHRIS DIFFORD AND LISA FITZGIBBON SONG-TELLER SERIES

Two singing songwriters, a passion for words and music, and an intimate venue is all that it takes to get Chris Difford and Lisa Fitzgibbon on the road together. The Song-Teller Series presents one of the UK's most renowned songwriters, Chris Difford from Squeeze along side UK based, Australian Power Folkstress, Lisa Fitzgibbon in an intimate evening of original song.

Chris Difford is one-half of the legendary Difford/Tilbrook writing team and he has penned the lyrics for some of the best known power-pop songs of the 70's, 80's and 90's including Tempted, Up the Junction, Cool for Cats, and Black Coffee in Bed. Chris's debut solo album I didn't get where I am has set precedence for his solo career and his follow up live album/DVD South East-Side Story is a musical and visual depiction of Chris live at the Albany Theatre.

Lisa Fitzgibbon grew up in the outback of Australia and her music is a mixture of her Australian past, her English/European present and her global future. She has written, recorded and produced four albums to date and is quickly building a reputation for her no nonsense, powerfully original and refreshingly personal style of Power Folk.

For more information contact: Julieanne Smythe on 0845 4569743; email julieanne@lisafitzgibbon.com
Visit: www.chrisdifford.com and www.lisafitzgibbon.com

THE DEVIL'S INTERVAL



Towersey and the National.

The Devil's Interval combines the individual vocal talents of Lauren McCormick, Jim Causley and Emily Portman. The English song tradition so strongly expressed in their solo work is also present in their group repertoire, an eclectic mix ranging from Tom Waits to Phoebe Smith and Dolly Parton!

Though young they are already seasoned performers and workshop leaders having appeared at many major festivals including the 50th Sidmouth International Festival, Glastonbury, Whitby Folk Week,

They have already made a big impression on the folk club scene and have had repeated airplay on music programmes such as BBC Radio 3's Late Junction. They have also received wide press coverage in folk magazines including recent articles in fRoots and were given their recording debut on Martyn Wyndham-Read's 'Song Links 2' album.

Recent gigs include performing at Folk in the Fall on the South Bank and joining Waterson:Carthy winter jaunt as part of their

special Frost and Fire tour. In fact Norma and Martin have described them as "three musicians utterly committed to singing the traditional songs of these islands and doing so while maintaining a great sense of adventure along with an obvious enjoyment of the music and a pride in their own abilities as musicians." Praise indeed.

For further information contact Dave Wood at Focal Music, tel 0191 2419914.

DYLAN REDEEMED

And after The Devil's Interval what could be more appropriate than asking the question "Has Bob Dylan been redeemed?" Did he need after going electric at The Royal Albert Hall? Stephen H. Webb seems to think so in a book published in January 2007 called Dylan Redeemed: From "Highway 61" to "Saved" (Paperback)

Synopsis: Bob Dylan's earth-shattering performance at Newport in 1965 changed the face of rock and roll and the face of folk music forever. Dylan broke the musical equivalent of the sound barrier. He had to teach his audience how to hear sounds that had never before been heard. Dylan did the same for religion when he converted to Christianity in late 1978. Rock and religion have become intertwined in contemporary culture. Does rock gain its power from the decline of religious authority? Is rock a neutral medium that churches can appropriate with little or no danger to spiritual truths? Do rock and religion have the same ancient roots? Or is rock essentially at odds with Christianity? No contemporary musician presents a better test case than Bob Dylan. He played a key role in the fusion of rock and religion when he converted to Christianity. Dylan was ahead of the contemporary Christian music trend. Although he helped legitimize Christian rock in the late seventies, even his early music had deeply spiritual undertones. From the beginning of his career, Dylan talked about his music in terms of a spiritual calling. He imbued rock with something oracular and otherworldly - a supersonic rendition of the supernatural - which gave popular music enough weight to convey something of the mystery of religious ritual. Webb focuses on Dylan's religious period in this book, but convincingly shows that this religious period cannot be understood apart from a rereading of his entire career. Webb re-evaluates Dylan's early career in light of Dylan's Christian period and shows that Dylan's Christian period was a natural development in his musical and spiritual journey.

Might explain why he went electric!

MARC EGEE



Mark Egea was born in Barcelona and is a hurdy-gurdy player and composer. He began his career as a professional musician in 1990 with the trio "Músics de Safeu". From that moment he became involved in numerous groups covering various musical styles, notable amongst which was "El Pont d'Arcalis". He is free-lance musician since 2005. Currently he is working as a soloist, as a member of "Kaulakau", "Maram" and the "Marc Egea, Peter Skuce" duo amongst other groups. He also works with the dancer Alexis Eupierre, with the poet Albert Roig and with the actor-narrator Francesc Ten. Furthermore it is rumoured that he plays in the controversial and polemic group "Electrosonic Monk", but this is something he has continually denied. He has recorded a dozen or more discs, either as a soloist, as a member of several groups or as guest artist.

He has written works - for brass consort, for symphonic band,

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| 01 MAR | SINGERS NIGHT £1 |
| 08 MAR | ANTHONY JOHN CLARKE £5 |
| 15 MAR | BIG SPOT: BERNICE CARTERS £1 |
| 22 MAR | STEVE TURNER £5 |
| 29 MAR | BIG SPOT: SARAH & MIKE TURNER £1 |
| 05 APR | STEVE TILSTON £6 |
| 12 APR | SINGERS NIGHT £1 |
| 19 APR | PETE COE £5.50 |
| 26 APR | BIG SPOT: PAULINE JONES £1 |
| 03 MAY | HARVEY ANDREWS £8 |
| 10 MAY | SINGERS NIGHT £1 |
| 17 MAY | JOHNNY SILVO £5 |
| 24 MAY | BIG SPOT: COLIN FROGGATT £1 |
| 31 MAY | PHIL CHISNALL £5 |

ADVANCE DATES:

07 June Big Spot: Amy Notman £1; 14 June Kieran Halpin £7; 21 June Singers Night £1;

Lymm Festival 2007: 28 June Ember; 29 June Ron Trueman-Border; 30 June Late Breakfast With Marmalade, Singers Afternoon, Brian Peters; 01 July Tunes Session, Open Mike, Thelwall Morris Men, Song Writers Competition, Anthony John Clarke; 03 Jul Chris While & Julie Matthews, 04 July "Not The Irish Night" with Garva, 05 July Billy Mitchell

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

chamber music, choral pieces etc. He has also composed for contemporary dance, poetry recitals and theatrical shows. Marc Egea offers a range of high quality musical projects covering a number of extremely varied styles appealing to music-lovers who are looking for something innovative that goes beyond the mainstream.

For more information you can visit his website, where you will find photos of the projects (not included in emailed material in order to avoid large downloads), discography and sound clips: www.marcegea.com

If you would like to receive recorded material demonstrating any of his projects, please drop Marc a line or ring him directly: E-mail: megeager@yahoo.es Tel: +34 93 760 3276 / +34 679 38 49 38

THE FEREDAYS



Twin sisters Kate and Rachel Fereday have been singing together for as long as they can remember and their harmonies just have to be heard to be believed. They have been in the music business since their early teens playing to sell out crowds at many famous venues including Ronnie Scotts and the Barfly in Birmingham and have shared stage with the likes of Glen Tilbrook and Albert Lee.

Ben Hanson's guitar playing has been turning heads across the country for years. He has conspired with others to write and arrange some excellent material and now, accompanying the girls acoustically, he draws on his experience and his influences who include Johnny Marr, Steve Cropper and Bert Jansch to provide the perfect backdrop for the girls harmonies.

The Feredays eagerly awaited album "Long Ride Home" is now available. Visit <http://www.myspace.com/theferedays> to find mp3 of "Long Ride Home" (Well worth a listen - Ed) or contact Nick Ellis www.LoughboroughAcoustic.org for bookings tel 07970 015314 or 01509 822723 Email LACnick@tiscali.co.uk

LISA FITZGIBBON



Singer/songwriter Lisa Fitzgibbon has a perspective and a sound which is gracefully robust. Armed with her acoustic guitar and an arsenal of self penned anthems, Lisa is building bridges and burning fences dispensing her powerfully original and refreshingly personal style of Power Folk to audiences around the world.

From her humble beginnings, growing up in a small Out-back town in Australia, to her current London base, Lisa's musical account on life, love and experience draws from the length and breadth of her wild journey. Lisa has graced the stage at prestigious venues such as London's Shepherd's Bush Empire and has been invited to play at major festivals in the UK including WOMAD, Glastonbury Festival's Acoustic Stage and the Cambridge Folk Festival. With four self produced albums up her sleeve she spends most of her time on the road touring either with her Power Folk Quintet here in the UK or throughout Europe with her Italian and German bands.

She has shared the stage with musical legends such as Arlo Guthrie, Roger McGuinn (from the Byrds), The Blind Boys of Alabama, Chris Difford (from UK band Squeeze) & Ani Difranco and has collaborated with many writers and producers including Rob Hirst from Midnight Oil, Rick Grossman from the Hoodoo Guru's and Tim Powles from The Church.

Lisa is currently writing her fifth album and is consistently building a dedicated following amongst music lovers around the world. For more information contact: Julieanne Smythe Tel: 0845 4569743 or Mob: 07960 360995

Email: julianne@lisafitzgibbon.com
Visit: www.lisafitzgibbon.com/presskit

JO FREYA



Jo Freya comes from a ground breaking background in folk and acoustic music. You may have seen her performing live as part of Blowzabella, The Old Swan Band, Coope/Boyes/Simpson/Freya/Fraser/Boyes, Token Women, Scarp, and previously as a duo with Pete Morton and in recorded collaborations with Lal Waterson.

Whilst still performing with the current line ups listed above, backed by the Arts Council she is now focussing on her solo performances. These feature her lyrical and instrumental compositions accompanied by keyboard and the use of live looping. The material features her own songs including the quirky 'Little 'O', about the pit falls of Internet use, and other songs ranging from comedy to wry observation selected from the best of traditional and contemporary sources. The live looping system allows Jo to sing and accompany herself in public which adds an exciting new element! This allows her multi-instrumental skills to shine in a solo environment.

In the 1970's the Old Swan Band revolutionised the English scene by bringing English country dance music to the fore. In the 1980's Blowzabella fulfilled a huge role in opening up European music both here and abroad. Consequently Jo went on with Scarp to win the French Gold Music award for world music. Whilst those bands were and are predominantly instrumental, Jo has flexed her vocal skills in a unique combination show 'Songs of Three Nations', with Ray Fisher and the late Siwsann George. Compositions have been featured in two national touring shows 'Perjuring Little Whore' the tale of Fanny Blair and 'Mad, Bad and Dangerous' about Lord Byron from a women's perspective!

Jo continues to play with the line ups listed in the introduction but is focussing on touring extensively as a solo artist. For festivals Jo can offer, in addition to concerts, workshops on vocal skills, singing in harmony and folk orchestras. Visit www.freyamusic.co.uk for more information or ring 01949 20719.



FRIBO - NEW MUSIC FROM THE OLD NORTH

Frigo are new and exciting Edinburgh based three-piece who combine the Scandinavian and Scottish traditions with an exuberant feel for contemporary sounds and rhythms. Anne Sofie's beautiful and subtle vocals combining with Sarah-Jane's

highland fiddle style are more than ably supported by Ewan MacPherson's guitar and vocal nuances. Their debut album "The Ha' O' Habrahellia" was issued by Fellside Recordings in January with a launch event at Celtic Connections.

You can find out more about Frigo and listen to some of their music by visiting www.myspace.com/frigo or www.frigo.co.uk

DICK GAUGHAN

That great Scottish performer, Dick Gaughan is available for gigs in the UK from during most of April and from 8 November to 16 December 2007. Visit www.stoneyport.demon.co.uk/index.html or www.dickgaughan.com

WILL HALL

Will Hall is a Cambridge based young talented singer, songwriter and musician who plays guitar and harmonica, fusing blues, jazz and folk. He is currently booked to play the Phippsville Festival in Northampton in April and is looking for other slots various other folk/ acoustic music festivals throughout the UK this summer. A demo CD and publicity photographs as well as references can be supplied upon request. You can hear some of his songs on his website and his myspace page www.myspace.com/willhallmusicuk Contact Stephanie Negal Visit: www.willhall.co.uk

MICK HANLY

The brilliant Irish singer songwriter Mick Hanly follows up his March tour of the UK with a second visit from mid September to the end of October 2007. Visit www.mickhanly.com for further details

LAURA HEWISON



Laura Hewison is a young musician who combines voice and cello to produce innovative and expressive arrangements of both traditional and original songs. Laura has performed extensively regionally and beyond and as well as solo performing, she is involved in a number of bands and ensembles, two of which (Bmused and The Art of Kissing) were chosen to perform at the Sound 05 festival at The Sage, Gateshead.

As a member of Folkestra North!, directed by Kathryn Tickell, Laura developed her interest in traditional music and performed at festivals such as Sidmouth and Towersey. As a winner of New Roots 2006, Laura will be performing at Sidmouth Folk Week and various folk clubs throughout the country. Laura is studying Folk and Traditional Music at Newcastle University. For more information visit www.myspace.com/laurahewison email lauracello@hotmail.co.uk or tel: 07989 254908

LILLIAS KINSMAN-BLAKE & RACHEL NEWTON



Rachel Newton and Lillias Kinsman-Blake met while studying on the Bmus in Folk and Traditional music at the University of Newcastle-upon-Tyne. Their music draws on influences from the Highlands of Scotland to the Borders, incorporating both Gaelic and English songs with

traditional and contemporary melodies. Both individually and as a duo they have performed at a wealth of festivals including Celtic Connections, Tonder and Cambridge folk festival. Lillias currently performs with the acclaimed traditional music group CrossCurrent and in 2004 Rachel was a finalist for the BBC Radio Scotland Young Musician of the Year. Together they perform with a calmness and joy of playing that is infectious to watch and listen to.

For further information contact Dave Wood at Focal Music, tel 0191 2419914.

LAU



Lau is a formidable union of three of the finest and most innovative exponents of modern traditional music in Scotland today; Kris Drever (guitar and vocal), Martin Green (piano accordion) and Aidan O'Rourke (fiddle) who in December won Instrumentalist Of The Year at the 2006 Scot's Trad

Music Awards.

In a little over a year Lau have already become well established throughout place country-region Scotland and as their summer dates for 2007 start shaping up they look set to storm festivals across the world. Lau's now infamous live shows are a must-see experience. Their debut album Lightweights and Gentlemen was released on Reveal Records in March. Visit www.lau-music.co.uk for further information.

JEZ LOWE

In January, Jez started work on a new album, his first solo album since Bad Penny in 1988 (an album recently cited by its producer Paul Adams as one of his favourite releases on his Fellside Records label, in an article in FRoots Magazine). Meanwhile, the other highlight of January was the concert at Glasgow's Celtic Connections on January 21st, presenting the "live" performance of The Radio Ballads, where Jez was appearing with a truly stellar cast including Kate Rusby, Bob Fox, Karine Polwart, John Tams, Julie Matthews, Chris White, John McCusker and Andy Cutting.

About a dozen of Jez's songs were to be included in the show, which included a complete performance of one of the "ballads", The Ballad of the Big Ships. The concert also launched a CD entitled "Songs of the Radio Ballads", featuring a selection of complete songs from the original BBC series, including six new Jez Lowe songs. Details of how to buy copies of this and all the other Radio Ballads CDs can now be found at www.jezlowe.com on the "shop" page of the site.

TOUR DATES for the coming months in around the region include:
MARCH: 3 JEZ SOLO - St George's Church, Great George St. Leeds LS1 3BR tel 01274 666274 7.30pm.
MAY: 6 BAND - Wath Festival, Montgomerly Hall, Wath-Upon-Deare, South Yorkshire S63 7RD 0114 2457454; 10 JEZ SOLO - Leek Arts Festival; 12-13 KATE BRAMLEY SOLO - Holmfirth Folk Festival <http://www.holmfirthfestivaloffolk.co.uk/>
JUNE: 10 BAND -Halifax, Square Chapel Arts Centre- £9/ £7 01422 353073; 13 JEZ SOLO Biddulph Arms Concerts, Biddulph; 22 JEZ SOLO Kingswinford Folk Club
JULY: 7 JEZ SOLO SKIPTON ARTS FESTIVAL; 14 BAND FOLK IN THE PARK, Biddulph Grange Country Park, Grange Road, £8 ticket 01782 514896; 20-21 JEZ SOLO SADDLEWORTH FESTIVAL
AUGUST: 10-11 BAND SALTBURN FESTIVAL; 24-25 BAND SHREWSBURY FESTIVAL

THE SHOT DOGS



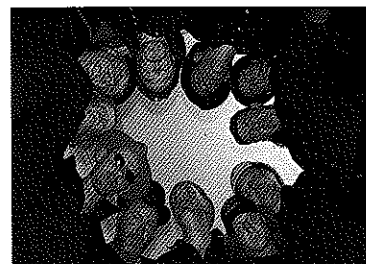
The Shot Dogs are lining up bookings for their tour around the UK in 2007. They have a collection of songs and music that will keep you listening and thinking all evening. Their material with interesting harmonies gently sway between traditional and contemporary folk,

to music hall and old favourites. From 16th century to 21st century. About time Willy Shakespeare got an airing in folk clubs.

The band includes Sally, (also known as the Lemonade Lady) who sings some traditional folk songs and a bit of blues, and make freshly squeezed lemonade (sometimes both at once). She's the finger in the ear element. They have John Eyre (the lap dog) as part of our the trio. Not only does he write some of their songs, he arranges and writes the harmonies. Challenge him with an old favourite, see if he knows it.

The other chap in the trio is The Amazing Arthur Hyde (the wild dog). Arthur also writes our songs, and with John to keep him on the straight and narrow, is a strong influence on the harmonies. Some of his songs are thought provoking and some are funny. He has a repertoire of music hall songs to amuse your Grand Ma. Take a look at www.myspace.com/shotdogs to hear what they are like and for contact details.

THE SPOOKY MEN'S CHORALE



Genial buffoonery and immaculate, testosterone drenched vocals define the Spooky Men's Chorale, a ruthless bunch of larrikins based in the Blue Mountains of NSW, whose stated ambition is to make women cry, small children afraid, and real estate salesmen vaguely aware that

somewhere, there is a world they've never experienced.

Spookmeister Stephen Taberner had noticed for some time at this point that men had the ability to grow beards if they wanted to...not only that, but in general their singing was of a lower frequency. These discoveries were about to be employed with devastating effect in the Spooky Men's Chorale, which were summoned together in a sly and devilishly secret operation in 2001.

And once started, there was no stopping.... a sly portfolio of original tunes began to delicately ransack the secret internal realms of the post-modern male, including the epic paeon to hardware "Don't stand between a man and his tool" and the above quoted "Spooky theme". Equally loving attention was also lathered on exquisitely mellifluous reinterpretations of such likely material as "Ghost riders in the sky", and "Dancing Queen". Actually, the Spookies performed serious songs, too, a few Georgian (from the Caucasian mountains, that is) classics and the odd love song, with the shameless intent to reduce all right thinking women to tears by the old-fashioned expedient of beautiful singing.

In 2004, the gentlemen of the chorale gathered to record their first CD, "Tooled Up", a recording odyssey which remarkably involved the death of no mastodons, and apart from subwoofer fatigue and the piquant and lingering aroma of man sweat, no significant damage to the recording studio.

Outbreaks of Spookmania began spreading from the Blue Mountains in 2004 and 2005, to the National Folk Festival, Woodford Folk Festival, Melbourne, the Bellingen Global Carnival and various other barely secret locations, where legions of fans began to follow them around, composing mock headlines about them, imitating their handshakes, and quoting and misquoting their lyrics with glee.

After their huge success at last summer's festivals, Australia's unique Spooky Men return to the UK in July for festivals, concerts and workshops. For Bookings email: gigs@spookymen.com.au You can also visit their website at www.spookymen.com.au

DAVE WEBBER & ANNI FENTIMAN



Dave Webber & Anni Fentiman have completely updated their website. They now have their albums available to buy via paypal, They also have some MP3 files on there and the lyrics to some of the songs they have recorded. There are only a few on at the moment but they'll put more on as time goes by. If anyone has

any particular requests for lyrics to be put up there, let them know and they'll do those first.

They also have a gallery of photos - only a few - but they will be changing them from time to time. Also if you have any photos of them that you would like to share with the world, send them to Dave and Anni and they'll put them up. (Well they might, the say that they can be sensitive about all those photos of them grimacing while singing!)

They'll be sending out emailing from time to time of forthcoming gigs. If you want to receive them visit their website www.OldandNewTradition.com/DaveandAnni for details of how to subscribe. You can also visit the Old and New Tradition site on www.OldandNewTradition.com where the other albums on their label are available.

WHISKEY RIVER - ZYDECO FROM THE WELSH BORDER



Whiskey River play as a band or duo and produce a mixture of folk and blues music or what is described as a 'zydecajun' dance band. Whiskey River have played almost 40 festivals in UK and abroad in the past two years, headlining several, and been well received everywhere they've been. If you want

realistic points of reference for their hot, saxophone and accordion-fuelled zydecajun and blues line up you may wish to contact the "Cajun UK", Kilbride Brothers band (Wales) "Swamprock Club", London, Canterbury Festival, Broadstairs Festival, Bristol Cajun Festival, Carman Fair Festival (Ireland), Opwijk Louisiana Night festival (Belgium) or any others as listed on their website (go to "Messages" tab, then scroll down to "Testimonials"). You can also listen to their music at their website: www.whiskeyriver.motagator.co.uk Contact Aidan on 07812 143226 or email whiskeyriver@ntlworld.net



Edge Hill University

ROSE THEATRE

The Rose Theatre
Edge Hill University
St Helens Road
Ormskirk
Lancashire
L39 4QP
www.edgehill.ac.uk/rosetheatre



Photographer Chris Lucas

ROSE KEMP & 7HERTZ WITH ASPEN GROVE

Sunday 28 January, starts 8pm
doors open 7:30pm

£5 (£3.50 concessions)



Photographer John Haxby

JUNE TABOR WITH ANDY CUTTING & MARK EMERSON

Friday 16 March, starts 8pm
doors open 7:30pm

£13 (£11 concessions)



ALY BAIN & PHIL CUNNINGHAM

Saturday 21 April, starts 8pm
doors open 7:30pm

£12 (£10 concessions)



RORY MCLEOD

Thursday 14 June, starts 8pm
doors open 7:30pm

£8 (£6 concessions)

BOX OFFICE: 01695 584480

NEWSREEL



BOTHY'S NEW HOME

The recent news that the Shelbourne Hotel, the Bothy Folksong Club's home for the past three years, is to be converted into apartments has meant an exhaustive search for an alternative venue for this long-established Southport institution. Operating continuously since 1965, the Bothy is one of the country's longest running music clubs and one of the most revered.

Since January, the Bothy has operated each Sunday (starting at 8 p.m.), at the Park Golf Club on Park Road West. The first evening saw a special launch night and newcomers are especially welcome to join the audience regulars and resident singers for future Sunday outings. A visit to the Club's website at www.bothyfolkclub.co.uk will give full details and Organiser Clive Pownceby will be pleased to give further information on 0151.924.5078.

CHORLEY FM

James Blatchley introduces a brand new folk music show that has started on a brand new community radio station. The station is Chorley FM 102.8. The show is Chorley Folk. It is now permanently on every Sunday afternoon between 2.30pm and 5pm. James tells us he plays a wide range of music from Woody Guthrie and Leadbelly, through Dylan, Phil Ochs, Malvina Reynolds, The Waterboys to The Pogues, Fairport Convention and Little Johnny England with masses in between.

He says that he is always on the look out for new artists to send him their recordings to broadcast, as well as a comprehensive local gig list. Visit www.chorleyfm.org for further information.

FOLK HIBERNIA

BBC Four continued to build its excellent reputation for broadcasting folk and related music with the broadcast on 19 January of Folk Hibernia. Over the past 20 years the world has fallen in love with Irish music. More than anything else, the nation's music grants Ireland a unique place on the world stage.

But it wasn't always thus. Sixty years ago it was virtually unheard abroad and largely unloved at home. The Irish folk revival is the story of Ireland's rocky rise from an impoverished post-colonial upstart to a modern European power. A story of passion, politics, religion and identity, this film explores how Irish music has given the world a sense of Ireland and Ireland a sense of itself.

With a veritable treasure trove of archive of 60 years of music and cultural change in Ireland and contributors including Christy Moore, Paddy Moloney of The Chieftains, Ronnie Drew of The Dubliners, Liam Clancy of The Clancy Brothers, Shane MacGowan of The Pogues, Johnny Moynihan of Sweeney's Men, and many more, all adding up to a who's who guide to Irish folk music, Mike Connolly's film is an interpretative guide to Irish folk music and its evolving place in Irish culture and the world.

Mike Connolly produced, directed and voiced the BBCFOUR series, 'Folk Britannia', and this 90 minute film offers a similar overview of the Irish tradition.

If you missed this broadcast then there is a strong probability that it will be repeated on BBC 4 and on one of the late night slots on BBC2 so keep an eye for it - it's worth the viewing.

FOLK AT THE ROSE

More fabulous folk acts will take centre-stage at the Rose Theatre this coming Spring and Summer season. The Rose, based at Edge Hill University in Ormskirk, Lancashire, is fast earning a reputation as a lively folk venue - and the new season's line-up is packed with enough talent to entertain the sell-out crowds.

The season began with talented youngster Rose Kemp in January 28, followed by legendary vocalist June Tabor who performed a special concert with Andy Cutting and Mark Emerson in March. Duo Aly Bain and Phil Cunningham make an eagerly-anticipated return to the Rose on April 21st following last year's sell-out gig and the season concludes on June 14th with the multi-instrumental and seriously talented Rory McLeod.

ALY BAIN & PHIL CUNNINGHAM: SATURDAY 21ST APRIL 8.00PM; Tickets £12.00 / £10.00 concessions
RORY MCLEOD: THURSDAY 14TH JUNE 8.00pm; Tickets £8.00 / £6.00 concessions
For further details of these performances contact the Rose Theatre Box Office on 01695 584480.

ROCKINGHAM ARMS, WENTWORTH

Spirit Group run The Rockingham Arms, Wentworth, Yorkshire. Spirit group is the managed division of Punch Taverns, the UK's leading pub company with over 9,200 pubs nationwide. The landlord of The Rockingham Arms which hosts a longstanding folk club is to close - very soon indeed. "The Rock" has hosted a very successful folk club for 33 years which has been run by the same guy all those years - Rob Shaw.

If you run a folk club in Spirit Group pub (and with 9200 of them there's a good chance there's at least one more club in a Spirit Group pub) you'd better be asking the manager what his/her plans are for what you do in their premises. I'd have thought that owning 9200 pubs was pressing at being a monopoly in fact.

BPAS SITE UPDATES

The BPAS website now has a 4 minute mp3 radio file on their home page so you can now literally 'hear' what is the latest news. This first one featured the Radio 2 Young Folk Awards, our Vin Garbutt concert, the Real Music Bar and the Young Acoustic Roots competition with a little bit of music from Kerfuffle, Vin and Andy Hoult.

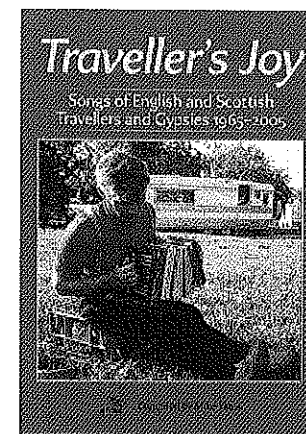
Have a listen as well as check out the new pages and pictures on the site - there's even a CD shop! Visit www.barrel.demon.co.uk

NEW BOOK AND CD FROM THE EFDSS

Traveller's Joy Songs of English and Scottish Travellers and Gypsies 1965-2005 Compiled by Mike Yates; musical transcriptions by Elaine Bradtke; editorial assistance by David Atkinson and Malcolm Taylor; audio recordings by Mike Yates.

Traveller's Joy is a celebration of the extraordinary and ultimately unique musical legacy of the Gypsies and Travellers of England and Scotland. The eminent singers and folklorists Ewan MacColl and Peggy Seeger once wrote that 'the travelling people have become the real custodians of English and Scots traditional song'. No wonder, then, that over the years folk song scholars

and collectors have been fascinated by this rich heritage. Mike Yates is no exception and has met and recorded many fine singers from the travelling people of England and Scotland. Examples from their repertoires are presented here.



Traveller's Joy is first and foremost a songbook - a collection of over fifty songs to be learned, sung, and enjoyed by the reader. It is not meant to be a scholarly dissertation, though the intention is to portray the singers and their music with honesty and sensitivity. To enhance and complement the texts and musical transcriptions, an accompanying twenty-track CD allows the reader to hear some of the performers themselves. In addition, there is an authoritative introductory essay by Mike Yates,

along with biographical sketches of the singers, notes on the songs, photographs of the singers and of travelling life, and a bibliography and discography.

Published December 2006. ISBN -13 978 0 85418 200 8; ISBN -10 0 85418 200 4 WebShop www.efdss.org Tel.020 7485 2206 Fax. 020 7285 0534 EFDSS, Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. Price £18.50+ £2 p&p

CELTIC RADIO MAKES WAVES AT HUNTER CENTRE

Celtic Music Radio (CMR) went live for the first time last night (Thursday 11 January) at its official home - the Hunter Centre for Entrepreneurship at the University of Strathclyde. Talented Strathclyde musicians performed at the studio which has been established to broadcast the latest news and interviews from the Celtic Connections festival, as well as a full programme of music.

And if the pilot programme is successful and if CMR is granted a full broadcast license, the Hunter Centre could become the station's permanent base, allowing it to be used as an innovative teaching aid and a channel to showcase Strathclyde talent.

At the reception to mark the first test transmissions, Anthony Keating, Executive Director of the Hunter Centre, said: "Our partnership with Celtic Music Radio provides a vivid demonstration of the nature of entrepreneurship in the creative industries. We're delighted to be bringing together the passion and creative talent of traditional musicians with the entrepreneurial skills that are needed to ensure their music gets out to as wide an audience as possible."

CMR is now in the process of applying for a full broadcast licence. If successful, the station could be used as part of teaching programmes at both the Hunter Centre and the Department of Creative and Aesthetic Studies, which have a common interest in entrepreneurship in the creative industries.

It would provide real broadcast experience for students on Strathclyde's internationally renowned courses in applied music, as well as opening up additional opportunities for a range of University Departments, from journalism to the supporting technologies of digital communications, computing and e-commerce.

University staff, students and alumni involved include leading Celtic broadcaster, Iain Anderson; Trad Awards Gaelic Singer of the Year Julie Fowles; Glenfiddich Traditional Fiddle Winner

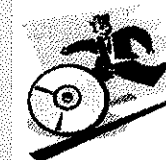
2005 Sarah Naylor; as well as seasoned performers including bodhran maestro Martin O'Neil, clarsach player Rachel Hair, flute player Peter Webster and Theatre Fusion Directors Tom and Abi Gemmell.

Musicians were on hand to perform at last night's reception, including former students of the University's courses in Applied Music. Following last night's successful test transmissions, the station is ready for a full broadcast and international internet service from Monday 15 January 2007.

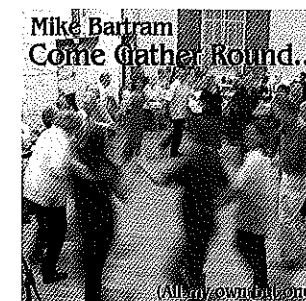
Mark Sheridan, Director of Celtic Music Radio and Head of Creative and Aesthetic Studies at Strathclyde, added: "The test transmissions have been very successful and we're looking forward to bringing listeners the best of the Celtic Connections festival."

Celtic Music Radio became available on 106.6FM in the Glasgow area from 8pm on Thursday 11 January and reached a national and worldwide audience via the internet from Monday 15 January at www.celticmusicradio.org.uk

CD REVIEWS



MIKE BARTRAM Come Gather Round... (Cock Robin Music CRM158)



The subtitle to this CD is "all my own but one". These songs are Mike's compositions, with the exception of "Pigeon Park", by Clive Hudson. When Mike's "Songs They Used to Sing" won the Saltburn Festival songwriting competition, "Pigeon Park" came second. I keep listening to this CD and finding new facets each time in the 16 tracks, with Mike's own sensitive concertina and guitar accompaniments enhancing the songs.

"Come Gather Round" is the opening line of the first song "St George's Family Tree". This was the first of Mike's songs that I heard performed by Mike and Norman Wilson as "Back in Business" and it has been a firm and much requested favourite ever since. Judith and Peter Gleave have added their harmonies to the chorus for this version, to give a flavour of how folk club audiences usually sing the chorus - with gusto and appreciation.

There are love songs, ghost songs, reflections on the trials, tribulations and joys that we experience throughout our lives, all highlighting Mike's concern for people, especially family and friends. There are gentle songs that hide a message, interspersed with hard hitting songs like "Warlords and Widows". To hear Mike sing "Solomon Brown", written about the Penlee Lifeboat disaster, will make the hairs on the back of your neck rise, with Judith and Peter Gleave adding extra impact for the refrains.

The final prize-winning "Songs They Used to Sing" has the rafters ringing with the chorus wherever it is sung. "So we stand in bar and club room and we let the chorus ring" says it all. CD's can be obtained from Mike at the Wooden Horse Folk Club or by

contacting him on mike-bartram@tiscali.co.uk. Please note that this is a different email address than on the CD notes.

Lindsey Smith

BRYONY So Far (Cock Robin Music CRM 164)



There are so many good things about this album it's hard to know where to begin. I was away from the folk scene when Bryony was first formed in 1981 and apart from a brief hearing of them at the Four Fools Folk Festival a couple of years ago, this CD was my first opportunity to listen to them at

length and with full attention. I like what I heard. It has the sound of three women who are enjoying what they are doing; doing it very well.

There are several songs on the album that are familiar to me but Bryony's treatment of them brought them fresh to the ear. 'The Highland Division's Farewell to Sicily' has long been a favourite of mine. I don't recall having heard it sung by women before. As it states in the excellent sleeve notes, it seems to be assumed that it is a man's song. Bryony's treatment is more tender and reflective. It's effective and well sung and says much about this fine song that it can be performed in different ways.

I am not a 'tunes' person normally but I did enjoy the instrumental set; it being a refreshing change from the heads down, first past the post style that is so often heard. The softer, more considered approach gives each note its full value. There is a loveley lilt to the 'Wexford Hornpipe' a lilt that is there again on track 8 'False Lover Won Back'. Alison is on home ground here and the simple backing is perfect. The instrumental content of Bryony give their music a characteristic that is there own. Appalachian and hammer dulcimer, cellic harp, recorder and on this album, keyboard, have a big influence on how they sound. Not a guitar or fiddle in sight!

The combination of a less driven style of accompaniment and the harmonies produced by the three voices can be fully appreciated on track 4 'It's Nearly Morning'; this is a lovely song that is bound to be lifted by song hunters, and also on track 13, Davy Steele's 'Farewell Tae The Haven'. Within Bryony's particular sound and style there is considerable variety and examples of this can be heard on track 10 'Knocker-Up Woman' where there is a sharp edge to their delivery and on track 11 'On Board The Victory' which has an absolutely cracking arrangement with lovely harmonies. Did they really go to Spain to record this with real Atlantic surf in the background? It says so on the sleeve notes. Such dedication!

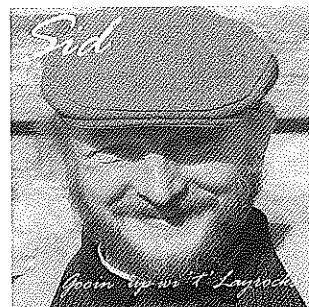
The album is beautifully rounded off with one of Les Barker's serious songs 'We Are All The Souls On Earth' sung with passion and in my opinion rightly so. I mention no more tracks individually for fear of this review becoming a list, but understand this Cathy Barclay, Ailsa Mackenzie and Alison Younger have made a beautifully constructed collection of songs and tunes on 'Bryony So Far' which is worthy of our attention and I thoroughly recommend this CD.

Norman Wilson

SID CALDERBANK Goin Up wi 't' Layrocks! (CRM 134)

This CD is a collection of songs, stories and poems from Lancashire and is a unique opportunity to hear songs that without Sid's diligent research would be lost probably forever. The accompanying notes are very detailed and give both the source of the song and the reason for its existence.

The CD opens with 'Tickle Times' written by Edwin Waugh to record the deprivation caused to the Lancashire cotton mill workers by the American Civil War (1861 - 65). Aply assisted by Th' Antique Road Show and music from a found harmonium (in Chris Harvey's attic), Sid breaks us in gently with the dialect and conveys admirably the spirit of the cotton workers who never gave in to despair.



I have heard Sid sing 'Pendle Sally' many times and never tire of hearing how love can turn a man to jelly. It is a great song that lay undiscovered until Sid came across it and realised what a treasure it is. To redress the balance Sid next recites the tale of a young girl who is so flustered at the thought of answering to a proposal of marriage that she

fusses about the ribbons on her bonnet which are the very devil to get right. Recorded live, the applause at the end gives testimony to the appreciation of the worth of such material. Jone O'Grinfilt next makes an appearance as arguably the most popular song ever written in the Lancashire dialect. It requires careful listening to get the gist of the story. 'Dance Dance' written by Ted Edwards to mark the closure of Bickershaw Colliery, the last deep pit in Wigan is a good song.

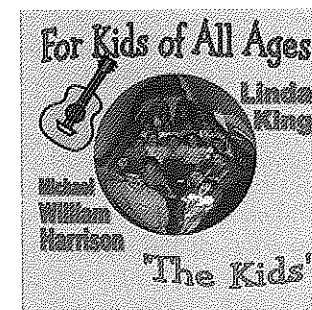
'Warrikin Fair', the oldest known dialect song is performed with great relish and is followed by, for me Sid's masterpiece, 'Thomas and The Owl Hunt'. This is a fantastic recital from the works of Tim Bobbin and went down a storm as the live recording testifies. Perhaps Sid's best known and most regularly requested song, particularly at the Black Horse, Limbrick when the hot pot arrives is 'A Potato Pie'. You must try this dish that he has just mentioned because a good potato pie is a delight and so is this song.

Two other performances that must be mentioned are 'Bolton's Yard' which, despite being merely a list of who lives where and what their business is, has great appeal and is here presented in full and 'An Owd Frieslonder'. The latter poem was written by 'The Saddleworth bard' Ammon Wrigley, simply because he lived there and felt it a cause for great celebration.

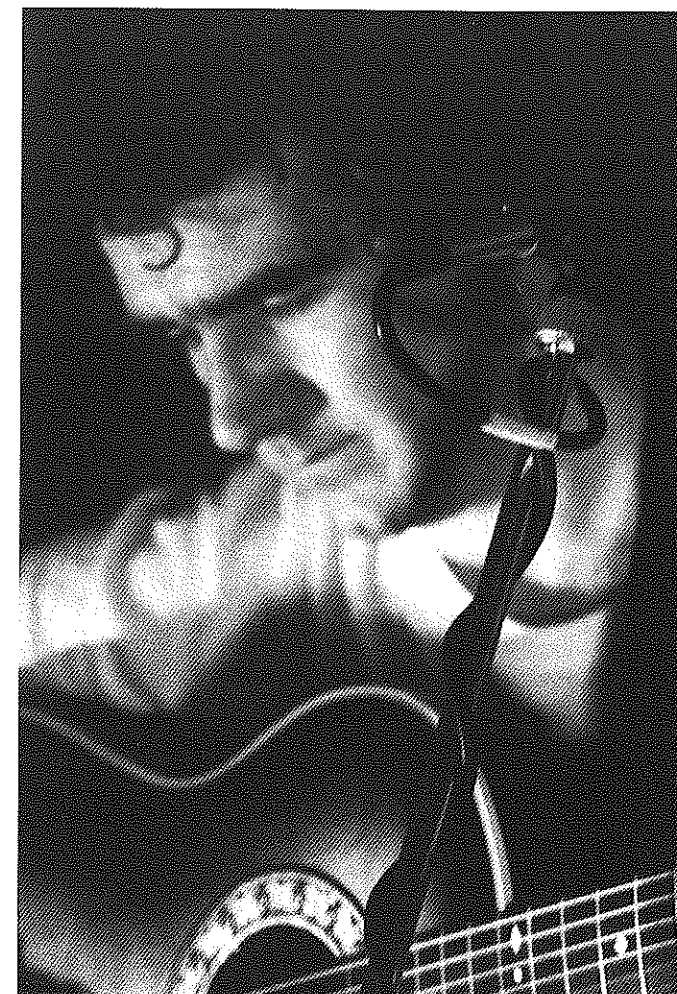
In fact this CD is sprinkled with Sid's greatest hits which have brightened many a winter evening in a singaround. The man and his collected songs demands respect and always commands the attention of an audience who are delighted by the wry humour and are clearly fascinated by the songs and tales. This CD is a triumph and the fruition of many years of research and a deep affection for the old songs of Lancashire. It is unique and I heartily commend it to your attention. It is available for only £5 from Sid on 01257 269397.

Ken Bladen

MICHAEL WILLIAM HARRISON & LINDA KING WITH THE KIDS For Kids of All Ages (Own release)



On this album Michael William Harrison (U.S.A) teams up with Linda King, founding member of Dallas based Celtic group Amberhawke, for an album of folk songs with children in mind. The collaboration came about after learning in 2005 that they were both planning a similar project. Encouraged by the North Texas Irish community they got together,



John O'Connell

To discover more about John visit

www.johnoconnellmusic.com

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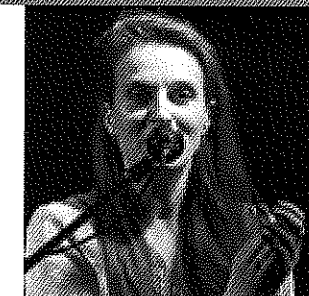
"Pete Morton is not only impressive but a revelation ... totally original!" The Guardian
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and after discussing ideas, they decided to go ahead. After laying down the basics for a few songs, it came to them that what the recordings needed was some input from Children. So it transpired they went out and recruited a choir (The Kids) mainly from St Johns Middle School in Dallas, Texas, plus a few kids from some of their friends. From what I can hear it turns out to be a brilliant idea and it gives the album an unexpected edge and lifts it to another level.

From my own experience, you should never underestimate the power of folk music on children, they often take to it enthusiastically and enjoy "joining in" a lot more than some people expect. I am often saddened these days when I hear the only music young children are exposed to is reminiscent to the deafening sound of a Lancashire Weaving mill or the engine room of a large ship.

On his album of mainly Irish American folk songs, Michael and Linda take the lead vocals and the kids join in on the chorus. The overall effect is very good. It's what I call a once in a lifetime recording. But don't be misled into thinking it's a sing-a-long with mummy record, for it certainly isn't. The songs are performed, as they should be with just the acoustic guitars for backing in true folk tradition. The kids put in a great performance. True, in places the recording isn't perfect, for in deed its not supposed to be, but this only adds charm to the recording.

The album start with the Bill Staines song 'A Place in the Choir' followed by 'The Garden Song' (Dave Mallett) with the kids singing along on the chorus it sets the theme for the album nicely. Appalachian folk song 'Leatherwing Bat' gets a nice treatment from the kids, as does traditional song 'St Patrick Was a Gentleman'. On the latter the kids sing a counter melody as backing rhythm - very effectively. Other songs include 'Wynken, Blynken and Nod', 'The Orange and Green', 'Molly Malone', 'The Unicorn Song' 'St Brendan's Fair Isle', - all come to life very warmly by the kids on the chorus. My favourite track is a song that is very popular at my local folk club its 'Waltzing With Bears' here again the kids chorus steal the show, especially with violin solo at the end by young Rosie Cooper and Michelle Feldman. Take a bow kids - your stars!

Truly, Michael and Linda are to be congratulated for bringing this album to fruition. It's a fine album in its own right, and I am sure many will enjoy listening to it, even if they have no children. In the children's hands, eyes and ears, that holds the future of folk and roots music. I fancy many a schoolteacher might want to take this album on board. However, I can recommend everyone to buy this album, its real folk music, as it should be. I understand the album is available online at CD Baby website here: www.cdbaby.com/mwhlk or from www.michaelwharrison.com or Linda King website here www.amberhawke.com.

Peter Massey

NATALIE MACMASTER Yours Truly (Koch Entertainment 5026)



If it hadn't been used as a title before 'The Swaggering Jig' could best describe the opening track of this latest recording by Canadian diva MacMaster but then again I suppose 'The Volcanic Jig' is quite an apt description. That's not meant in anyway to put the melody down as it has that in your face quality covered in other quarters by the likes of Michael Flatley's Lord Of

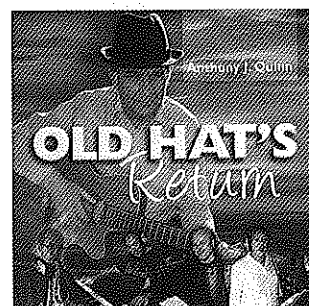
The Dance.

There's real bravado in the performance that says I'll take no prisoners - and that's one of the things I like about Natalie, she isn't perhaps as subtle a player as say Eileen Ivers but then again I'm glad she's not because at least she courts controversy amongst fellow fiddle players who either thrill to her no holds barred approach or those that remain aghast at her brashness. There's a real showman just champing at the bit (as is the case with a lot of Canadian folk bands these days) and I for one applaud the sense of dramatic that allows for a far rockier edge to override without pussyfooting on the arrangement. Sparring with Highland pipes on the second track 'NPG' there's a real sense of Battlefield Band meets Eric Weissberg (Duelling Banjos) whilst 'Flea As A Bird' sees Natalie harking back to the good old days of her Scottish roots.

The one concession to a (proper) vocal is 'Danny Boy' featuring the singer Michael McDonald and boy, what a great track it is with a lovely arrangement that appears very un-Natalie like on the disk. OK so, she might not be shy in coming forward but we as an audience should appreciate a forthright approach every now and then let ourselves loose from the confines of the tradition. She obviously enjoys and appreciates the musicians and members of her family and although some might feel the final track is a little too personal I feel there could be no better tribute than with a James Stewart moment. By the way, did I mention I love this album! Details from the website at www.nataliemacmaster.com

Pete Fyfe

ANTHONY J QUINN Old Hat's Return (River Mersey Music RMM CD02)



Anthony J Quinn is a Widnes based artist with his roots very much at the heart of the Mersey hinterland in an area that prides itself as being more at home with its down to earth Lancashire ties and Merseyside roots than its more recent bolt on to the generally affluent Cheshire. Anthony can best be described as a singer/songwriter in a similar mould of some of the Liverpool

street poets, using parody and the occasional sardonic shades of humour.

This is his first album in ten years since his debut 'In a Foreign Part of Town', recorded under his Luke James alter ego. The song themes are recognisably colloquial and universal ranging from the title track which opens the album, followed by 'Toxteth Girl' through 'Last Summer's Champagne' and concluding with the evocative 'Dawn to Dusk', on which Moira Witter takes lead vocal.

Like many songwriters Quinn relies on his own personal experiences to inform his lyrics, the most notable examples being 'Where are they now those famous faces' and 'Sorry Mr Tandy'. The street poetry comes to the fore in the introduction to the title track and takes over completely in the delivery of 'People Just Wanna Flirt on Friday Nights' on the latter the political and social sentiments are well intentioned. You can generally get away with songs that exceed 5 minutes poems of this length are overlong.

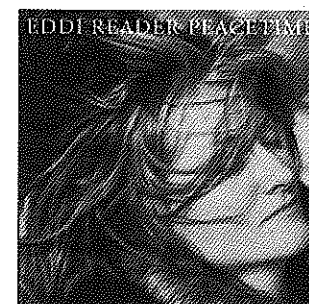
The album is professionally produced with fine support for Quinn's straightforward vocals and guitar playing from an accomplished bunch of musicians who deserve a special

mention - Chris Hatt, Johnny Larsen, and Mark Reader (who also does a good production job) bring some resonance to the songs without overpowering the vocals. The well-produced CD booklet comes with introductory notes and lyrics to the 10 tracks.

You can listen to and buy the album from <http://cdbaby.com/cd/anthonyquinn>

Lewis Jones

EDDI READER Peacetime (Rough Trade RTRADECD233)



Those Fairground Attraction days seem long gone now. Indeed, Eddi Reader seems to have pretty much a dream team in place following her album of songs by Robert Burns. Boo Hewerdine has written the title track and the wonderful 'Muddy Water' as well as collaborated on 'Safe As Houses' with Eddi. Master of ceremonies, John McCusker, looks to have played

a central role in pulling the musicians together as it looks - just like last time - like a bunch of his mates have turned out. There's Ewan Vernal, Michael McGoldrick, Ian Carr, Andy Cutting and the usual bunch of suspects from Kate Rusby's band and beyond. To add to this, there are a number of musical maestros including Phil Cunningham on the accordion.

What comes across most strongly is that Eddi now has that ability to straddle contemporary songwriters with the likes of those songs from Boo Hewerdine and the world of tradition, where she has again dipped into the works of Robert Burns with 'Aye Waukin-O' and 'Ye Banks And Braes O' Bonnie Doon'. Don't run away with the idea that these are just cast offs from the last album as they are wonderful pieces in their own right. But I guess there are two skills you need if you are just blessed with a good voice, even one as wonderful as Eddi's. Firstly, the ability to pick a good song and she can do that without problem. Just wrap your ears around her wonderful rendition of Declan O'Rourke's 'Galileo (Someone Like You)'. Secondly, you need to breath life into songs that have passed through generations of, sometimes, rough hands. Well, for that one, just pick any of the traditional tracks on here and you'll be assured that Eddi is a spring cleaner extraordinaire! Wonderful record.

Steve Henderson

MICK RYAN & PETE HARRIS The Island of Apples (Wild Goose WGS339CD)

Mick Ryan & Pete Harris



The Island Of Apples

There are some CDs that come through the letterbox that you just know you are going to enjoy even before you've played the first track. I confess openly that I am a Mick Ryan and Pete Harris fan; the former for his fine song writing and rich voice and the latter for his instrumental prowess and inventive harmony arrangements - so don't expect an unbiased review!

This latest CD from them is well up to the usual standard with a mix of Mick's own traditional style songs and others from Graham Moore, including the superb A Tolpuddle Man (surprisingly this was the first song he wrote!), a couple of traditional songs, including a lovely up tempo version of the Copper Family's Cupid's Garden and a song from Mick's sister entitled Fresh

Fish a light hearted tale supposedly based on fact in a lilting waltz tempo and with a challenging chorus!

The title track is one of Mick's finest. Based on Arthurian legend the 'Island' in question is now Glastonbury. Sung acapella with Pete adding a harmony towards the end it's classic stuff.

Obviously the majority of Mick's songs on this album are from his 'shows' and I've heard many of them before but a new one that stood out was Here Comes Mick from his latest show 'The Navy's Wife'. Also, from 'The Voyage' two songs When We Take 'em Over and Sailing West are placed back to back rather perceptively giving us maritime fans a pleasant dose of the sea. The CD rounds off with a fitting tribute to the late, great Cyril Tawney in The Song Goes On.

A very satisfying album presented in the usual consummately professional manner by Doug Bailey at Wild Goose. Thanks chaps!

Derek Gifford

SHOW of HANDS Witness (Hands on music)



This is SOH latest album, and when you consider that not once but twice they have filled the Royal Albert Hall with one of their concerts its not surprising they are one of the most popular duos on the folk scene. On this album they turn a corner moving up a gear from previous albums in as much as the overhaul presentation of the songs takes on a more 'pop-commercial' sound. In Steve Knightleys' own words about the album, "This creative partnership has proved inspirational and taken us on quite a journey. We hope fans will like what they hear - It's still SOH but with layers and depth". Perhaps they are itchy to leave the folk music behind, but I certainly hope not.

They still champion the west county in with their musical style influence and song writing. One of the best songs on the album is 'Roots'. In it Steve takes a swipe at the stupid comment made in Parliament by former minister of state Kim Howells "My idea of hell is 3 folk singers in a pub in Wells, Somerset". The song bemoans the current trend of more and more the brewery's are turning to plastic posers pubs/wine bars with piped pop music banging out, - and the fact we don't sing any more, and are we losing our roots?

My favourite track is called 'The Falmouth Packet/ Haul Away Joe'. On this track Phil Beer takes lead vocal on a brilliant lively arrangement singing Haul Away Joe. On this tack and in fact throughout the album, the song arrangements the Afro / Celtic beats heard on recent albums by Seth Lakeman and the 3 Daft Monkeys album. Given that they also come from the West Country, perhaps this is the way forward. I like it and I think you will too. In fact there a lot of songs I could have put down for a favourite. The title track plus 'Undertow' about dreaming of leaving Devon, and another song 'The Bet'. On the latter Steve puts a hook to his song 'Galway Farmer' written some years ago. I understand it took 12 months in the making of this album and it seems time well spent.

To sum up I would say this is slightly different to past albums, but it is still SOH and I am sure fans will enjoy it. I applaud them for moving forward rather than just resting on their laurels and putting out another album in the same mould. I like the tribute to Beatle George Harrison at track 6 with the song 'If I Needed Someone' it sits along side the other tracks very well- who knows

which direction pop music, and more so, contemporary folk would have gone to today if the Beatles and Lennon & McCartney had not split up, and more so had not John died. But I digress, buy this album and enjoy it.

Peter Massey

STEELEYE SPAN Bloody Men (Park Records PKCD81)



A great title! - that nicely puts across the point of a majority of the album. Steeleye (for me anyway) were always the folk-rock band of choice for a juicy ballad and in Ken Nicol they've found a fine replacement where once stood Bob Johnson.

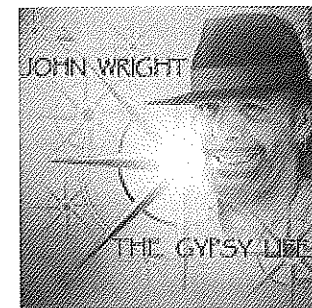
Being the fresh blood (sorry about that) within the ranks of the band

Nicol's sense of the dramatic in relating British history is well researched and documented in the informative sleeve notes. It pays dividends on his own compositions 'The Story Of The Scullion King' and 'Demon Of The Well' whilst the obligatory trad. arr 'The 3 Sisters' and a slightly twisted arrangement featuring Maddy Prior's vocals taking on the male perspective on 'The Bonny Black Hare' it's good to see the band biting back again. Another great thing about Ken is his undoubted talent as a guitarist. Whether rocking it out on electric or his beautiful finger-picked acoustic playing on 'The Dreamer And The Widow' he proves a worthy contender for my personal musician of the year. Of course, instrumentally speaking the other members are no slouches either with Peter Knight at his fiddle flailing best on a powerful set of tunes and Rick Kemp's bass offset by Liam Genockey's drums provide just the right tension in the rhythm section.

The second CD features Rick's five part storytelling of the Luddite Rebellion providing a showcase for the band's theatrical wide-screen approach to their subject matter. In many ways I'd say this album is a bit of a 'sleeper' in that it will grab your attention when you least expect it but that's also what will keep it fresh. Further info from www.parkrecords.com

Pete Fyfe

JOHN WRIGHT The Gypsy Life



John Wright has built a reputation as a sensitive singer of ballads as well as having the ability to take a song by the scruff of the neck and turn it into an audience pleaser, without taking away the emphasis with which it was written. It's as the former that he shines with his new CD, a collection of thirteen songs that show off his undoubted talent as a balladeer.

Yorkshire's Ray Hearne provides the opener with "Calling Joe Hill", whilst a new name to me is Thom Moore who provides four tracks on the recording, the first being, "Sligo Down to Spain". Runrig are a band from north of the border who have for many years thrilled audiences all over Europe and beyond, the brothers from the band Rory and Calum MacDonald I'm sure will be delighted with this version of their song "The Old Boys". Thom Moore's, "Navigator", is followed by "Standing at the Door", an Allan Taylor song that tells of the difficulty of finally making that break.

John Gorka is certainly one of John's favourite artists to cover

and he provides the title track "The Gypsy Life". "Gorgeous and Bright", sums the next track up, again from the pen of Thom Moore, whilst another American song writing legend Richard Shindell provides "Wisteria".

The remaining five tracks, for me, are well chosen and translated. Thom Moore's "San Carlos Water" tells of a specific incident during the Falklands War, with Kieran Halpin's "Making up the Miles" providing John with yet another gem to cover. Jimmy McCarthy is a real enigma when it comes to writing songs and he comes up trumps again with "Dance As Old As Tears".

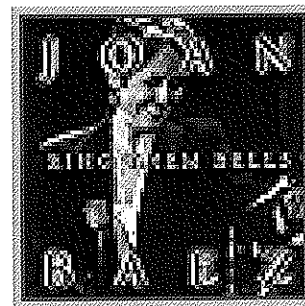
"Over My Mountain", is a view of life up in Scotland from one of its most celebrated sons Dougie MacLean. The CD's bonus track couldn't be further removed from the folk genre in its original form, but the late Luther Vandross could almost have written "Dance with my Father" for John to perform, such is his unique interpretation of the song.

"The Gypsy Life", is everything that is good about John Wright as a ballad singer but there is much more about his all round performance that isn't featured on this CD. In twelve years he has come a long way with his music and almost chameleon like has re-invented his strengths with his choice of material, long may it continue. You can get the CD from John's website www.johnwrightband.com

David Jones

**CD COLLECTIONS,
LIVE ALBUMS &
RE-ISUES**

JOAN BAEZ Ring them Bells - Collectors Edition (Proper Records PRPCD031)



I have to hold a hand up here and say that I have an agenda in reviewing this. When I saw Joan a year or so back, it seemed to me that her voice had lost that sweet high-pitched ring that attracted so many fans in the 1960's. So, here we are listening to a younger Joan on this re-release of a live concert at the legendary Bottom Line in New York's Greenwich Village in 1995.

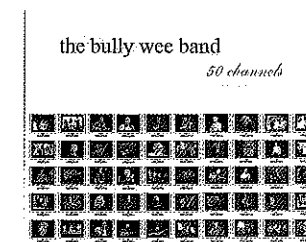
It arrives as a double CD with six extra tracks that weren't on the original release and a booklet of sixteen pages of notes from Joan. As is the want with review copies from music publicists, there is no booklet supplied with my copy and, so, I can't tell you whether that has been nicely done or whether it's a throwaway - why do they do that? But I can tell you about the music.

It was a cast of thousands - well, lots of them - on this special night at The Bottom Line. Guests include - hold your breath - Kate and Anna McGarrigle, Janis Ian, Dar Williams, Mary Chapin Carpenter, Indigo Girls, Tish Hinijosa, Mary Black and Mimi Farina. Wow, that's a lot of good singers. In fact, it's their contributions that distract from what, to be honest, is still not the voice of old. But, when The McGarrigles get going on 'Willie Moore', you soon forget that because it kicks off lots of great harmonising on songs that will be familiar to fans.

For sure, this is not a set of the type of contemporary songs that Joan has tended to seek out of late. Naturally, Dylan features with both 'You Ain't Going Nowhere' and 'Don't Think Twice It's Alright' though the man himself doesn't show. Leonard Cohen's 'Suzanne' gets an airing too as well as The Band's 'The Night They Drove Old Dixie Down'. More recent songs like this are sat alongside the occasional Mexican song sung in Spanish and traditional songs such as 'Lily Of The West'. So, the music provides a broad view of the best-known parts of her career with a stellar supporting cast. If you're a fan, it should make a nice addition to the collection but, if not, head for the earlier releases.

Steve Henderson

BULLY WEE 50 Channels (SLP008CD)



Is it really twenty years ago that Bully Wee disappeared from the folk circuit? It certainly doesn't seem so on the strength of this recording taken from a direct link straight to laptop computer from several concerts in 2006 - now how cool is that? The music sounds as fresh as it did then and there are a few new additions to the repertoire including 'The Last Letter Home' an anti-war song

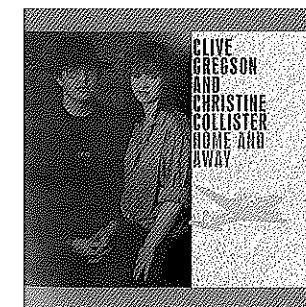
which, as Fergus Feely rightly points out "...it's pretty difficult to find a pro-war song...". And there we have it ladies and gentlemen the old magic is still there.

Ian Cutler's dramatic fiddle playing provides crisp instrumentals, there's some great singing and damn good crack. I'd forgotten some of the numbers such as 'Love Will You Marry Me' performed by Jim Yardley whilst the beautifully rounded tones of Colin Reece on his own compositions 'Lady Lovibond' and "The Wedding At Stanton Drew" make you wish the band were a more permanent fixture on the circuit today.

Bully Wee are possibly also the only band to get away with making the Abba melody 'Arrival' sound so traditional - more so than Mike Oldfield's treatment of it anyway! Although this may be in some ways a nostalgic trip down memory lane let's not forget that there are some seriously good performances here far outstripping a lot of younger bands currently doing the rounds. Welcome back lads. Copies of the CD can be purchased from the website at www.iancutler.com

Pete Fyfe

CLIVE GREGSON AND CHRISTINE COLLISTER Home And Away (Gott Discs GOTTC044) and The Best of... (Gott Discs GOTTC054)



Given that I've been a relatively late arrival to folk clubs, I suspect that this was one of those 'you just had to be there' combinations. Most of my folkie mates tell me that their shows were extraordinary. What more did you need? An excellent female vocalist in Christine Collister teamed up with guitarist and songwriter Clive Gregson. It was a recipe set to produce a whole greater than the individual parts.

I'm more familiar with Clive from his days with Any Trouble but when that group fell apart some chance meetings found him

and Christine teamed up and touring with Richard Thompson. With a closer team developing, it was an obvious move for them to go out as a duo and, inspired by Bruce Springsteen's backwoods recording of 'Nebraska', 'Home And Away' was recorded on the road. So, rather oddly, this first release is effectively a live record rather than the traditional studio debut. After years of unavailability, Gott Discs have re-released the record to an eager audience that has long been searching out this rarity. The dog at Sandbach Folk Club makes its welcome return on 'Slow Down' but most will drool over fabulous vocal performances by Christine on 'I'm Blowin' Away' and great Gregson originals such as 'Home Is Where The Heart Is', 'As Lovers Do' and 'It's All Just Talk'.

Hardly surprising, then, that five of the seventeen tracks on 'The Best Of...' are taken from 'Home And Away' with the reminder from the four studio albums that followed that live debut. My immediate reaction is that the studio temptation to add more musicians with drums, bass, etc moved them away from the heart of the duo with the emphasis on great songs and vocals. Certainly, tracks like 'I Shake' sound rather dated because of that but, then, there are still plenty of great songs here. You also get a flavour of what tore them apart in tracks such as 'I Wouldn't Treat A Dog' - I'll leave the rest to your imagination. Take your pick here; get a full view of their career or cherry pick the material that got most people excited.

Steve Henderson



LAST NIGHT'S FUN Live from the MAC (LNF Records - LNFR006)

I have often felt that live recordings are the best kind that artists can make, capturing the fire and the hunger that makes the music come to life, and recording the atmosphere - the crowds' applause and the performers' own reactions.

This is a second live CD from Sherburn, Bartley and Scott's Last Night's Fun www.lastnightsfun.com, recorded earlier this year at Birmingham Arts Centre MAC and released to coincide with the current UK tour. The sparse sleeve notes point out that the album was recorded straight from the mixing desk and Chris Sherburn was keen that I let you know that apart from removing his introductions, this is a faithful reproduction of what went on that night - "and it hasn't been near a computer either!" This is unusual in this day and age, when you can take a track to bits on a computer and re-assemble it any number of permutations, no overdubs, no retakes, not even a collection of the best bits from a tour, just one gig and just one recording.

That said, how does it stand up as a record of the gig? Well I wasn't there that night, but I have heard Last Night's Fun a few times this year and they are still using a similar set list for their live performances, and this is a fair representation of what an audience would expect to hear, although there are a number of favourites missing, but to include everything would probably require a double CD. Sound wise, this album is a joy - there are only three instruments and one voice when the band is in full flight, and the recording has captured each one of these well, Nick's pipes and Chris' concertina blending well but remaining separate, and Denny's voice strong and clear. If there is anything wrong with this recording, it's that Denny's guitar loses a little of its lovely bass tones - and this is a mild criticism I would level at most of the Last Night's Fun albums - this is a shame because there is much to lose. The other voice on the CD is that of Chris Sherburn who "conducts" the band verbally, and this

unique aspect is well captured, his acerbic introductions and merciless ribbing of Nick Scott are mostly cut, although the keen eared will be able to pick out and recognise a few tidbits that are captured behind the music at the start of some tracks, and there is one left in where all three of them get a turn.

Traditional and contemporary, instrumentals and songs, the mix is very representative of the current live sets, with haunting rendition of "Whiskey in the Jar" being one of my highlights. Mind you, it's hard to pick out highlights, this is a brilliant album, packed full of delights. Each of the players is a master of their instrument: Denny's guitar style is unlike anything else you will hear, his voice is, as I recently described after seeing them in Lymm, "when Denny opens his mouth it feels like a storm blowing in across the room, something else all together, it's a powerful force with a major emotional crack in it that is not at all sentimental, but sounds like its been hard won from a difficult seam." Nick's pipe playing is exemplary - his control over his complex and cantankerous instrument is masterful, and Chris's concertina playing can range from barely audible drone-like backing to breath-taking runs and all stations in between - and the result is, for me, one of the most enthralling live performances currently to be had.

Last Night's Fun make music like good coffee - strong, rich, smooth, soothing when you need it, with a nice bite to energise you, a long lasting flavour - and it addictive in a nice kind of way!

John Sharp



**BILLY MITCHELL & BOB FOX
5 Star B&B (Own Label)**

Blimey these Geordie lads believe working at break-neck speed! It was only in October 2006 that I was discussing with Billy and Bob that they should record an album together. Well, blow me down if they haven't succeeded and, as you'd expect

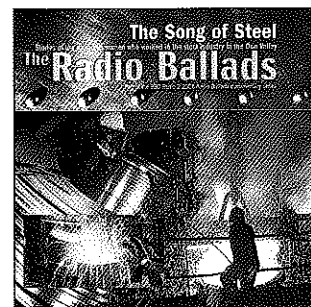
the quality is exceptional. On the back of a twenty-date tour together pulling what should have been two separate performances culminating with the pair playing together for a 20 minute set they were already joining each other on over 90% of the evening. Not bad going I think you'd agree.

Basically a 'best of...' this recording provides the listener with a veritable smorgasbord including 'Rocking Chair', 'Dance To Your Daddy' topped nicely with the tune 'The Spanish Cloak', Jimmy Nail's tremendous nostalgic view of the Tyne 'Big River', 'Sally Wheatley' and Billy's 'The Devil's Ground'. The often energetic rhythmic drive that provides the backing is so well placed that in many ways you never want to hear another tired standard such as the evocative 'Galway Shawl' unless it has been given the B&B treatment and just listen to the audience singing their hearts out. Alternating the verses vocally on the final song 'Monday, Monday' you'd think it was written especially for the duo and you'll wind up thanking God that the McDonald Brothers never got to perform it on the X-Factor.

Make no mistake, Billy and Bob's vocal performances aren't so much good as towering and while folk music has ambassadors like these let's count ourselves lucky that they have decided to settle in our camp. A round of applause should also go to Ron Angus who captured that real essence of a 'live' performance. What more do I need to say? Get a copy of the album at the earliest opportunity, you won't be disappointed. Further details from www.bobfoxmusic.com and www.billymitchell.co.uk

Pete Fyfe

VARIOUS ARTISTS - THE RADIO BALLADS: The Song of Steel (Gott Discs GOTTCD047), The Enemy That Lives Within (Gott Discs GOTTCD048) The Horn of the Hunter (Gott Discs GOTTCD049), Swings and Roundabouts (Gott Discs GOTTCD050), Thirty Years of Conflict (Gott Discs GOTTCD051), The Ballad of the Big Ships (Gott Discs GOTTCD052)



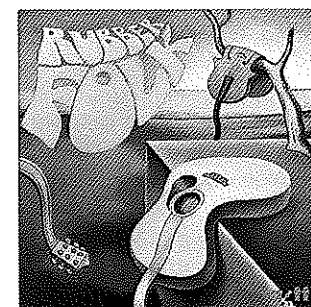
Already legendary in the folk music world are the BBC Radio programmes put together by Ewan MacColl in the late 1950's and early 1960's. Titled, The Radio Ballads, these were less of a collection of ballads and more discrete documentaries with a sympathetic musical backdrop. Each looked at the tougher aspects of a particular industry (mining, fishing, etc) or aspect of life (boxing, teenage life, etc). By speaking to the man in the street, this provided a true view of these situations - a point recently highlighted by Tony Benn when he said that interviews are too often done with the powers that be and we hear less the view of the man in the street. So, well done to John Tams whose creative drive has helped to bring about the broadcast of a new series of The Radio Ballads in 2006.

Now available on CD, you can get hold of all the programmes. This time around, they feature industries such as steel and current issues such as aids and hunting. Guest musicians include Kate Rusby, Karine Polwart, Jez Lowe, Tommy Sands, Julie Matthews and more illustrious names that provide a fine cast of performers and songwriters. There's not enough space here to give you the full musical details and, I guess, the best tactic is to pick topics that interest if you fight shy of buying all six CDs

You might argue that once you've heard the spoken word elements, you wouldn't return to them. To this, I'd say that anyone who likes a historical record as a nostalgic reflection or, indeed, to educate younger people who weren't around will find these good CDs to have on the shelf. Secondly, if your CD shelf already sags with the weight, a single CD containing just the songs is now available. If it were at my discretion, I'd have these as educational tools on the school curriculum. Historians might tell you the bigger picture; those involved paint the detail.

Steve Henderson

VARIOUS ARTISTS - 'Rubber Folk' (Gott Discs GOTTCD035)



It's a brave man that takes an album of such familiar songs and asks a bunch of folk musicians to cover them. Can The Beatles originals from 'Rubber Soul' be even matched, never mind bettered? Of course, the answer is that some do, some don't.

There are various approaches the poor victims can take when faced with this task/honour, Jim Moray decides that the Jools Holland approach that adds boogie-woogie piano to everything is the trick. For my ears, take note Jools, it doesn't work every time and 'Drive My Car' falls well short of the original. On the other hand, you could just be yourself and Waterson Carthy's efforts on 'Norwegian Wood' as well as Chris While's 'Nowhere Man' allow you to enjoy what you know and like about those artists but applied to some great songs.

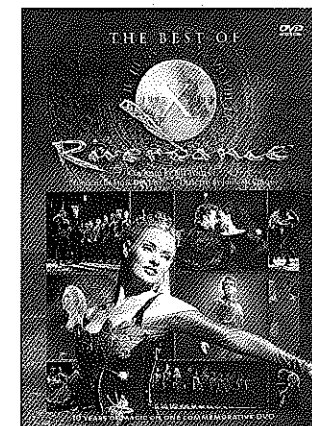
Johnny Dickinson and Martin Simpson's bluesy approaches fit neatly with 'The Word' and 'I'm Looking Through You' respectively. John Tams's interpretation of 'Girl' gives it a new feel but somehow one rooted in the 60's. Is it those foot steps that remind me of 'Dixon of Dock Green'? Whatever, it's a piece of Tams magic, for sure. You can trust Show of Hands to take a song all over the place. For 'If I Needed Someone', adding the sounds of tablas and other Indian instrumentation makes it a version that George Harrison, at least, would have loved. Closing out the CD, Spiers and Boden make a fine job of, as the sleeve indicates, that well know murder ballad 'Run For Your Life'. With those distinctive Boden vocals ringing out loud and the fact that they also recently did a great job with a Tom Waits song, maybe they should consider recording an album of contemporary covers.

So, a tough task but the majority step up to the mark. Party animals might also notes that it offers the opportunity of seeing if friends and family can spot the artists. I tried it out over Christmas but, I'm afraid, a few of the family have had to be sent off to folk music remedial classes.

Steve Henderson

DVD REVIEW

RIVERDANCE The Best Of Riverdance (Tyrone Productions TYRDVD006)



Be prepared, this will probably be the most visually stunning experience of your lives, particularly if you're fans of folk music. For over ten years Riverdance has done more to promote Celtic and traditional music and dance than any other stage musical (for that's essentially what it is) utilising the exuberance of youth from every Nation.

Not bad for a project that started off as the interval production for the Eurovision Song Contest as far back as 1981 when Bill Whelan and Donal Lunny first put pen to paper with 'Time Dance'. Expanding on the idea, in 1995 Bill along with Moya Doherty, John McColgan and Michael Flatley injected a real rhythm of life into the hearts of an unprepared global audience and in doing so raised the profile of 'folk' music and dance beyond all expectations.

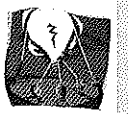
I could of course just say "...go out and buy this DVD..." but that would be to undermine the wealth of talent on offer here. Although the solo dancers are of course pivotal to the whole process with (apart from Flatley) Jean Butler, Colin Dunne, Joanne Doyle and Maria Pages it is the inter-action with singers such as the beautiful waif-like Katie McMahon and the musicians including Eileen Ivers and Davy Spillane that hold the whole show together. On the opening night of the first performance at the Hammersmith Apollo I never felt so much goodwill between my fellow man, a memory that will remain with me throughout the rest of my life and if you think that statement sounds over dramatic I make no apology for it.

The DVD itself is a master-class in how to edit combining several Riverdance productions from around the world all linked together

by Jean Butler's brief synopsis filling in the background. Another addition is the hour long story of how it all began introduced by long-time fan Gabriel Byrne. The bonus features don't stop there with additional footage of the 2003 performance at the Special Olympics and a mini homage to all the crew with a super-speed insight as to how the stage is set (15 mins) and I bet the crew wish they could do that in reality. The producers are rightly proud of all their crew and the phenomenon that is Riverdance - long may it continue! Further details from www.riverdance.com

Pete Fyfe

SPOTLIGHT ON SID



"In grateful memory of writers of the Lancashire dialect, who have preserved for our children, in verse and prose that will not die, the strength and tenderness, the gravity and humours of the folk of our day, in the tongue and the talk of the people."

The Dialect Writers Memorial, Rochdale. Erected in 1900.



Lancashire dialect - is it folk music? - undoubtedly it is a source. Sid owes his interest in this to his father who maintained that you don't need to talk in a posh voice - it's what you say, not the way that you say it that counts. His Dad who was a minister at Lyons Lane Methodist Church and both liked poems and wrote some. Sid made his debut at Chorley Grammar School with 'Sam's Medals'. He soon realised that there was more to it than just comic songs and monologues.

One evening after helping out on the door of the Leyland Motors Motorcycle club disco Sid discovered the Folk Club at The Roebuck (started by Ron and Janet Jones and run by Ron Strickland) where they all sat around and sung to one another. He listened, enjoyed and returned. After two or three weeks he performed Edwin Waugh's 'The Garland' (using Harry Boardman's tune from his record) as it was 'the least Lancashire song' he knew so as to not show himself up. This was well received and he realised that they didn't know many Lancashire songs. He practiced his songs while operating a lathe on the night shift at Leyland Motors in the late 1970's., and researched the songs in Leyland Library as well as listening to Harry Boardman and The Oldham Tinkers.

As a result of his involvement with LAFS (Leyland and Area Folk Society) which generated a whole collection of dancers and singers he became the caller for 'The Old Pequiar Band'. This band was formed by Pete Mickleborough and his wife Jane with Andrew Anderson (Anglo Concertina and Melodeon), Vinnie Richmond, Pete Reeve and Jeff Warwick. The band soon became a roaring success from Liverpool to Kendal and across as far as Halifax. The highlight being a visit to the BBC in Birmingham for a Christmas Ceilidh on the radio. Incidentally LAFS still formally exists and really needs a formal wake - watch this space for a suitable anniversary event.

By this time Sid had no time for singing as he had left Leyland Motors and formed his own company to work in data processing. With this and his band commitments and the fact that the Roebuck had closed he just sang to himself and occasionally at singarounds at festivals. In particular he frequented the

singaround in 'The Cutty Sark' with The Wilsons and the geordie lads at Whitby Folk Week. There was nowhere local to sing that he could get to, though he still maintained an interest and collected old song books whenever he could.

Over 10 years ago now Sid became ill and stopped working with the band and sold his business. This gave him time for his main interests - motor sport and folk music. He began singing again in the newly opened monthly sing at The Black Horse in Limbrick greatly encouraged by George Critchley. So he drifted back into singing old Lancashire songs but 'with more time to make a better job of it'.

Then Derek Gifford and Chris Harvey who had started a series of Lancashire Voice recordings (having previously recorded Joan Gallimore) invited Sid to make a tape and so Sid became collected in 2000 with 16 songs. He made a point of listing on the insert the books where the words to the songs could be found so that they could be researched in future - and they could match the sound to the spellings. This encouraged Sid to do more singing and performing.

When the Four Fools Folk Festival moved to Chorley within a mile of his front door he could no longer ignore it. He also occasionally visited the Four Fools Folk Club then at 'The Old Dog' in Upholland. By this time his wife Rachel had become involved with organising the Newburgh Morris Day of Dance as part of the festival and Sid was invited to 'do something Lancashire' for one and a half hours on Sunday afternoon. So Sid wrote 'A Lancashire Garland' to meet this request and indulge his interest in why the songs are there - why did someone write it and for what purpose? This challenge gave Sid the opportunity to give people more background to the songs and it became a 500 year history of Lancashire in songs, stories and poems. With the help of his daughter Liz and Mark Dowding he was able to introduce variety and the eventual performance at the festival was quite a success. So much so that it was repeated at the following year's festival with different songs and tales.

Since recording had become easier and cheaper Sid decided to produce a CD in 2004 (reviewed elsewhere in this issue) as a collection for himself and for posterity. Some tracks were recorded live at the Four Fools Folk Festival, some were from the original Lancashire Voices recordings and some were new. Sid is anxious to promote this CD to light a fire and create a bit of interest in the material in others. His greatest thrill would be to have someone else sing his arrangement of one of these songs as he believes that he has brought them back to life.

At the following years festival Sid recreated a concert given in 1875 by Edwin Waugh from the original poster which gave a full list of the items. After considerable rooting about Sid managed to find about 90% of them. During his research Sid discovered the Edwin Waugh Society still in existence and in fact thriving with monthly meetings in Rochdale with of course a new member. It is a haven for dialect performers and writers.

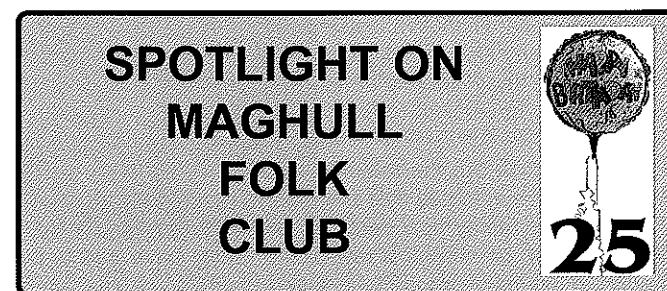
In 2005 at the festival Sid presented 'The Cotton Famine' with an increased cast list consisting of Sid, Norman and Mary Wilson, Mike Bartram and Mark Dowding. Such was the success of this production that it has also been performed at Fylde Folk Festival and the Lancashire and Cheshire Antiquarian Society.

In 2006 Sid tackled his most ambitious project - they said it couldn't be done and a few even said it shouldn't be done. He had encountered a number of songs about Jone O'Grinfil. Having discovered that the first one was performed in 1805 and thus was 200 years old he produced a unique show along with a CD of 15 of the songs. Sid is pleased with the outcome and 'reet glad I did it'.

Sid has thoroughly enjoyed researching these songs and performing them and has detected a steady trickle of interest. He is therefore keen to perform them more often and is almost of a mind to let himself be discovered.

If you would like to discover Sid both CD's 'Gooin up wi 't Layrocks!' and 'Jone O'Grinfil - The Song of the Century' are available for only £5 each from Sid Tel 01257 269397.

Ken Bladen



MAGHULL FOLK CLUB 1982 TO 2007

In April this year Maghull Folk Club celebrates its 25th birthday. The origins of the club emanate from the old St George's Folk Club, organised in the 1970's by Dave Day and The White House Folk Club who used to meet at our present location the Maghull Community Association. Dave was working for Tetley's Brewery and he saw the chance to acquire a room upstairs at The Hare and Hounds. With the help of a few people he got the club up and running - the opening night being the 28th April 1982. Among the first residents were Clover (still going strong!), Len Nolan, Harry Hayes, The Sisters, and Dave himself. Others came on board - myself after 3 weeks so I can't claim to be an original resident!!! From the very first night the word spread and attendances of 70 to 80 people was the norm. More and more people were co-opted to become residents until at one point we had 52 resident performers split into groups, who then took turns to run a month at a time. Dave cheekily advertised us in Folk North West as The People's Republic of Maghull Folk Club!! In truth, if you came along and performed 2 weeks on the run Dave made you a resident.

The club went from strength to strength, involving itself in the local community by visiting and playing at local nursing homes and sheltered accommodation. We also started a beginners workshop, hosted by Steve Higham, which took place before the club started each Tuesday. As if this wasn't enough we went en masse to various local and far flung festivals. Contrary to claims by other local clubs we were the first to get involved in club swaps and club holidays. We spent many happy weeks on holiday in Ireland, Scotland, Amsterdam, Prague etc.

The club prospered so much that if you weren't there by 8.30pm on a Tuesday night you didn't get a seat. It was about two years before we booked our first 'guest'. We acquired a small p.a. system - to be used or not to be used depending on people's preference.

In 1993 Dave Day came up with the idea of a Maghull Day of Music. The first one was a roaring success. Technically in those days it was more like a week-long festival of music, with various events being held in both the Town Hall and other venues. As the years went by this was whittled down to just the Day of Music with a concert on the Friday night. Dave secured funding from both Maghull and Sefton Councils and to this day their support has been invaluable. This year sees our 15th Day of Music and I think anyone who has ever attended one will agree its one of the highlights of the year. A small committee of seven drawn

from the Folk Club, organise this every year. We can't begin to thank enough all those from the local clubs and farther afield who come and support us each year.

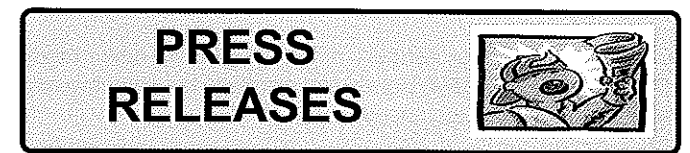
In 1996 we suffered the tragic loss of our leader and mentor, Dave Day. I can't put into words how much we - and the wider Folk community - owe to his enthusiasm, ideas and general determination. What do you do in such sad circumstances - carry on or give up? It would have been an insult to the man to even consider giving up. With the full support of his wife - Jane - we carried on with a new vigour. The club continued with the same hard core of residents and even more coming on board.

As we approached the millenium it was obvious that things were not all sugar and spice in our venue - the brewery had plans for the pub which didn't include us. We carried on there until early 2001 when - with a touch of irony- we found there was a room available upstairs at the Maghull Community Association (the MCA). From the minute we opened up there in February of that year we have enjoyed it and prospered. Even newer residents and audience have become part of us and it shows no signs of stopping.

Looking back over those 25 years some of the highlights for me - and I suspect for many others - were the night half of the cast of Emmerdale turned up with Maxi and Mitch (and nobody had a camera!); the night I brought along the actor Geoff Hughes to surprise Vin Garbutt; the night we had Mary Black, making her last appearance in an English Folk Club, etc. etc. The range of guests we've had on - Martin Simpson, Andy Irvine, Charlie Landsborough, Niamh Parsons, Jule Felix, Kate Rusby - I could go on and on.

For me though the strength of the club has always been its 'family' feel. We've always tried to make people welcome and will continue to do so. I should take this opportunity to pay tribute to Joe Ryan, our treasurer for every day of those 25 years. He has been one of the main reasons for our success. I'm proud to have been associated with this club for 25 years and even prouder to be Chairman. The friends I've made and the people I've met through the existence of this club mean more to me than all the money in the world. I dedicate this article to those who have helped build us and who are no longer with us - Dave Day, Phil Boardman, George Gallimore, Len Nolan, Nicky Nolan, and Harry Forsyth.

Tony Gibbons - Chairman, Maghull Folk Club



£10M FUNDING TO BOOST MUSIC EDUCATION

On 16 January Education Secretary Alan Johnson announced a new £10million package of measures to boost music and singing for young people including a national singing champion, providing the Government response to the Music Manifesto Report Making Every Child's Music Matter. He named composer and broadcaster Howard Goodall as the Singing Ambassador leading the Government's new singing campaign.

Alan Johnson said that: "As well as being a worthwhile activity for its own sake, music is a powerful learning tool which can build children's confidence, teamwork and language skills. A better musical education for pupils can also help them hit the right note in their studies."

As part of a wider response to the Making Every Child's Music Matter recommendations Alan Johnson announced:

- o an extra £10m to boost music education, especially school singing, both in and out of school hours. The extra £10m invested represents a huge commitment in addition to the £25m already announced for instrumental tuition next year. The extra cash will also fund a major national singing campaign for primary schools led by Howard Goodall.
- o a 21st Century songbook to provide a top 30 song list for whole school/whole class singing. Singing teachers and children will be invited to nominate and then bid for their favourite material. The national songbook will have a full range of genre of music from classical to traditional folk to pop.
- o choir schools to work in partnership with local schools and other music providers to boost local singing. Some choir schools are already providing a wide range of outreach activities, including the provision of singing master classes and summer schools to their local community. There are 34 choir schools, with 3 leading the way with outreach programmes. This initiative will be rolled out to around 20 more choir schools in 2007, with additional funding to expand their coverage of local schools.
- o the roll-out of Music Start to engage parents and young children in music making. There will also be more collaboration between school and creative and cultural sectors, and increased investment in training for teachers and music leaders.

A recent Youth Service Survey 2006 found that 79% of schools said that singing is an important part of school life and that 70% use singing in National Curriculum subjects as well as in music. Manchester Music Service's Singing Schools initiative has produced Singing School books for Years 3 to 6, which include original and traditional fun songs and chants, as well as additional material for particular events or times of the day, including during literacy and numeracy work.

Alan Johnson added: "Music has a tremendous power to bring people together, can act as powerful social glue and is a great way to engage children in their education. That is why I want to set up a 21st century songbook for schools, containing songs that every child knows and sings, and new material to enhance what schools already use."

Howard Goodall, the Singing Ambassador said: "The wholehearted support and commitment that has come from Government today for the rolling out of the Music Manifesto's recommendations is unprecedented in my lifetime."

"I am passionate about the dynamic and inspirational effect of music on young people. For me, singing in particular is every child's first, intuitive access to the world of music, but it is also a powerful and often untapped resource for social cohesion. There is barely an adult alive who does not wish they could sing with more confidence or that they had had a better start with their voices as children. The new singing campaign addresses those aspirations at the grass roots - in every primary school in the country. This is a bold vision, but with continued Government backing it also achievable."

'FOLK MUSIC - THE NAPSTER GUIDE'

On 4 December launched Napster launched what they describe as an all singing, all dancing Folk music promotion. They say that 'Folk Music - The Napster Guide' is the most comprehensive guide to Folk music you are likely to find online. Offering a fascinating insight into one of music's most historical genres, the feature includes exclusive NapsterLive sessions with current Folk heroes Seth Lakeman and Declan O'Rourke, as well as an exclusive video interview with Folk god Ashley Hutchings.

A true legend of the Folk genre, Ashley Hutchings is instantly

recognisable to folk fans as co-founder of Fairport Convention and creator of Steeleye Span and the Albion Band. Conducted by Bob Harris, Hutchings' interview will thrill fans as he provides a fascinating guide to Folk exclusively for Napster, before hand-picking his own Napster playlist, 'Folk Roots' - including material from the likes of Rufus Wainwright, Joni Mitchell and Nick Drake.

In addition to the fantastic Ashley Hutchings interview, Napster's Folk celebration also caters for live music fans with the inclusion of exclusive material from two of Folk's rising stars - Seth Lakeman and Declan O'Rourke. 'Lady of the Sea' is just one of five tracks performed by Lakeman on a recent visit to Napster's London studio; while Declan O'Rourke delivers a stunning four-track acoustic set, including songs taken from his critically acclaimed album 'Since Kyabram'. So whether it's exclusive live performances, legendary video interviews or hand-picked playlists you want, Napster's Guide to Folk delivers on every front.

Napster members can listen to all exclusive content in full length, CD quality sound for free, while users of Napster To Go can transfer all audio tracks to their compatible media player as a tethered download for no extra charge. To discover Napster's Folk celebration free of charge, download the Napster Jukebox free from www.napster.co.uk and get seven days worth of unlimited music access absolutely free!

200 FESTIVALS KNOW THEIR BUSINESS

Over 200 festival and event organisers, industry specialists and suppliers came together for the annual Association of Festival Organisers (AFO) Conference on 10-12 November 2006 at The Park Inn, Telford, where the Conference theme "We know our Business?" was confirmed.

After a Friday night welcome and Showcase Concert, the Conference delved straight into the key issues on Saturday morning with a comprehensive and informative session on Licensing: Facts and Fallacies with Jon Payne from Horsey Lightly Finn. Jon allayed many of the fears and confusion over the new Licensing Act and gave delegates some useful tips on getting the right license for their event. Other highlights included 'How not to Waste your Waste' - Recycling at Festivals with Urban Renewables and Pontardawe Festival and 'Hitting the Market and Making the News' with John Hargreaves, Head of Public Relations at Shropshire County Council. There was also a series of sessions for beginners, which covers the basics in event organisation and the all-important time for networking.

Over 30 different topics and issues were dealt with over the weekend including Insurance, Funding Advice, Marketing, Campsite Security, Artists Contracts and Riders, Risk Assessments and Crowd Management, new Catering Legislation and much more. Plus 1:2:1, Question Time and Soapbox sessions for delegates to get answers to any burning issues. By the close of the Conference at 2pm on Sunday 12 November delegates "knew their business" even better!

Steve Heap, Director of FolkArts England said "Each year the AFO Conference increases in size and attracts both new festivals and old hands alike. There are more than 350 folk festivals in England and over half attended this Conference. We would like to invite all the other festivals to join us for the next AFO Conference in 2007 and take this opportunity to 'know their business better'".

On Saturday evening the second Showcase Concert of the weekend entertained delegates with performances from Mabon, Crucible, Lisa Knapp, Bodega (winners of the BBC Radio 2 Young Folk Award 2006) and Michael Roach. The Agents and

Trade Market did great business with 14 agents representing folk roots and acoustic music artists and 10 trade stands selling everything from security cover to event video screens.

On Friday 10 November, before the Conference, around 40 delegates came along early and spent the day on a FolkArts England Training Day. They chose from Event Stewarding with Sue Torres from Wicked Events or Working with Artists & Agents with Alan Bearman from Towersey Village Festival and Alan Bearman Music.

Both the Conference and Training Day were subsidised by FolkArts England thanks to Arts Council England funding. The next Conference will be 16-18 November 2007, venue tbc.

PRICE OF FOLK?

The Folk Industry Conference 2007 took place from 9-11 March 2007 at Bosworth Hall, Market Bosworth, Warwickshire. With the UK Folk Scene riding on a high the 'Price of Folk' is just one of the many issues that were discussed at the new Conference. Billed as 'THE Conference for anyone involved in the folk, roots and acoustic music scene in the UK and beyond' this new event was set to become a landmark occasion with over 200 delegates expected to attend. The agenda included seminars, debates, presentations from leading industry experts as well as unique networking opportunity.

Other key topics discussed included Audience Development, Folk in Education, The New Folk Activists, Folk in the Media, CD Sales and New Technology, the Funding of Folk, and The Future of Folk Clubs.

Steve Heap, Director of FolkArts England said "Folk music is now considered in the arts world as being a serious part of arts development in the UK and in the events industry as part of entertainment and tourism. This Conference is an absolutely unique opportunity to bring together all the people who work within the folk industry to share enthusiasm and common purpose, to make new contacts and learn from each other"

The Folk Industry Conference was open to everyone; professionals, volunteers or just interested individuals including both members and non-members of FolkArts England. The Conference delegate fee was subsidised by Arts Council England making it affordable to all.

NEW RANGE OF ASHBURY GUITARS NOW IN HOBGOBLIN SHOPS

Acoustic guitar maker Ashbury has launched two new ranges of Celtic-inspired guitars. Both are available to try, compare and buy in Hobgoblin music shops across the UK.

The Rathlin Series guitars all have a solid Spruce top, with a Mahogany body and Indian Rosewood binding and fingerboard. The range includes dreadnought, small bodied and cutaway models. The Rathlins are priced between £199 and £279

The Lindisfame Cedar Series guitars have a solid Western Cedar Wood top, solid Rosecherry body, and Ivorywood binding and all are equipped with the new Headway SA-1 Pickups. This range includes dreadnought, small bodies and cutaway models, priced between £399 and £499

BLOOD on THE ICE CD - ERRATA

In the review of "Blood on the Ice", the contact tel. number, was incorrect. The correct tel. is 01253 615222, or write to Ron Baxter, Fleetwood Folk Club, the Steamer Hotel Queens Terrace Fleetwood Lancs. FY7. The cost, including post/package is £10.00 Many thanks Ron Baxter

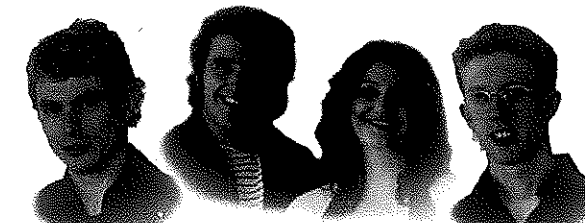
10th Saltburn Festival of Folk Music, Dance & Song



10th, 11th, & 12th August 2007

Guests invited

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Camping Tickets can be purchased when booking Weekend Festival Tickets

The cost of camping is £12 per person for 1 - 3 nights (Festival Ticket Holders)

Get your Festival & Camping Passes before you go to the Camp-Site (See Office times)

ALL FESTIVAL VENUES ARE NO SMOKING

For further details and information, please telephone: 01287 622623 or write to

Folk Festival Office: 57 Marske Road, Saltburn, Cleveland. TS12 1PN



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AYNSLEY LISTER BAND
£10 (£8 concessions)

Folk Saturday 24 February, 8pm
MIKE McGOLDRICK & FRIENDS
£12 (£10 concessions)

Blues Saturday 3 March, 8pm
DANNY BRYANT'S REDEYEBAND
£8 (£6 concessions)

Folk-Rock Thursday 8 March, 7.30pm
FAIRPORT CONVENTION
£17.50

Acoustic Friday 16 March, 8pm
ATHENA (Greece/UK)
£10 (£8 concessions)

Acoustic Thursday 22 March, 8pm
PO'GIRL (Canada)
£12 (£10 concessions)

Folk Saturday 31 March, 8pm
JULIE FOWLIS
£10 (£8 concessions)



MIKE MCGOLDRICK



FAIRPORT CONVENTION

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