

FOLK NORTH WEST



Jez Lowe

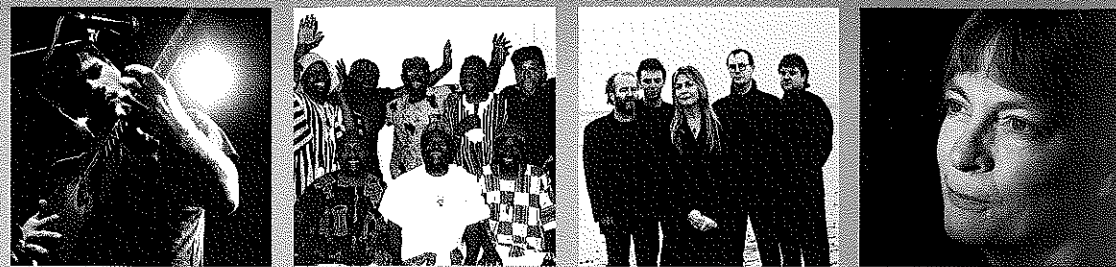
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SUMMER EDITION 2007 (June, July & August) £2.00



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2007



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ISSN 1350-8083

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Folk North West Contact Information

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

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

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

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

Advertising, subscriptions, club membership enquiries to

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Lancs, WN2 2RE Tel. No. 01942 258 459
e.mail: holdenpaul@tiscali.co.uk

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

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

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



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EDITORIAL

First of all an apology as this issue is running late and will only just appear at the end of the month. What with new kitchens, festival preparations, the inevitable summer cold and a collection of other feeble excuses it has taken me an extra weekend to put the magazine together.

Special thanks in this issue goes to Rob Dunford who has contacted all the radio stations to check on changes and sorted out the activities of community radio stations which bring a welcome addition to folk broadcasts. I have listened to James Blatchley's folk programme on Sunday afternoon and was very impressed by the contents and the duration. Long may it continue.

I am pleased that we have more articles in this issue and that Sid Calderbank has kindly translated his into English. There is a better balance between articles and CD reviews. It would be great to have more live reviews of folk events in the region. Thanks to those contributors and a plea to other aspiring journalists, your contribution would be most welcome.

I must apologise also that due to space constraints, the inevitable juggle between trying to add extra to fill up the remaining pages and pruning back to a number of pages divisible by four has meant the omission of some CD reviews. This time pruning won and so the pruned items will be carefully composted and recycled to promote the growth of the next issue.

Congratulations to Northwich Folk Club which celebrated its 30th Anniversary over the weekend of 9th and 10th March. It is good to see that the club continues to flourish and that their supporters had gone to so much trouble to make their celebration weekend so special. Also good to see that they have been in the same venue for over 20 of those 30 years. Not many clubs have been that fortunate. On that note I am pleased to see that The Bothy at Southport has found an ideal home. Don't forget to visit your local club.

Ken Bladen

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CHAIRMAN'S JOTTINGS

It was with great sadness that I learned of the imminent closure of Westhoughton Folk Club. An institution for 35 years and the proving ground for many a performer, the curtain finally falls in October. Pat Batty along with Mike, Barry and Clive, have, for a variety of reasons decided that all good things must come to an end. Without doubt it's a club where artists really wanted to ply their trade and for many there was a feeling of elation to have been invited to perform there.

Indeed the club was recognised in the inaugural BBC Radio 2 Folk Awards in 2000 by winning the coveted 'Folk Club of the Year' accolade.

It's passing will leave a void that will never be truly filled, as this was a club with a unique atmosphere and knowledgeable audience and organisation that is second to none. Vin Garbutt was the club's first ever guest so it is fitting that he will provide the last strains to be heard.

The memories will linger long after the doors close for the last time and Westhoughton Folk Club will pass into the folklore of the U.K.

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
3.00 - 5.00pm Chorley FM - CHORLEY FOLK presented by JAMES BLATCHLEY
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
10.00 - 11.00pm RTE - THE LATE SESSION presented by AINE HENSEY

MONDAY

7.00 - 8.00pm Oldham Community Radio - SOUNDS OF FOLK presented by ALI O'BRIEN
7.00 - 9.00pm (via) BBC Radio Derby - FOLKWAVES presented by MICK PEAT and LESTER SIMPSON
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 - 8.00pm BBC Radio 2 - FOLK ROOTS & ACOUSTIC MUSIC presented by MIKE HARDING
7.00 - 9.00pm BBC Radio York - NORTH YORKSHIRE FOLK presented by MICHAEL BROTHWELL
9.00 - 9.55pm RTE - THE ROLLING WAVE presented by PETER BROWNE

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

SATURDAY

7.00 - 8.30pm BBC Radio Scotland - TAKE THE FLOOR presented by ROBBIE SHEPHERD
7.30 - 10.00pm BBC Radio Wales - CELTIC HEARTBEAT presented by FRANK HENNESSY
8.00 - 9.00pm RTE - THE SOUTH WIND BLOWS presented by PHILIP KING
8.00 - 10.00pm BBC Radio Ulster - FOLK CLUB presented by COLUM SANDS
9.00 - 10.00pm RTE - CEILIDH HOUSE presented by KIERAN HANRAHAN
10.00 - 11.00pm Downtown Radio - COUNTRY CEILIDH presented by TOMMY SANDS
10.00 - 12.00pm (Rpt) BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER
10.00 - 12.00pm BBC Radio Ulster - FOLK CLUB presented by COLUM SANDS

The frequencies quoted are those forming the basis for reception in the North West. Expanded station details are shown below:-

| | | | |
|-----------------------------|---|--|----------------------|
| BBC Radio Cumbria | FM 95.6 (North/West), 95.2 (Kendal), 96.1 (South), 104.1 (Whitehaven), 104.2 (Windermere) | MW 756 (North), 837 (South), 1458 (West) | Tel:- 01228 592444 |
| BBC Radio Derby | FM 95.3, 104.5, 96.0 (Buxton) | MW 1116 | Tel:- 01332 361111 |
| BBC Radio Lancashire | FM 95.5, 103.9, 104.5, | MW 855, 1557 | Tel:- 01254 262411 |
| BBC Radio Merseyside | FM 95.8 | MW 1485 | Tel:- 0151 7085500 |
| BBC Radio Scotland | FM 92.4 - 94.7 | MW 810 | Tel:- 0141 3398844 |
| BBC Radio Shropshire | FM 96.0 | | Tel:- 01743 248484 |
| BBC Radio Stoke | FM 94.6, 104.1 | MW 1503 | Tel:- 01782 208080 |
| BBC Radio Ulster | FM 92.4 - 95.4 | MW 873, 1341 | Tel:- 02890 338000 |
| BBC Radio York | FM 104.3 (Harrogate) | MW 666 | Tel:- 01904 641351 |
| BBC Radio 2 | FM 88.0 - 90.2 | | Tel:- 08700 100222 |
| BBC Radio Wales | FM 93.9 - 95.9, 103.7 - 103.9 | MW 882 | Tel:- 029203 22000 |
| Chorley FM | FM 102.8 | | Tel:- 01257 262661 |
| Downtown Radio | | MW 1026 | Tel:- 02891 815555 |
| Manx Radio | FM 89.0, 97.2, 103.7 | MW 1386 | Tel:- 01624 682600 |
| Oldham Community Radio | FM 99.7 | | Tel:- 0161 6244004 |
| RTE (Radio Teilifis Eirann) | via ASTRA Satellite | MW 567 | Tel:- 003531 2083111 |

RADIO FREQUENCIES

FM 92.4-94.7/MW 810
FM 102.8
FM 92.4-94.7/MW 810
FM 96.0
FM 94.6
see below
MW 567/LW 252

FM 99.7
see below

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

FM 88 - 90.2
FM 104.3
MW 567/LW 252

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

FM 92.4-94.7/MW 810
MW 882
MW 567/LW 252
MW 1341
MW 567
MW 1026
FM 92.4-94.7/MW 810
MW 1341



RADIO XTRA

The range of programmes has broadened to include several which, whilst not wholly devoted to folk, frequently include it and have potential to reward the discerning listener. These include BBC Radio 3's **Late Junction**, Tuesday to Thursday, usually 11.15pm - 01.00am, 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 8.00-10.00pm, presented by Mark Radcliffe and Stuart Maconie; folk may be quite rare on the latter. 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 and Radio Lancashire 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.

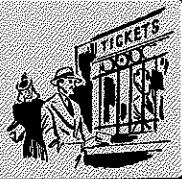
Telephone numbers for radio stations, plus directions to other forms of contact, have been provided so that event organisers and artistes can fulfill the important role of promoting their activities in the region. Given the propensity for radio programmes to devote much air time to new albums, the listing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



ANTHONY JOHN CLARKE, supported by Pete Hardman, at Garstang Unplugged on 11 January 2007



Anthony John Clarke is surely a man from a bygone age - the age before satellite navigation. He had to telephone three times for directions to find the Kenlis Arms, even though he'd been given directions earlier that day. We're grateful that he did, it would have been a dull night without him

Anthony John Clarke is surely a man from a bygone age - the age when songs had both lyric and melody. All the songs are immediately accessible. They're all performed as fresh and new as if it were their first time out, and he gives his huge personality to the audience, daring them not to listen and enjoy.

With Elizabeth van de Waal as pianist, backing singer and occasional foil, and Steve Rothwell playing beautifully precise and understated drums, this was a night to savour.

With a new CD to promote, 'More Tales About Nuns and Tattoos', and a back catalogue that could keep an audience entertained for a week, we were always going to get something special. First the songs, and what songs they are; intricately crafted lyrics, tumbling rhyme upon rhyme, with a clear enunciation that gets everything across to the listener. They're full of small observations: humorous at times, serious at others. Then the performance and the band couldn't be faulted. They seemed to be having a good time, and that always captures an audience.

From the new CD we got a selection including 'Impossible Song', 'Changes', and - most memorably - 'Spray A Little Perfume'. From the back catalogue, we got our favourites - 'Midnight and Blue', 'Broken Years' and 'Sing A Chorus With Me'. We feared we weren't going to get 'Smooth Old Talk' but arms were twisted, doors were almost locked, and then we got it, in a wonderfully lively mood to send us all home singing.

Pete Hardman, one of Garstang Unplugged's organisers, opened the evening. The set included some originals - 'Maureen Jones' stays in my mind, as does 'Latin Style', a lilting glance at a beach life such as we might dream of - if we were younger, slimmer, and could afford it. Well, isn't that what dreams are for?

This was Garstang Unplugged's first guest night of the year. With a performance like the one Anthony John Clarke gave, it's surely going to be hard to follow. Web references www.anthonyjohnclarke.co.uk and www.garstangunplugged.com

Don Moore

UNCLE EARL, supported by Angie Palmer, a Mr Kite Benefit at St Bede's Club, Whittle le Woods on 21 January 2007

I always hesitate to write about touring American groups. By the time you read this, they'll be long gone, and by the time they come back, usually the personnel will have changed. In this

case that would really be a shame, for here we have a foursome of really talented musicians, each a soloist in their own right, who together make some really great music.



Perhaps they're in the mould of the times. We have a new regard for the old time, the acoustic, and the spontaneity of live performance from rural southern state styles. Uncle Earl are KC Groves on mandolin, guitar and vocals, Abigail Washburn on five string banjo and vocals, Rayna Gellert on fiddle and occasional vocals, and Kristin Andreassen on guitar, fiddle, and feet for one dance. Mary Lucey supported them on acoustic bass. They are all soloists in their own rights, but together they bring something special to the genre.

Many of the pieces were performed to a single microphone, centre stage, with the girls starting in a huddle, first with soloists to the fore, then parting to allow the next solo, or perhaps the singers to come through. It was choreographed to maximise the impact of high energy playing. The old standard 'Ida Red' was given a new life and vitality in this way, as were a number of traditional fiddle tunes and songs, both obscure and familiar like 'Booth Shot Lincoln' and it's impossible to get more American or old time than that. We even got Abigail singing in Chinese - although I'm not entirely sure that was a bonus!

Angie Palmer opened the evening. I've reviewed her before and remain convinced that she's a major talent, just waiting for everyone to catch up. This time she was on her own, just a Guild Guitar and her own fine songs, in a performance full of energy and good humour. As ever, Eddie Green's sound system performed to perfection.

So that's it. Uncle Earl are the old time string band for our times. It could be folk; equally it could be bluegrass or even alt-country. The label matters little; it's the organic whole they bring to the music that made the evening so memorable. Web references www.uncleearl.net www.angiepalmer.co.uk www.mrkite.org

Don Moore

MARTYN JOSEPH, supported by Martin Sexton, at The Platform, Morecambe on 23 January 2007



An enthusiastic audience eagerly packed out The Platform venue in Morecambe for an evening with singer/songwriter Martyn Joseph. To thunderous applause Martyn ambled onto the stage to introduce the support act, American Martin Sexton who, I understood, was new to most of the audience. However, in a few minutes he had them eating out

of the palm of his hand with his unorthodox guitar style and unique voice. At times he sounded gruff like Johnny cash and at other times his voice soared. A highlight of his act was his ability to use his voice to imitate instruments such as clarinets and saxophones. As the lights went up people rushed over to the merchandise stall to purchase his albums.

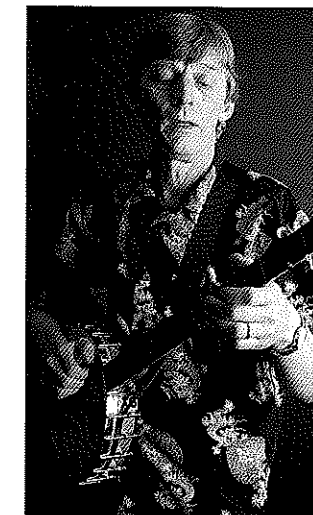
After a short interval, more applause brought out the main attraction Martyn Joseph. Being a Joseph virgin I cannot compare this gig with a previous one, but everyone had a really good time. The addition of Miranda Sykes on upright and electric bass added an extra touch, allowing Martyn a free hand to give

one of the most relaxed gigs of anybody I have been to.

Highlights include his talking blues about his tour of Canada, the US and the UK so far, and the on the spot (or so it seemed) alterations to some of his songs to incorporate the venue and Morecambe into the lyrics, all of which received a huge ovation. A friendly chat with Martyn capped off a very enjoyable evening. Visit www.martynjoseph.com for song clips, videos, live performances, song lyrics, tour dates and CD/DVD/Songbook order forms.

James Blatchley

PETE COE at Rhyll Folk Club on Friday 2nd Feb. 2007



Rhyll Folk Club is one of the most venerable clubs in the North West Federation, having been in existence for well over 40 years now. At the end of 2006 a new venue became an urgent necessity and the club moved to the RAFA Club in Windsor St. This new venue is, without doubt, the best the club has enjoyed in its long existence and it is no surprise that audience numbers are picking up nicely.

It was surely fitting that the club's first guest following the move was Pete Coe, a man who has filled the top spot at the club many times before. To my mind, Pete

bears comparison in some ways to the great Woody Guthrie. He has the same wry humour, the same gritty kind of working class attitudes, the same kind of radical streak in many of his own songs but also the same respect for the many traditional songs in his repertoire and for the singers who handed them on.

The evening started out in fine style with the resident group, Rum, Bum and Concertina (Ted Robshaw, Jeff Blythin and Alun Rhys-Jones) entertaining with their usual mix of anarchic humour and strong chorus songs. Then there were a few songs from yours truly before it was time for Pete to take the stage.

Pete's opening song was 'Penny for the Plough Boy', a belting song composed by Colin Cater around the traditions of Plough Monday; strong tune, great imagery, a singable chorus and a clear indication of what to expect for the rest of the night. Pete certainly has an ear for a good song and his repertoire is just full of them, every one a gem. Traditional ballads like 'An Acre of Land' (related to the well known 'Scarborough Fair'), 'Across the Western Ocean' (learned from Stan Hugill) and 'The Banks of Red Roses' (learned from Sarah Makem's next door neighbour during a sixties trip to Ireland) were well to the fore. These old songs rubbed shoulders quite comfortably with some of his own compositions including 'The Seven Warnings', 'None so Steady' and the old favourite 'Joseph Baker'.

Pete is not on any kind of ego trip, however, and his own songs are easily outnumbered by the works of other writers. His version of Don Bilston's 'The Fireman's Song' is a particular favourite of mine and, as ever, Pete accompanied the song, not just with his bouzouki, but with his feet, step dancing in time to the rhythm. Pete quipped, 'this seemed like a good idea twenty years ago'. I know what you mean Pete.

Pete is not just a bouzouki man, of course. Anyone who has seen him will be well aware of his prowess on the melodeon,

the Appalachian dulcimer and the five string banjo too. Each accompaniment clearly has been invested with a lot of care and thought and is a model of how to enhance a song with appropriate playing. He changes instrument with almost every song; there's surely no way that an audience could get bored when Pete's on stage.

All too soon we've reached the final song of the night and Pete launches into Vic Gammon's 'Kings and Queens of England' a deliciously seditious song and a suitable moment for any royalists in the audience to go to the toilet. I look around but don't see anyone heading for the exit. It must be said that the Rhyl Folk Club still preserves that left wing flavour which was a mark of the folk scene in the sixties. In other words, I don't think many of us voted for Maggie.

The thunderous applause leads to an inevitable and well deserved encore for which Pete trots out a reworked version of the old hymn, 'Light from the Lighthouse', with new words by former coastguard worker Bob Zentz. This is possibly the best chorus of the evening and the audience respond accordingly.

This, for me at least, was an evening which represented everything that a good folk club night should have; great music rooted in the tradition, plenty of choruses to join in, a radical viewpoint, a sociable gathering and a very enjoyable (and not too expensive) pint of best bitter. All this is a million miles away from the celebrity obsessed bullshit we spend the week trying to avoid in the media. Whoever invented folk clubs should get a medal, I say.

Brian Bull

RECKLESS ELBOW, supported by Chez Cherry Band, at the Pacific Road Theatre, Birkenhead on 21 March 2007



There are not many artists who sell-out at the prestigious Pacific Road Theatre, certainly not 'folk' artistes, even those with international reputations. Reckless Elbow did, and you could put it down to the fact that they hail from the Wirral. But as

a keen follower of this band for some time I can assure you that the regulars accounted for only about a quarter of the near 300 audience. Judging by the frenzied CD sales, many of the remainder were first timers delighted with the performance. My straw poll showed many travelled from out of the area to see 'The Elbows'. And the reason for their emerging popularity? To be able to play good music is one thing but the essence of this band is the infectious pleasure they gain from playing together and entertaining an audience. They do not have well-rehearsed patter but what little occurs is completely natural and full of humour, typical of the area. They play with smiles on their faces almost all of the time and this joy transmit to the audience through their music.

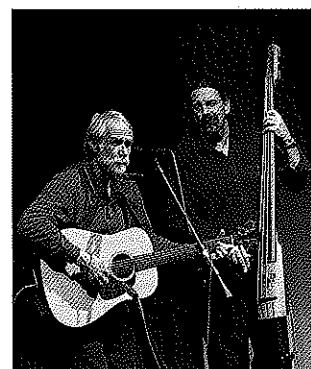
The band has a unique sound, created partly from an ever-expanding number of instruments on stage and also the style of songs and tunes delivered. The 6-piece line-up is as follows; Mike Penny (also of The Jimmy Rae Band) on electric bass and backing vocals; Jo Pue on fiddle and vocals; Bob Brand on guitar, bodhran and vocals; Paul 'Corki' Corcoran on guitar and vocals; John Edwards on mandolin and tenor banjo; Phil McGinity (also of The Miv Cameron Band) on guitar, digital piano, small whistles, low whistle, clarinet, digital bagpipes and vocals. This helps them play in a variety of styles including American country, British Isles traditional, folk blues and folk-rock. Covers have arrangements unique to the band, often a bit more up-tempo than the originals. They include songs by Bobby Sands/

Christy Moore, Saw Doctors, John Prine and Bob Dylan to name a few, as well as energetic traditional songs and tunes. But perhaps the reason this band is more than just another good pub band is that a third of the ninety-minute set (with no break - it flew by!) consisted of material from the band itself.

The main songwriter is Corki, with John and Phil also contributing. Corki's 'Last Dance' from their first CD is a break-up song written with intellect and features Phil on low whistle; John's 'Lone Wolf', which I hope will be on their fourth CD, is a spell-binding ballad in the style of Tom Waits can't say the gig was completely flawless - small mistakes didn't phase the band and they played as professionally as any top act. So why are they not on the International circuit? Well it seems that with three young families amongst them (Jo was over eight months pregnant at this gig!) and only some members being full-time musicians, back-to-back gigs would be an issue. They do play from the West of Wales up to the Lake District at festivals, clubs and corporate and private gigs so if you're in that catchment area I thoroughly recommend you see them or book them for your club/festival. Contact via the website at www.reckless-elbow.com. Their next big appearance will be at the Wirral Folk on the Coast Festival this June.

Gordon Grant

DAVE MALLET at Parkgate Folk Club, The Boathouse, Wirral on 29 March 2007



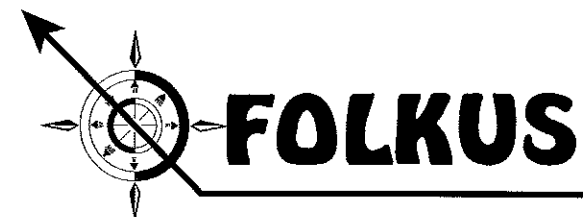
Dave Mallett has been coming back and forth to the North West for over a decade briefly playing three or four venues before returning to his beloved home territory in Maine, Massachusetts. The friendly atmosphere of Parkgate Folk Club has been understandably a must visit part of his schedule in more recent years

Starting the evening was resident and club organiser, Eddie Morris.

Eddie is vastly experienced singer and entertainer with a wealth of songs from his years on the folk circuit. From his extensive repertoire, he began with a Jeremy Taylor song from the 1960s about driving habits of the era that focussed on a red velvet steering wheel. This was followed by a rendition of John Stewart's 'Chilly Winds' first recorded in his Kingston Trio days (Stewart went on to write 'Daydream Believer'), songs by Tom Paxton, Big Bill Broonzy, interspersed with the timeless Johnny Cash favourite, 'I Still Miss Someone', and finishing with a Jez Lowe classic, 'Durham Jail'.

Mallett, accompanied on this tour by long time electric stand up double bass player, Mike Burd, was warmly greeted by a virtually full house at Parkgate. His back catalogue is extensive and of the consistently highest quality. As well as including more recent compositions, he quickly reminded us of one of his earliest and finest compositions - about bohemian artist - 'Phil Brown' and, dare I say, the evergreen, 'Garden Song' ("Inch by inch, row by row").

One of the constant themes through Mallett's songs is the loss of small town communities, exemplified by 'Main Street' in which large corporations introduce supermarkets and shopping malls at the expense of the small trader and results in the money being siphoned away from the community they serve - "Nobody knows where the money all goes but none of it stays around here" just sums it up. The classics kept on coming all evening - 'My old man' (sadly without the familiar story that normally



The Folk Arts Network of the North West

FOLKUS - PROGRAMME OF EVENTS SUMMER 2007

FRIDAY 25TH - MONDAY 28TH MAY

Chester Folk Festival

Folkus workshops. Melodeon Saturday 26th May, Bodhran Sunday 27th May. Details festival office: 07005 977045

SATURDAY 26TH MAY

Ireby Folk Festival, Ireby, Cumbria

Folkus Guitar workshop. Details workshops & festival Charles Devlin. Tel: 0169 737 1645

SATURDAY 9th june

Wirral Folk On The Coast Festival

Folkus tutors for Whistle, Bodhran at OC Club, Bridle Road, Bromborough.

Details of festival and workshops. Tel: 0151 678 9902 (Day) 0151 334 0759 (Eve) email: info@wirralfolkonthecoast.com

FRIDAY 15TH - SUNDAY 17TH JUNE

Middlewich Folk & Boat Festival

Folkus tutors for Guitar & Bodhran - Saturday. Whistle & Fiddle - Sunday. Details of festival and workshops contact 0709 239 0501

FRIDAY 22ND - SUNDAY 24TH JUNE

Dent Folk Festival, Dentdale, Cumbria

Folkus workshops. Fiddle, Guitar and Harmony Singing. Details Alec Lyon 01524 781496 email: abylon@talk21.com

FRIDAY 29TH JUNE - SUNDAY 1ST JULY

Four Fools Folk Festival

Lostock Hall Community Centre, Lostock Hall, Nr. Preston

Folkus support of artists. Details: Angie Bladen 01257 263678 email: fourfools@virgin.net

FRIDAY 29TH JUNE - SUNDAY 1ST JULY

Glasson Festival (Nr. Lancaster)

Folkus support of artists. Details from Box Office Tel: 01524 582803

SUNDAY 8th - THURSDAY 14TH JULY

Cold Keld Festival, Cumbria

Summer school of Ulllean piping, reed maintenance plus whistle tuition.

5 nights class accommodation. Folkus lessons, workshops & sessions, Guided hill walks.

Contact Dorothy Howard 0114 2967272 email: dot@tradgig.com

FRIDAY 20TH - SUNDAY 22ND JULY

Saddleworth Folk Festival

Folkus workshops. Saturday Guitar & Whistle. Sunday Fiddle & Melodeon, Details: Ali O'Brien. Tel: 01457 870391

FRIDAY 20TH - SUNDAY 22ND JULY

Brampton Live Festival

Folkus workshops. Fiddle & Whistle Saturday. Guitar & Bodhran Sunday. Details Box Office Tel: 01228 534664

SATURDAY 1ST - SUNDAY 2ND SEPTEMBER

Folkus Tutors at Fylde Folk Festival

Marine Hall, Fleetwood, Lancashire. Details Rusty & Stu Wright. Tel: 01253 885203

Festival info: Tel: 01253 872317. Festival Box Office. Tel: 01253 770547

SATURDAY 15TH SEPTEMBER

Nantwich Fiddle Day

A day of Fiddle music & workshops. Folkus is supporting artists & tutors. Details: Claire Smith 01270 583426

FRIDAY 28TH - SUNDAY 30TH SEPTEMBER

The Story Telling Festival, Ings, Nr. Kendal

Folkus artistic support. Details Taffy Thomas. Tel: 015394 35641



LOTTERY FUNDED

**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**

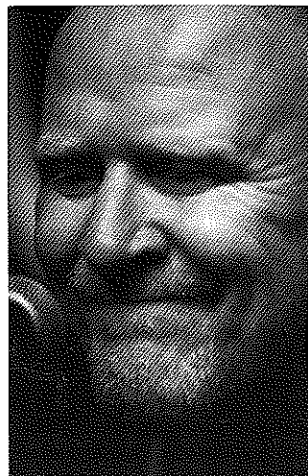


accompanies it); 'Somewhere in time' the song about everlasting love, where we've met our soul mate in a previous existence and will again in some future form; and in a similar loving vein, 'Here we go'.

The remainder of the evening continued with a succession of songs that touched different emotions, none moreso than 'Fire' about a blaze that severely damaged his historic family home in 1960 and the efforts of him and his relatives to salvage irreplaceable sentimental possessions. There was also by audience request the inevitable 'Summer of my dreams' and the haunting 'Come out of the blue', as well as the more recent excellent 'So Far, So Good', a song that illustrates Mallett's unerring ability to perfectly craft and hone his lyrics until they are just right - however long that takes. The encore included 'Hungry for love', another much requested favourite.

There are many imponderables in life and one of the greatest of these is why Dave Mallett is not more widely recognised as one of the most gifted singer songwriters on the planet. Few artists have produced such a consistently high standard of song writing and recordings over such a sustained period. His visits to these shores are all too brief and well worth cherishing. Mallett's poetic song writing talent and effortless delivery mark him as one of the outstanding artists of his generation.

MICK HANLEY-Waddington Village Club-Friday 30th March 2007



To label Mick Hanley as just a singer/songwriter does not do him justice, for an evening in his company gives a real insight into the struggles and sacrifices that it takes to earn the respect that comes through sheer hard work. His songs tell stories, stories that evoke various emotions, but most have more than a grain of truth attached to them. To be loved and feel wanted is all we crave, explained succinctly in 'Wish Me Well'. While, 'I Feel I Should Be Calling You', explains that you have good news to tell, but those you want to tell it to the most are gone.

The first of Mick's songs to be recorded by somebody else, in this case Mary Black, was 'The Crusader'. Robyn Davidson went to live in Alice Springs, she wanted to walk across the arid Gibson desert and was dubbed the camel lady. The song tells of the threads that bind us.

Mick wrote, 'Let's Have One More for the Daddy', for his father who he found to be more than a bit odd. He bought a tape machine one Christmas for the family, but hogged it himself singing song after song. Michael O'Donnell was a friend of Mick's who recently died, together they recorded an album titled 'Celtic Folkweave', sadly this was their only collaboration together. This song is Mick's epitaph for Michael, 'I'll Sing Your Praises All the Way'.

One of Mick's newest songs 'When Nobody's Beating on the Drum', gave way to probably his most recorded song, 'Past the Point of Rescue', written in 1989. American singer Hal Ketchum had a big hit with it in the States as Mick explains gratefully!!!! Drink, in copious quantities can be lethal and so it proved for Mick on his way to a gig. As the song says he was, 'Trying to get to St. Nazaire', but never even made the connection at the railway

station. Mary Black again took one of Mick's songs and made it the title track of her CD. 'Without the Fanfare', is a beautiful ballad. 'Shellakabookee Boy', is the poignant story of Mick's stepson Thomas, who went from a snail loving youngster to a Marine. A shellakabookee is what they call a snail in Limerick.

It's strange how adversity brings the best out of people. During the big freeze of 1963, the Malone family was the poorest in their street and were shunned by many, but it turned out that as everyone's pipes froze, the Malone's water kept flowing and their acceptance into the community happened rather quickly. The final song, 'All I Remember' was written by Mick for Christy Moore.

For the encore Mick chose 'Happy as a Baby in Your Arms', as Mick explained he wishes Willie Nelson would pick up on this song!!! It was one of those evenings which made you glad you'd ventured out to the gig. Mick's easy style of chat and the depth of feeling in his songs is a combination you should not miss next time he makes the journey across the Irish Sea.

Mick's new album, 'Wish Me Well', DHCD03 is available from www.mickhanley.com

David Jones

JOHN'S DIARY CHAT

Hello everyone

I made mention at the conclusion of my last column of my forthcoming hip replacement operation. Well, the good news is that I have had the operation and, 11 weeks on, everything is going nicely at present. Look no crutches!! I would like to thank everyone who expressed their best wishes to me for all their words of support both prior to and since the operation. Phil Chisnall and Jan even informed me that they have enrolled me in the London Marathon next time. Phew, that brought me out in a cold sweat. Oh no, I don't think so somehow. You never see marathon runners smiling do you? Anyway, many thanks to you all.

The 3rd Wirral Folk on the Coast Festival has seen some line up changes since I last spoke to you. Disappointing and unfortunate I know. You just can't get the staff these days can you? However, out of bad comes good and I am most pleased to advise you that the final "batting order" has been confirmed, and it is a very high quality one as well.

It is - the Kathryn Tickell Band, Sean Keane Band, John Wright Band, Bob Fox and Billy Mitchell, Johnny Coppin, Garva, Anthony John Clarke, Hughie Jones, Marie Little, Isambarde, The Queensberry Rules, Dylan Owen, John O'Connell, Reckless Elbow, Fiddlestone, Miv Cameron Band, Alison Parker & the Third Man, Vocal Point, Jimmy Rae & the Firewalkers, Peter Woolnough, Andrew Coleman, Old Mariners Singers, Mersey Harmony Ladies Barbershop Singers, and the George Formby Society.

By the time you read this the festival will be only days away as it commences on the evening of Friday 8th June. The festival weekend will see most of the activity taking place at the OC Club, (formerly The Octel Club), Bridle Road, Bromborough with free camping in the four-acre grounds of that establishment. With eight concerts and a Ceilidh, plus music sessions,

JUBILEE CONCERTINAS

CONCERTINA WORKSHOPS AND SLOW AND STEADY SESSION WORKSHOPS

Slow and Steady Tune Sessions

Saturday 2nd June 2pm to 5pm
 Saturday 7th July 2pm to 5pm
 Saturday 4th August 2pm to 5pm
 Saturday 1st September 2pm to 5pm

All types of Instruments welcome.

Concertina Workshops

Saturday 9th June 2pm to 5pm
 Saturday 14th July 2pm to 5pm
 Saturday 11th August 2pm to 5pm
 Saturday 8th September 2pm to 5pm

English, Anglo and Duet Concertina players are welcome.

Eaves Green Community Centre
 (near The Minstrel Pub)

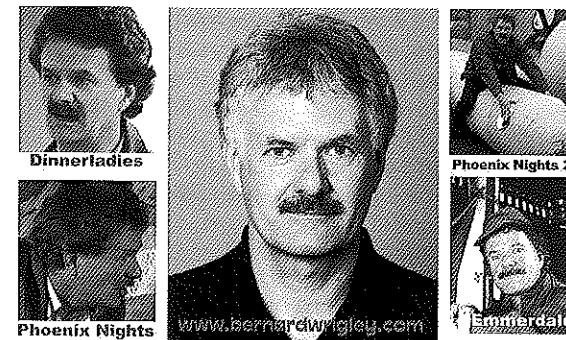
Lower Burgh Way, Eaves Green, Chorley

Please contact:- Angie Bladen on 01257 263 678
 E.mail:- four.fools@virgin.net
 or Mike Bartram on 01744 817 127



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singarounds, "Songs of the Sea", "Chance to Meet", Folkus Workshops and a song writing workshop, it all promises to be a very exciting weekend. In addition there will be a feature courtesy bus to move festival goers around the village of Bromborough. A craft stall market will be located on site and presently we are negotiating for a display of mini steam engines and possibly some vintage cars may be on show as well. The latter two attractions are still to be confirmed though.

In the days leading up to the weekend of the festival you can catch Elbow Jane, Phil Chisnall, Colin Henderson and residents of the Manor FC at a free open air concert in Vale Park, Wallasey on Sunday 3rd June. Ali Parker has her usual Monday night session in the Farmers Arms, Frankby and the Time Bandits appear at Bromborough Folk Club on Wednesday 6th June. The Houghton Weavers are my guests at the Hungry Horse Acoustic on Thursday 7th June. Parkgate has Real Time on the same date as an extra night. You can find out more and get a festival booking form by visiting www.wirralfolkonthecoast.com

Contact telephone numbers for the festival are - Advanced Ticket Sales via Pat Kerr at 0151-652-0734. General enquiries will be answered on 0151-678-9902 or 0151-653-3794. If you want to join my folk music 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

Club news

A new club has been opened by Brian Jones (Tom Topping Band) and Dave Jones (this magazine's esteemed Chairman). Entitled Folk at Hillbark. It has been going a short while and specialises in presenting the highest quality national and international acts fronted each time by the various members of the TTB family band. Hillbark is located in Royden Park, Frankby and is a Tudor style building, which nowadays caters for expensive weddings and similar functions. The folk club room is the beautiful Great Hall and it holds 150 max. Angela and I paid our first visit there in March to see Chris While and Julie Matthews, which of course was a full house attendance. James Keelaghan was the April guest on 28th. No doubt everyone will have had a great time?

With weddings ceremonies, ensuing receptions and conferences taking up all the time at the Hall during the summer there will be no 'folk action' at Hillbark until the autumn. Dougie MacLean is booked for the 12th October and a TTB Christmas night is planned for December. You can find out more by ringing 0151-639-9350 or emailing brian@folkathillbark.com or visiting www.folkathillbark.co.uk.

And now a club that is not doing so well. If you fancy improving attendance at a club that is finding things a little slow at present then give Frank Brough a ring to check out progress at the Walshaw FC. His contact number is 01204-413909.

Dave Grimshaw at Burnley FC tells me that the club is now very well established at the Kettledrum in the village of Cliviger, which is located on the outskirts of Burnley. It is a nice rural pub overlooking the Cliviger Gorge and caters for diners. It serves up a good pint of Guinness. The club meets every Wednesday and starts at 9pm in the upstairs room. Using a further room close by caters for the clutter of instrument cases and coats. The format is that anyone can perform, join in or just listen. This may change as the club develops as the organisers intend to book some guest artists later in the year. The pub is easy to get to. Just drive past Burnley Football Club's stadium (Turf Moor) ("Oh the days long ago when I used to visit with Everton FC and watch Adamson, McIlroy, Connelly, Pointer etc - football as it should be played") and continue straight until you get to the Cliviger sign and it's the next pub on the left. There are

plenty of parking spaces. Further information can be obtained by ringing Dave on 01254-721368 or Alex on 01282-436467.

Peter Hood and the gang at the Red Bull FC (Monday nights) will be running Singers Nights through until September when a new programme of guests will be introduced. Every second and fourth Wednesday the English music sessions continue to flourish and are in full swing throughout the summer.

Acoustic Collective FC sent me a whole list of Singers nights which will feature the following residents as the main singers - 29th May - Pete Roberts, 12th June - Jim Schofield, 19th June - Jan and Pete Shevlin. 10th - July Jim Schofield is featured again and the following week it is Chris Turner. On 31st Linda Wild is the main artist. Ann English is the main performer on 14th August. The club's monthly booked artists and Singarounds are listed in the centre page calendar.

Paul and Penny at Rattan and Rush have another of their guests appearing over two consecutive nights. The guest is Kieran Halpin who I saw recently at Beardies Folk Club in Chester. Kieran was accompanied by that wonderful keyboard player Anth Kaley. Absolutely excellent. I much prefer Kieran with Anth rather than solo. His ballads are songwriting excellence personified. The first evening will be a 'meal and music' night (on 9th June) and the following night music only. You can also catch Kieran before he leaves the UK for a twelve-month stint in Australia, at Oldham's Playhouse 2 on 2nd June, and at Stewart Lever's Railway FC on 14th June.

If you like story telling then on 11th July get along to Biddulph up in Arms FC where Eric Cox, in conjunction with the Biddulph Literary Society, is presenting Nick Hennessey and Xanthe Gresham. Both are fine storytellers and no doubt Nick will provide music on the harp and a cappella singing. He has an absolutely fine voice.

Three days later you can be entertained at the annual one-day Biddulph open-air festival entitled - Folk in the Park at Biddulph Grange Country Park. Jez Lowe and the Bad Pennies and The Queensberry Rules provide the main folk element accompanied by rock and roll aces The Jalapenos plus those Cajun rockers Elvis Fontenot and the Sugarbees.

Wrexham FC has an interesting booking on 20th Sept when the Santa Cruz River Band from America will be the guest performers. One of the band is an off spring of Linda Ronstadt.

If you were thinking of being a part of Pat Batty's last ever two concerts at Westhoughton FC then you are too late. As expected, all tickets for Allan Taylor (9th November) and Vin Garbutt (16th November) have gone. The best you can do is ask to be added to the queue for returned tickets.

Arts Centres/Theatres

Barrie Cottam at Playhouse 2 tells me that on St Patrick's night recently John Howarth and the Legplaiters Ceilidh Band played to a full house and the whole thing went out on Oldham Community Radio's inaugural broadcast later that night.

Bury Met has some interesting artists booked this quarter. Orcadian Kris Drever who appears on 1st June is a multi instrumentalist and a member of Celtic Fusion. He won the Best Newcomer award at this year's BBC Folk Awards. His father is folksinger and guitarist Ivan Drever.

Kate Aumonier appears on 12th June along with Mia Silvas, Ragz and Nomad Jones. Now there's a name for you!! Mia has worked with the likes of Emmylou Harris, James Blunt and

Jamie Cullum. Two nights later you can see Dave Pegg (Fairport Convention/Jethro Tull) and PJ Wright (Little Johnny England/Steve Gibbons Band) who met whilst recording the first Dylan Project album. The concert is entitled - "A night off with Peggy and PJ".

Still at the Bury Met, four up-and-coming singer/songwriters appear at The Winelight Club on 10th July for an evening of fine food and music. They are Lee Mitchell, Fiona Bevan, Donna Mae and Rangan. Where do they get these names?

Another quartet (+1) of performers can be seen on 14th August, again at the Winelight Club. Patrick Briscoe, The Fallen Leaves (a duo from Cumbria), Tom Kerswill and Liverpool's Rachael Wright are the entertainers at this acoustic session.

Martin Carthy and Dave Swarbrick combine on 7th September at a Mr Kite Benefits promotion, also at the Bury Met.

Ex-circus clown and fire-eater Rory McLeod is described as a modern day travelling troubadour. He uses tap shoes, harmonica, guitar, trombone, spoons, finger cymbals, bandforea, djember, various percussion instruments and sings acapella. Rory released his new CD "Songs for big little people" in May and you can see him on 14th June at the Rose Theatre, Edge Hill University, Ormskirk.

Festivals

Middlewich Folk and Boat Festival will this year take place from 15th to 17th June. The main artists appearing here are Show of Hands, Seth Lakeman, Richard Digance, New Rope String Band, Demon Barber Roadshow, Family Mahone, Blazin' Fiddles, The Queensberry Rules, Peeping Tom. Visit www.midfest.org for an update.

Droylsden Festival commences on 22nd June with the John Green Memorial Singaround. The following evening at the Fairfield Golf and Sailing Club, Booth Road, Allan Taylor and Clare Mooney are the special guests. On the 24th a further concert will feature Lynn and Barrie Hardman, Jim Schofield, Dave Jones and David South.

The weeklong Lymm Festival will take place from 28th June to 5th July. The top acts will be - Ron Trueman-Border, Brian Peters, Anthony John Clarke, Garva, Billy Mitchell and Chris While and Julie Matthews. The venue is - the Statham Lodge Hotel. Full details of the programme can be obtained by visiting www.railwayfolkclub.co.uk Tickets and entry forms for the songwriting competition can be obtained by contacting Stewart Lever on 07919-270-916 or at www.stewartlever.co.uk

The Four Fools Folk Festival takes place over the weekend of Fri 28th June to Sun 1st July. This is the 19th Annual festival and will be the last in its current format. There is a great line up of guests and the usual range of activities. The Saturday night ceilidh is also the last performance by Jabadaw. For details of guests see the advert on page 41 and for further information and to book tickets contact Angie and Ken on 01257 263678, e mail:- four.fools@virgin.net or visit the website www.four-fools.co.uk

Saddleworth Festival is scheduled to take place over the weekend of 20th to 22nd July, 2007, when some of the guests will be - Waterson Carthy, Jez Lowe, New Scorpion Band, The Wilsons, Strawhead, Webber and Fentiman, Whaley and Fletcher, Stanley Accrington, Derek Gifford. You can find the full list at www.safra.org.uk

The 3rd Dukinfield Music Festival will take place at the Astley

Arms and The Old General on 3rd and 4th August. Weekend tickets are very reasonably priced at £5. The main artists will be Anthony John Clarke, The Woodbank Street Band, Dominic Collins and Acoustic Collective.

Performers

Ali O'Brien informs me that on 7th June at the Greenfield Conservative Club, Saddleworth, Sid Kipper and The Hometowners are the special guests for this comedy and music night.

I see that the trio Therapy is almost back in being but this time they are known as Alternative Therapy. Dave Shannon has teamed up with Sam Bracken and his wife Elaine and will appear as part of the South Ribble Arts Forum promotions at the Worden Arts Centre on 6th September.

Following his recent illness, it is great to see Mike Silver back performing. He is booked to appear along with the wonderful Johnny Coppin at Porkies FC on 2nd November. Keep me away if you dare!! Two tickets please Judy and Dave.

I was speaking to Ian Chesterman of Wrexham FC the other day and he was telling me that he has discovered a record label that has recorded one of his songs - "Next Time Around" - without asking for his permission to do so. He tells me that this is the second time this has happened with the song and he is getting rather frustrated about the whole thing. It is not for me to publicise who the record company or the female solo singer is, nor give details of the musicians who are listed on the CD label. A bit naughty don't you think? Oh by the way the musicians are from Scotland. That narrows it down a bit! I hope that Ian does not experience a real frustrating time sorting things out with the licensing powers that be.

Some of the international names that took my eye this coming quarter are - The Paperboys who appear at Carlisle Folk and Blues on 30th May (at the William Howard Centre, Brampton) and the following evening at The Platform, Morecambe.

You can see Cara Dillon at Southport Arts Centre on 8th June and on 21st June an Irish band; with the full title John McSherry's At First Light appear at the same venue. The Jill Fielding band is the support on that night.

On 28th July starting at 7pm you can catch the Southport International Street Festival with an act entitled - Club Night with Kanda Bongo Man from the Congo. He is described as the King of Soulouis Guitar. The Black Umfolosi Five from Zimbabwe, Harare plus a special guest still to be named.

Ben Taylor appears at the Brewery Arts Centre, Kendal on 9th June. Who is he I hear you say? Well if I tell you his father has just filled the Apollo Theatre Manchester over two nights. He is of course the son of the wonderful folk icon James Taylor.

Suzanne Vega appears at the Liverpool Philharmonic Hall on 30th June and on 16th July Nanci Griffith makes a welcome return.

Websites

And now, as performers have you started with good intentions of always having a website which you will update regularly? Well, do you actually do this or do things get on top of you and although you have good intentions, does your website never really seem to convey current information to the reader? Well here is an opportunity to speak to a couple of people who specialise in creating, maintaining and refreshing websites.

They are John Sharp and Gilly Farrie who live in Little Neston, Cheshire. I quote verbatim what they have to offer, in their own words. If you like what you read then just give them a call or visit the website address at the bottom of their script.

"A Talented Cat" who have recently designed and produced not only the Hungry Horse Acoustic web site, (www.hungryhorseacoustic.com) but also the site for the upcoming Wirral Folk on the Coast Festival (www.wirralfolkonthecoast.com) are now able to offer their services to bands and singers whose web sites may be in need of some attention.

"We have noticed that many bands seem to have web sites designed and built for them, and then seem to ignore them, leaving old news, out of date gig dates and, in short, missing out on the publicity potential that an up to the minute web site can offer. We are willing to provide an update and refresh service to meet any need - whether it's an occasional news item or a weekly update, tour news, MySpace management or even a complete build from scratch, no job is too big or, perhaps more important, too small! Our rates are both competitive and tailored to meet the needs of the Folk North West community." "A Talented Cat" are Gilly Farrie and John Sharp who are familiar faces around the North West folk scene. For more information or to discuss your specific requirements, please contact -- "A Talented Cat" at either <http://aTalentedCat.com> or ring - 07841 333799".

Finally, my chat would not be complete without my own update of things at the Hungry Horse Acoustic FC. The club continues to flourish and develop by the week. We have had some more brilliant nights this past quarter with the highlight being the full house night in April for the wonderful Tanglefoot from Canada. It seems wherever they go these guys just fill every venue. A tremendous act.

On 12th April, our first ever Singers and Musicians night (with free admission) was wonderfully attended with over 50 present in the room. It must be said that the quality of performance from everyone was absolutely superb. Angela and I have reformatted things somewhat for the future by taking note of the all-important feedback tended by patrons. In order to accommodate the demands of many singers and musicians, the result will be that from 21st June onwards there will be two nights each month allocated to singers and musicians, performing in the conventional singaround style, either seated or standing whichever is preferred. No PA will be used so there will not be an open mic situation.

Thereafter, dates for your diary in June and July are 28th June, 12th and 26th of July. S & M nights will usually occur on the second and fourth Thursdays, but keep an eye on our programme as this may not necessarily be so in every month as it may be necessary to accommodate booked artists. Forthcoming special guest nights (first Thursdays) will no doubt see the "Sold Out" signs in place again when the Houghton Weavers (7th June) and Vin Garbutt (5th July) are our guests. On both nights Vocal Point will be the support act. More local acts will still be given the opportunity for bookings on the third Thursday of every month.

If you wish to book advance tickets for any of the special guest nights just ring the "Hungry Horse Hotline" at 0151-678-9902. Have a look at our website as well. www.hungryhorseacoustic.com We think it is a great 'read'.

Anyway many thanks for taking the time to read my chat. I will speak to you again next quarter. Have a great summer folksing!!

John Owen

ARTICLES



WARRIKIN FAIR

Here is perhaps the oldest, most entertaining and significant song preserved in a recognisable Lancashire dialect and I take great pleasure in singing it at every possible opportunity, primarily because it's old, very old and contains words and phrases that appear nowhere else, secondly because it's funny yet, unlike many old songs, the humour is still obvious to us today, but mainly I sing it because I can and because out of the handful of singers who could possibly tackle it, I think I'm the only one that does, so in a way, I must, or it'll be lost.

I first heard the song on Harry Boardman's LP "A Lancashire Mon," and was so intrigued that I went looking for it. Harry's sleeve notes say he got it from John Harland's "Ballads and Songs of Lancashire" (c1865), but Harland credits its preservation to J.O. Halliwell in his "Dictionary of Archaic and Provincial Words" (c1850). The song also appears regularly in old ballad collections in various libraries and no Lancashire anthology is complete without it - all slightly different! And so, as with all my songs, I learn the words and then sing the story, which means, dear listener, that what you get is a mixture of all the versions I have seen over the years sung to variations of Harry's tune - all slightly different every time!

I always say that it took me three days to learn the song and three weeks to find out what I'd learned and so here, as a special treat, is the story, followed by the song, which is followed, in response to numerous requests, by a line by line translation into modern English, I hope you like it.

THE STORY

The song tells the tale of one Gilbert Scott, his wife Grace, their horse, a mare called "Barry", (sometimes "Parry"), and an unknown 'man in a pub' in Warrington. One day, Grace sends Gilbert off to market to sell this horse but, on his way into town, he meets a man who says something like, "Art' sellin' thad 'orse?" Gilbert says, "Aye", and this bloke says, "I'll 'ave it - come an' 'ave a drink!" So Gilbert gets a drink, the chap buys his dinner, an eel pie, but when it comes time for Gilbert to leave for home the bloke says, "Well I've no brass on me at t'minute but I'll be here next week - I'll see yo' reet then!"

So when gawmless Gilbert gets home without either horse or money, his wife, Grace, (from whom all Lancashire women are directly descended), reacts very badly. She picks up the first thing that comes to hand, beats poor Gilbert about the head and shoulders and leaves him bleeding on the hearthstone. She demands to know who this man is but Gilbert can't help so she puts on her best hat and coat and goes to Warrington, takes a room and waits, and waits for five market days, (which means she is either very patient or very angry!), until she sees this man riding down the street on what she considers to be still her horse.

Grace runs out into the street, hat flying off, coat billowing out behind her, drags this poor bloke off Barry and sets about him, swearing, screaming, tearing his hair, scratching his eyes - you know the form - until a large crowd gathers. Grace is just about to punch this chap's lights out for good when up steps one Randal Shay, (sometimes Raunley Shaw), a man who knows Grace and is in a position to resolve the situation, thereby calming her down and no doubt saving the would be horse thief's life in the



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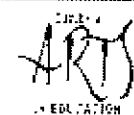
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Ulverston Town Council

process! The song ends with Grace getting the money but keeping it all herself and pointedly NOT sharing it with Gilbert.

Cleverer men than me have established that this Randal or Raunley, Shay or Shaw was Sir Thomas Butler's bailiff in Warrington between 1548 and 1550 and this, along with the subject matter, the words and idioms, have been used to date the song.

THE SONG

Cum aw me gud grestlefooks an'yo won tarry,
As t'tel ye heaw Gilbert Scott soud'ns mare Barry,
He soud'ns mare Barry at Warrikin fair
Bud when he'st be pade he knows nod aw'm sure!

Sooa off he gooad whoam an' toud'ns wife Grace,
Hoo upt wi' 'er kippo' hoo swat 'im o'er t'face,
Hoo pickdt 'im o'th'illoc, 'e fawed wi' a thwack,
Un' thowt as 'e'd welly o' brokken 'is back.

Thou hooer, quoth 'e i'thad lemme bud rise,
As't gi' thi' aw t' leet, wench, i'mi' at lies,
Thou udgit quo' hoo, bud wheer doth he dwell,
Belakin', quoth 'e thad aw conna tell.

Aw tuk 'im t'be a gud grestlemon's son,
'E'd spent tuppense on mi an' when 'e 'ad dun,
'E gan me a luncheon o' denty snig pye,
An' bi'th'ont 'e did shauk mi moost lovinlie.

Then Grace, hoo promptd 'er neat an'so nee,
An' t' Warrikin went a'Wensday betie'
An' theer well hoo stays full five merkit days,
'Til t'mon wi' t'mare cum'd to Randal Shays.

An' Grace hoo wur rested one day i' 'er rowm,
An' hoo spyed th'mon a'ridin' th'mare int' t'teawn,
An' beawnce gus 'er hart, an' hoo wert soa gloppen',
As eawt o't'winder her'd laike for t'loppen.

Hoo staumpdt, an' hoo star'dt un' deawnsteers hoo run,
Wi'th'at unther th'arm an' her windt welly gon,
Hur 'ed gear flew off an' sooa did 'er snowd,
Hoo staumpdt, an' hoo satr'dt as if hoo'd bin woode!

Up at Randal's hoo hyd, an' hoo hov up t't'latch,
Afoor th'mon teed t'mare gradely t'th'cratch.
Hey! Mi gud mon! quoth hoo, Gilbert greets yo' reet merry'
An' begs as tha'll send 'im aw th'money fer Barry.

Ay, money, quoth 'e bud aw conno spare,
Belakin' quoth hoo an' then i'll hev th'mare,
Hoo poo'ed an' hoo throompert 'im shaum t'bi seen,
Thou Hangman! quoth hoo, as't' poo eawt thi' 'een!

As't mak thi a saumon, as't 'owd thi a groat,
As't oath'r 'et money or as't poo eawt thi' throat!
An' 'tween'em thi med sich a wearisome din,
As fer t' keep 'em to peace, Randal Shay'd t'cum in.

Cum Fy! Fy! Naut Grace, coom fy an' a doon,
Whot Deil arta monkeen or are yon a'woon?
Belakin' quoth 'e' but tha lanes so yeard on
As a think neaw as't'woman 'es quite spoilt t'mon!

Cum Fy! Naunty Grace! Cum Fy! An' a'doon,
Yaust 'et th'mare ert mony so whither yau won,
Sooa Grace geet'nt money an' whoomwardt's hoo's gon,
But hoo's kep id hoosel', hoo's gi'n Gilbert Scott NONE!

THE TRANSLATION

Come all my good gentle folks, and you must tarry
I'll tell you how Gilbert Scott sold his mare "Barry"
He sold his mare "Barry" at Warrington Fair
Yet when he'll be paid he knows not, I'm sure.

So off he goes home and tells his wife, Grace,
She picked up a long walking stick and hit him squarely across
the face
She knocked him into the fireplace where he fell with such a
thwack
That he thought he may well have suffered a spinal injury.

"You Whore!" he cried, "if you will let me but rise,
I will give you all the knowledge that in me lies."
"You (?)idiot!" cried she, "but where does he dwell?"
"By Our Lady's Kin!" cried he, "That I can't tell!"

"I took him to be a good Gentleman's son,
He spent two pence on me, and when that was done,
He bought me a luncheon of a dainty eel pie,
And by the hand he did shake me, most lovingly."

So Grace dressed herself neatly and fine
And to Warrington went the following Wednesday
And there she stayed full five market days
Until this man, with the mare, came to Randal Shay's.

And Grace, she was resting one day, in her room,
When she saw the man, riding the mare into town
And bounce went her heart, she was so startled,
That out of the window she'd have liked to jump!

She stamped, started and downstairs she ran
Her hat under her arm, her breath almost gone,
Her neckerchief flew off, so did her snood
She stamped and she started as if she was mad!

To Randal's she hied and arrived at the doorlatch
Before the man had finished tying the horse to the wooden
hitching frame,
"My good man!", cried she, "Gilbert greets you right merry,
And begs that you will send all the money for 'Barry'."

"Ah! Money!", said he, "That I cannot spare",
"Then By Our Lady's Kin" she said, "Then I'll have the mare!"
She pulled and (?) belaboured him, so shaming to be seen,
"Thou Hangman!" she cried, "I'll pull out your eyes!"

"I'll make an example of you, I'll offer you a groat, (shows lack
of respect?)
I'll either have the money or I will pull out your throat!"
Between them they made such a wearisome din
That to keep them to peace Randal Shay had to intervene.

"Come, come dear old Grace, come on, love, have done,
What, by the Devil, are you (?)angry or have you gone mad?
By Our Lady's Kin", said he, "You lean so hard on [this man]
I think now this woman is spoiling her husband!"

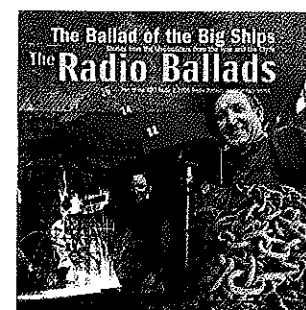
"Come, come dear old Grace, come on, love, have done,
You'll have the mare or the money whichever you choose,"
So Grace got the money, and homewards she's gone,
But she's kept it herself, she's given Gilbert Scott NONE!

Well, - there you have it, an age old tale as true and as likely
today as it was 450 years ago, (and if you chaps don't believe
me, try it with the car this weekend and see what happens!) If
anyone wants to hear it, I sang it on my "Goin' up wi't'Layrocks!"

CD (£5 plus £1 P&P from me).
Come On! You lot out there - let's all sing it!!

Sid Calderbank

REMAKE/REMODEL? - THE RADIO BALLADS 2006



Paul Ferris, writing in 'The Observer' in 1958 said "last week a technique and subject got married and nothing in radio kaleidoscopy or whatever you like to call it, will ever be the same again." This was his reaction to 'The Ballad of John Axon' - the first of the original eight Radio Ballads, which constituted nothing more or less than a shifting in the tectonic plates of broadcasting. Nowadays we accept without question, the audio documentary - a technique of using the recorded voices of those who are its subjects in their own words, in workaday situations without any interference by an interviewer or narrator - it's simply standard procedure. The most casual of tune-ins to Radio 4, the successor to the Home Service which originally aired the series, will confirm its prevalence - part and parcel of programme making and taken for granted. Fifty years ago, this was not so.

When Charles Parker, a BBC Midland Region producer approached Ewan MacColl about making a feature programme on the previous year's incident when a steam-loco driver whose engine's brakes had failed, stayed on the footplate to alert a signal man, averting a disaster, and losing his life in so doing, MacColl's brief was purely to produce a script. Taped conversations with John Axon's widow and fireman produced some 40 hours of pithy authenticity that, after repeated listening, he found he could not improve upon using professional voice actors. Indeed he began to feel they should not be re-written or re-modelled for broadcast. "Their (the tapes) impact was enormous and it was immediately apparent that we had recorded a unique picture of a way of life told in language charged with the special kind of vitality which derives from involvement with a work-process."

It occurred to him that such a manner of relating events and reliving experiences was akin to the quality of the traditional ballads, commanding and demanding attention, and that interweaving songs and music written in the traditional idiom would make for a cohesive whole. Lyrics and music - MacColl, Production/editing - Parker, Peggy Seeger - Musical arrangement formed the core unit behind the undertaking

The last programme, 'The Travelling People' made in 1964 was the most unsettling and controversial, focusing as it did on the intolerable treatment meted out to the traveller communities in England and Scotland. An edgy, anger pervaded, and Charles Parker claimed that its backlash caused the removal of further funding, leading to his ultimate dismissal from the Corporation. However there is a case to be made for The Radio Ballads having kicked opened the door for the 'Cathy Come Home'-type of social reality reportage with which all are familiar. Now, almost 50 years after 'John Axon' we have the follow-up.

Last year a second cycle, recorded, written and produced by John Leonard and John Tams aired on BBC Radio 2 between February and April 2006. This new series featured especially composed songs, and interviews with those affected by the variety of issues covered.

A year in the making from research to transmission, Charles Parker's daughter Sara, was one of the interviewers and six

topics were chosen as being representative of social and political issues current over the preceding fifty years since 'John Axon.' Interviews, edited into themes, were arranged into groupings pending the song-writing and corraling of singers and musicians into Musical Director Tams' studios.

The set comprises;
'The Song of Steel' - steel-making in the Don Valley;
'The Enemy That Lives Within' - living with HIV/AIDS.
'The Horn of the Hunter' - the end of hunting with hounds.
'Swings And Roundabouts' - life in Britain's Fairgrounds.
'Thirty Years of Conflict' - 3 decades of sectarian conflict in Northern Ireland.
'The Ballad of the Big Ships' - shipbuilding on the Tyne and the Clyde.

The writers, musicians and singers involved constitute a stellar troupe and include Jez Lowe, Box Fox, Mike McGoldrick, Karine Polwart, Andy Cutting, Julie Matthews and Tommy Sands among many others. This hasn't been a low budget operation and anyway wasn't Charles Parker accused of being profligate with public money? - the initial Ballads had been expensive to produce and budget-stretching. 'Son Of' though is a highly evolved and considered product, worthy of being part of the BBC's 'Voices' project. Of course actual programme-making now is unrecognisable from the Stone Age template. Edits are achieved at the click of a mouse rather than physically cutting and splicing single track tape. Do the new programmes stay true to the spirit of '57? Well they do their subjects justice and the web of song, speech and sound effects is as compelling as ever it was. A more unfettered era allows the use of slang and strong language from time to time that wouldn't have been acceptable way back when. It would be invidious to single out particular discs, segments, or songs for individual praise. Suffice to say that I've already heard several songs from Radio Ballads 2 cropping up in set-lists in the same way that 'The Iron Road' say, or 'The Moving-On Song' among many from the first series soon found their feet in the live performance of '60s revivalists. These are still widely heard today and you can take a song out of the Radio Ballads but can you ever truly take the essence of a Radio Ballad out of the song? Discuss. New wine can perhaps occasionally be put into old bottles.

The 2006 Radio Ballads CDs are on Gottdiscs www.gottdiscs.com. Also a visit to the BBC website www.bbc.co.uk/radio2/radioballads will pay dividends. The original Ballads are on Topic Records CDs.

Clive Pownceby

AN ARCTIC TRAGEDY The Story of the Franklin Expedition



'Twas homeward bound one night on the deep,
Swinging in my hammock I fell asleep.
I dreamed a dream and I thought it true,
Concerning Lord Franklin....and his gallant crew.

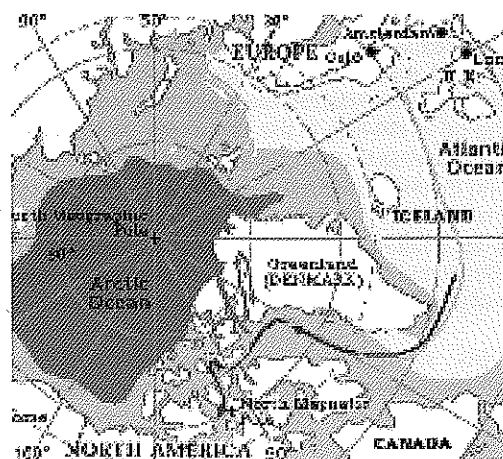
With a hundred seamen he sailed away,
To the frozen ocean in the month of May,
To seek a passage around the pole,
Where we poor sailors do sometimes go.

Through cruel hardships his men they strove,
His ship on mountains of ice was drove,
Where the Eskimo in his skin canoe
Was the only one who ever came through.

In Baffin Bay where the whalefish blow,
The fate of Lord Franklin no man may know.
The fate of Lord Franklin no tongue can tell.
Lord Franklin along with his sailors do dwell.

And now my burden it gives me pain,
For my long lost Franklin died across the main.
Ten thousand pounds would I freely give,
To know on Earth my Franklin lived.

It is August 1st, 1845. Two whaling ships, the Prince of Wales and the Enterprise, ride the swell on the icy waters of Baffin Bay. Whalers have been hunting here in increasing numbers since whales have all but disappeared from the traditional whaling grounds of the North Atlantic. The lookouts cast an eye to the west and catch one last glimpse of two distant ships heading for Lancaster Sound. The ships are the Erebus and the Terror, two Royal Navy warships fitted out for Arctic exploration. Now, under the command of Sir John Franklin, they are searching for the fabled North West Passage.



Since Elizabethan times, men have sought this short cut around northern Canada, which might enable ships to pass between the Atlantic and Pacific Oceans without having to face the long and treacherous voyage around Cape Horn at the southern tip of South America. In the early days the motive was trade with China and the Spice Islands but it has long been clear that these icy waters are too dangerous for such a purpose. In Victorian times the motive is more akin to later expeditions to be first to the North and South Poles; to the summit of Everest and to the surface of the Moon, namely a demonstration of a national virility dressed up as scientific investigation.

The lookouts on the whalers watch the two ships until they are gone from sight. No human eye, other than a handful of Inuit, will ever see Franklin's expedition alive again. It is as though the Arctic has swallowed them.

Lord Franklin and several of his officers had dined aboard the Prince of Wales the day before and had spoken with great confidence about their expedition, believing that they were well equipped and well provisioned for a stay of up to three years in

the Arctic, if necessary.



Franklin himself was well liked and respected by the two crews under his command and was, by this time, a seasoned veteran of several expeditions to different regions of the Arctic, for which he had received a knighthood some years before. As a young man he had fought in several battles of the Napoleonic period including the battle of Trafalgar. After his Arctic expeditions he had become governor of the penal colony of Van Dieman's Land (later to become Tasmania) and had antagonised many in the Colonial

Establishment with his comparatively liberal views. Eventually, they managed to engineer his return to Britain.

Back in Britain, he sought some final glorious achievement to crown his career, just as the Admiralty were equipping an expedition to his old stamping ground, the Arctic. Their first choice for commander was not Franklin, but another famed polar veteran, James Clark Ross, who had already taken the Erebus and the Terror on successful explorations of the Antarctic. He, however, declined the offer, having promised his wife that he would never again hazard his life on such a venture. When Franklin volunteered to replace him, the Admiralty were sceptical. The Polar Knight (as Franklin was popularly known) was fifty nine years old and their lordships wanted a younger man. In the end Franklin persuaded them to entrust the expedition to him and he set off on his final and most famous voyage.

The two ships under Franklin's command had been prepared for the Arctic by reinforcing their bows with sheet iron. A form of central heating system was installed to protect the crews from the extreme cold, with hot water circulation pipes running under the decks. Each vessel was fitted with a powerful steam engine driving screws, this to provide emergency propulsion when the wind was inadequate. Finally, a large part of the ships' provisions comprised that newest of new inventions (in 1845), canned food. The holds of the ships contained thousands of tins of meat, vegetables and soup. Thus, the expedition could fairly be said to be at the cutting edge of technology for its day.

When the Erebus and the Terror sailed into Lancaster Sound they disappeared from the Victorian radar. At first, of course, no-one expected to hear from them anyway; an expedition like this, going into uncharted waters, could easily be out of touch for a couple of years or more. Eventually, however, the realisation dawned that all was not well and, in 1848, the Admiralty, pressurised by Franklin's resourceful and loyal wife, Lady Jane Franklin, dispatched, not one, but three expeditions to search for the lost ships. The first, under Captain Henry Kellet, went around the Horn and into the Pacific to see if Franklin had made it to the Bering Straits. The second, commanded by Sir James Clark Ross (the Admiralty's original first choice to lead the Franklin expedition), followed Franklin's route into Lancaster Sound. The third, led by Dr. John Rae and Sir John Richardson, approached overland from the south along the route of the MacKenzie River. All three expeditions came back empty handed. More, many more, would search for clues in the years to come, right up to the present day and slowly, piece by piece, the jigsaw puzzle came together.

After travelling the length of Lancaster Sound, Franklin had turned north into the Wellington Channel between Devon Island and Cornwallis Island but eventually this futile foray northwards

was abandoned and the two ships headed south again, this time passing to the west of Cornwallis Island. With winter setting in the expedition set up camp on a small and desolate island called Beechey Island at the western extremity of Lancaster Sound. Here it was that death struck down its first victims.

The first to die was John Torrington on New Year's Day, 1846. We know this because his grave, complete with headstone, was later discovered on Beechey Island. Two more graves were alongside it; those of John Hartnell who died on January 4th and William Braine who followed them on April 3rd. Other remains of the camp were found, including hundreds of empty food cans piled into a seven foot high cairn, but as to what had happened here, Franklin left not a word. It was usual for such expeditions to leave written reports beneath stone cairns for others coming after them to find, but Beechey Island provided no such information.

Shortly after William Braine had been buried, the expedition set off once more hoping to further their quest in the summer of 1846. They headed south into Peel Sound and got as far as the northwest coast of King William Island before the worsening weather froze the surface of the sea solid and they came to a standstill. Winter moved in and the crushing pressure of the ice gripped the hulls in a vice.

The crews spent the winter in a desperate situation. Summer, 1847, brought no relief; the longed for thaw which would free the ships simply did not happen. Winter returned. They would have to spend a second winter locked in the ice. They were running out of food much earlier than expected because many of the tins of provisions had not been sealed properly during manufacture and were found to be putrid when opened. Many of the crew were becoming strangely confused and debilitated. There were outbreaks of that old enemy of mariners, scurvy.....and more deaths.

On 22nd April, 1848, the survivors, 105 men out of the original party of 129, abandoned the two ships and made for King William Island. Here they left a brief note beneath a stone cairn, which told of their trials and their intention to strike out overland to reach the Back River further south. They were now under the command of Captain Francis Crozier, captain of HMS Terror, for Sir John Franklin himself was among those who had died aboard the ships. The note and the remains of their camp would later be found by one of the search expeditions who would come looking for clues to their disappearance. This would not happen, however, until 1859, over a decade later. The note was the only written message from the Franklin Expedition ever to be recovered. Today, it resides in the National Maritime Museum.

At that time, no-one knew whether King William Island was really an island or perhaps a peninsula jutting out from the mainland so the party man-hauled the ships boats with them on sledges, burdening themselves by adding unnecessary weight like silver cutlery and numerous books as well as provisions. It seems that the party later split in two, some making it across the narrow Simpson Straits to the mainland where they perished of sickness and starvation, others giving up the impossible journey and trying to make it back to the ships. In the end, they all died the same miserable death, though some have theorised that the returning group may have made it back to the ships, broken free of the ice and sailed south to the Simpson Straits since some Inuit reported seeing two ships in that latitude. The same Inuit, however, said that one of the ships sank and the other was driven ashore and wrecked. It could be that the abandoned vessels were set free by a thaw and drifted south, unmanned, to their observed fate.

Some Inuit reports gave still more disturbing information...that

the last survivors had resorted to cannibalism. The Victorians were outraged and refused to accept this slur on England's pride, the Royal Navy. Unfortunately, later discoveries of the skeletal remains of some of Franklin's crew showing butchery marks proved this to be only too true. Recent research has also thrown light on the strange lethargy and confusion which beset Franklin's men and the men of other expeditions of the time. The culprit, we now know, was lead poisoning from the solder in the tins holding their provisions. The three bodies on Beechey Island were exhumed and tests showed very high levels of lead in their tissues and likewise in the skeletal remains found on King William Island.

Lead poisoning, scurvy, starvation and cold; surely enough enemies to destroy any expedition. The North West passage was not navigated from east to west until 1905 and the man who achieved this feat, Roald Amundsen, had originally been inspired by Franklin's own account of his earlier expeditions. Amundsen, of course, later became the first man to reach the South Pole a few weeks ahead of his rival, Captain Scott. But that's another story.

Brian Bull

THE PRESS, FOLK - AND FACIAL HAIR!

There's an old saying that goes "you believe what you read in the papers until it concerns something you know about - then you realise what rubbish they write". Generally, you never read anything about folk from one month to the next in the press, but every now and then they seem to latch on to the fact that there is something called "folk music" out there and you get a flurry of articles. The Radio 2 Folk Awards received some coverage, there have been pieces about so-called "new folk" performers and reviews of the "Folk Britannica" series on BBC4.

The first thing that hits you is that journalists don't seem to have a very extensive range of clichés. Read any article about folk music and I'll bet that you won't have got very far into it before "beards" are mentioned, with Aran sweaters and Morris dancing probably not far behind. To journalists, beards are to folk what anoraks are to train spotters - shorthand for "this activity is for boring old farts".

A recent (8 January 2007) article in the "New Statesman" about "contemporary acoustic music" with the by line "just don't call it folk" referred to "... images of the terminally naff - woolly jumpers, beards, and so on..." Interesting to see then that of the five male musicians pictured in the article (singer Adem Ilhan and the group Vetiver), only one was clean-shaven!

The Guardian and The Observer seem to have the most coverage of folk, from obituaries of singers like Dave Brady, Steve Benbow and Tony Rose to in-depth articles, particularly on the "new folk" revival. This is predictable perhaps, as you would think that the archetypal "Guardian Reader" and typical folkie have quite a lot in common. At the same time though, they seem to be the worst offenders for the "beards" clichés and appear also to be obsessed with the idea that folk music is "unhip" or "simply not cool", adopting an almost apologetic tone in pieces about folk. Now I know most people on the folk scene couldn't care less about being branded in this way, and some would even wear an "unhip" epithet as a mark of pride - it's just that we don't want to be patronised by some smart-arse journalist.

However, once you've managed to hack your way through stuff like "Britain's ancient musical heritage has traditionally been a source of considerable embarrassment to the young and hip. Spain has bright red dresses and flamenco; Brazil has samba and thongs; we have, er, Morris dancing and Aran sweaters"

(Observer January 22, 2006) or "If you're into folk music - and let's face it, this is now the love that dare not speak its name ..." (Guardian July 12 2006) the rest of the articles can be quite illuminating. A recent example was an excellent piece on whether Seth Lakeman's song "The White Hare", nominated for "best traditional track" in the BBC Folk Awards, was in fact traditional or written by Lakeman to a traditional theme (Guardian February 16, 2007). The arguments were covered well, although the writer couldn't resist a dig at the folk scene being "... riddled with a damning reputation for self-flagellation and bickering ..." - another cliché that they drag up occasionally.

"Daily Telegraph" coverage seems slightly better in that their reviewers seem more prepared to present folk performers as serious musicians, but even they can't resist a line like "...barely a beard or sandal to be seen ..." in an otherwise excellent piece on Martin Carthy for the BBC Folk Awards (1 February 2007). As you might expect, "The Sun" didn't have much coverage, but there were sympathetic interviews such as one with Seth Lakeman (October 13, 2006). Reviews in "The Scotsman" also had no "side" to them, which is perhaps predictable, as they have a different attitude to tradition north of the border (and no Morris dancing, which rules out one cliché). One plus point is that they all seem to use performers that are well-respected on the folk scene like Martin and Eliza Carthy, Kate Rusby and Bellowhead for quotes and comments.

My interest was aroused by the coverage of "new folk", "contemporary acoustic music", call it what you will, as I've always thought it very important to welcome and encourage young singers and musicians. The main theme seems to be that it is "...at best treated with profound suspicion, and at worst studiously ignored ..." by the folk scene and that performers are "... unplayed on Mike Harding's BBC Radio 2 folk show and unheralded at the BBC Folk Awards ..." (Guardian January 31 2006). Whether the complaint is from the actual artists or just from the journalists is unclear, but, as Mike Harding pointed out in his response, they don't seem to realise that the folk scene is essentially a "grass roots" movement and that the people we respect are those who have built up a solid reputation, not just a music journalist's latest fad.

I don't know about you, but when a new young singer or group turns up at our club we like make sure they are welcomed and given a good spot. And there are a lot of young acoustic singers and musicians coming up now - it's good to see them at the club, but the best place to catch them is probably at an "unplugged" / "open mike" session, which is another "grass roots" movement. There's a great one "Garstang Unplugged" (www.garstangunplugged.com) that meets on the last Wednesday of each month at the Kenlis Arms and if you live near the Yorkshire border there's "Wharfe Unplugged" (www.wharfeunplugged.com) every other Sunday at the Ilkley Moor Vaults, Stockeld Road, Ilkley. You'll find the music is varied, the performers talented and committed, and there is a free-wheeling, friendly atmosphere!

Paul Reade

LIVE MUSIC PETITION

Music/Licensing Laws - Official Downing Street petition. 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:

- a.. 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.
- b.. The rationale is to prevent noise, crime and disorder, to ensure public safety, and the protection of children from harm.
- c.. But broadcast entertainment, including sport and music, is exempt - no matter where, and no matter how powerfully amplified.
- d.. 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.
- e.. For the first time, private performances raising money for charity are licensable.
- f.. School performances open to friends and family are licensable - they count as public performances.
- g.. 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').
- h.. 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 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 Callahan, 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

Radio: Times they are a-changing?

As seems usual at this time of year a number of changes and policy amendments come to light with regard to Folk Music on the radio (although this time BBC Scotland is not the prime perpetrator!). There's not necessarily any need for furrowed brows amongst radio folkies, and we certainly have some welcome developments, but perhaps matters towards the upper end of this broadcast genre need note and monitoring.

Mike Harding's Radio 2 programme on Wednesday evening has been moved forward an hour, now 7.00 - 8.00pm, almost a seismic shift given that programme has been embedded in that slot at 8.00pm, for years. No big issue otherwise, and it may see Wednesday performance venues building up an earlier audience.

Elsewhere in Auntie BBC, I'm sure many will regret the loss of mark Radcliffe's late evening slot on Radio 2. He's now doing a double act with Stuart Maconie, another Lancashire lad, Monday to Thursday, 8.00 - 10.00pm. The Radio Times tells us "... this new coupling will allow greater coverage from music events, including folk and jazz gigs". A call to producers Smooth Operations also alluded to folk - so that's all right then isn't it? Well no. As an assessment listening, having sat through two hours of lad blather, akin to Mark and Lard of Nineties Radio 1,



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"irony" and inanities and "interactive" Ejit mails, I'm not prepared to suffer again and I will go on to praise Mark Radcliffe for his evening show, but I fear that the broader listening public on a national radio station have lost a means of engaging with quality folk music. I believe Mark remains a folkie at heart - just witness a Family Mahone gig - but it seems radio production demands a different persona now.

Also settling in are the mighty offerings on Radio 3. Andy Kershaw's show has moved from Sunday to Monday, with the consequent loss of one night of Late Junction, now Tuesday to Thursday evenings. Both programmes have been given an 11.15-1.00am slot, an hour later than previously, which in my book is a bit of an unsocial marginalisation of so-called minority music. A mole at the BBC tells me the first domino in all the Radio 2 shifting appears to be a Humphrey Lyttleton factor.

As per my comments in the Autumn 2006 issue of Folk North West, both Mark Radcliffe and Andy Kershaw are to be congratulated on their positive promotion of Folk, and Late Junction just seems to get better and better in this respect. All three have been presenting national and international artists but at the same time have not neglected performers with roots firmly in their regions of origin. Mark Radcliffe brought the "Bolton Bullfrog" Bernard Wrigley to a wider audience; Andy Kershaw never lost an opportunity to champion The Oldham Tinkers, and one of Late Junction's achievements was to showcase Jolly Jack a couple of years ago, one nugget of North West folk gold which never received due recognition outside the region (Girvan Folk Festival notwithstanding!)

BBC Radio Lancashire has removed the Sunday evening repeat of Phil Brown's The Drift, which is a pity as it can be claimed that granting a repeat demonstrates a station's commitment to the music. Not only that, but his show is an increasing source of gig dates in our area and presents a colourful picture of a vibrant folk scene hereabouts.

Mention in passing must be given to the loss of two programmes of long-standing in the listings. Yvonne and John Hart have "retired" from giving Radio Maldwyn listeners the best of their folk collection, to concentrate on their rural business interests and event promotion. Secondly, Belfast's Downtown Radio no longer requires the services of Maurice Leyden's Folkal Point. I've every reason to believe this will have produced some shockwaves in the Irish folk community. Best wishes for a fine folk future go to these long-serving presenters. Whilst on the topic of Irish folk programmes, RTE has given a couple of new additions and I must give a mention to Jimmy McBride of Inishowen Community Radio in Donegal. Listeners over here can catch his Friday afternoon programme 'There and Here' (as translated from the Gaelic), between 3.00 and 4.00pm, with a Sunday afternoon repeat, www.icrfm.ie. He welcomes album contributions from artists on this side of the Irish Sea, so long as the material is "traditional" - that is, by song not interpretation. Another Community Radio Station much closer to home is ALL FM in South Manchester; www.alfm.org, broadcasting by Internet and on FM 96.9. Reflecting the cosmopolitan character of their broadcast heartland, there's a wide range of music on offer, with of course special reference to the Irish community and interests. I've not been able to give a categorical listing yet, so see what you think. All this leads me to the best good news for ages.

Beaming smile time! Welcome back to that doyenne of our region's radio folk, Ali O'Brien. A year after Radio Manchester foolishly ditched "Sounds of Folk", the show's back, ably put together by production superman Bernard Cromarty. This time it's on Oldham Community Radio, FM 99.7 and at a "club friendly" slot of 7.00 - 8.00pm. Not (yet) on the Internet, but a range of

reception reported to include parts of Cheshire, Wigan and North West Greater Manchester.

However, a Community Radio Station more or less at the epicentre of our region is out of the traps first on folk broadcasting. Step forward James Blatchley of Chorley FM. As reported in the last issue of Folk North West, 'Chorley Folk' is brought to you on on Sundays, now between 3.00 and 5.00pm, both on 102.8 FM and on the Internet. As with Ali O'Brien, James will be endeavouring to give as much publicity as possible to folk events in and around the broadcast reach which like Oldham's station, covers a wider than expected area. Finally, word out this end of the M61 is that July should see the launch of Salford Community Radio, and every indication is that it will be "folk-friendly" in music policy.

So where does all this currently leave folk on the radio? Given the editor's April deadline for this issue, I'm offering a Springtime and horticultural analogy. Some of the longer established species in the garden of folk broadcasting have seen some light pruning of the branches of broadcast opportunity; a major tree has been transplanted; a number of hardy perennials haven't survived and a few well-established favourites need keeping an eye (and ear) on. Nearly all can be susceptible to the hard frost of station personnel and policy changes. Nevertheless, the plot's been re-invigorated by a new genus, that of Community Radio.

There's a climate change afoot, and I have a feeling that much of the future of folk broadcasting lies in this sector, particularly if we are looking to nurture the grass roots.

It all seems so distant from 35 years ago, when all there seemed to be was the weekly fix from the venerable Jim Lloyd and his 'Folk on Friday' on Radio 2 (what nostalgia his signature tune, Fairport's "Lark in the Morning" medley still brings, whenever heard). There's so much choice now, geographically, in format of delivery, and in programme character: let's keep it that way.

Rob Dunford



THE WEST WIND

Tuning -: DADGBE (Arr:- Phil Hare)

Following innumerable e-mails since this column began, we have finally managed to set up a residential guitar course in the North West, and so Keith Offord www.keithofford.co.uk and myself will be holding a "Starting Fingerstyle Folk Guitar" tuition weekend at Burton Manor www.burtonmanor.com 5th -7th Oct commencing with a "one off" Friday night concert with Zoe Mulford www.zoemulford.com on the Friday evening. (Surprise guest TBC nearer the time.)

The course is somewhat unique, and we have quite deliberately kept it to a small number of students, places are limited PLEASE book early (Burton Manor 0151-336-5172)

The original idea of this column was to try to make it as "interactive" as possible, and it appears that we are finally getting to that point. It's therefore with great pleasure that my first "guest player" apart from being one of my best friends, is widely regarded as one of the finest fingerstyle guitarists in the UK.

The West Wind

Trad arranged Phil Hare
Transcribed Jim Ronayne

Section A

Note -: accompanying chords

D A Bm G

Section B

D D Bm G F#m A Bm A

G Bm G F#m A D A G D

Phil and I met on the folk scene more years ago than we both probably care to remember, and after a few years of having not seen each other, our last few jam sessions have been some of the most enjoyable guitar playing that I've ever had. We have resolved at some point in time to make some recordings together, and for various reasons we are both hopeful that this time, this resolution will actually come to fruition.

Phil's playing covers that part of the guitar spectrum from brilliant to exceptional. Either way or by any measure, he is an extraordinary guitar player. He has submitted a lovely-simplified arrangement of this O'Carolan tune. The notation / tab should be considered no more than the basic arrangement here. The sound file that Phil has submitted is from his Fellside records album "Living on Credit. Whilst the transcription is certainly an accurate starting point, as you will hear from Phil's recording it's really no more than a stepping off point for all the improvisations and ornamentation's that you can hear in the "for CD" recording.

Phil supplied the tablature and I have merely added the notation.

Phil's notes -:
"The West Wind" has its origin's in the West of Ireland and is a slow air (or perhaps a slow pipe march) in 3/4 time. It was played at funerals, wakes, birthdays and other celebrations and, when played, was said to invoke the spirit of the fairies. Amongst many recordings of the tune in the (relatively) modern era, is one by celebrated piper Leo Rowsome- the essential source of the tune.

I first heard it on a recording by the American guitarist Duck Baker, and then proceeded to do my own arrangement in the dropped D tuning. This is when the bottom E string is tuned down a whole tone to D and is an exact octave lower than the fourth string D. This gives the guitar two strings an exact octave apart and allows the player the first access points to playing modally (in primitive terms; neither conventional major or minor) and being able to create the required "drone" effect for pipe tunes and similar pieces. "Dropped D" is of course also suited for a wide variety of other styles.

The arrangement here is from my 1990 Fellside Album "Living on Credit" (FE77) which was the last album that Fellside did on vinyl. Although that album is unfortunately now out of print, this track also appears on the 1996 Fellside CD sampler "Banklands-The History of Fellside Records (FECD 100)

For more information on Phil go to www.philhare.co.uk
Jim Ronayne

LETTERS



Dear Friends,

According to CAMRA 15 pubs a week close down for good in the British Isles as cash hungry builders eye up both the beer gardens and car parks of the pubs of The British Isles as a happy hunting ground for building homes. The website My Little Boozer Dot Com www.mylittleboozer.com was set up 4 years ago by me - Folksinger and Folk club organiser - (see Wurzel Bush Folk Club www.wurzelbush.co.uk). The My Little Boozer Dot Com website is currently undergoing a much needed overhaul to include many new features including local gig guides.

There are now opportunities for folk clubs to join in our page sponsorship schemes for free. Your payment for this sponsorship

will be in kind by maintaining a local What's on guide covering all events at Pubs and Clubs using a page on MySpace. And of course since your Folk Club is sponsoring the page you are able to gain a high profile in your locality. Do tell the Landlords and Landladies of your local pubs about us.

Dave Sampson: Mine Host My Little Boozer Dot Com Email Minehost@mylittleboozer.com

Hello again,

There is, as yet, no such thing as a 'Tom Lewis songbook'. However, I'm working on one right now (tentative title: WORTH THE SINGING) and I'd like to heave your input, if you'd care to give it. Mostly, it's a question of size -isn't it always with us men? Seriously, I'm conflicted as to whether to publish the songbook in 8.5 X 11 format, or something a little smaller (Neater? More portable?); approximately 7 X 9.5.

The larger format would, of course, offer the ability to print in a larger font; and we're all getting older, aren't we? On facing pages will be the musical notation and lyric, plus a commentary (sometimes on short, terse sentence; sometimes several rambling paragraphs) on each song for which I bear some musical or lyrical responsibility. Other songs I've recorded will be listed, along with provenances, etc.

If you want to offer an opinion on the size question (or anything else related to my songbook project) please let me know soon. I'm hoping to have this available before the end of this year.

Thanks,
Tom Lewis: "Fair winds - and a following sea." <http://www.tomlewis.net>

Hello,

Just before Christmas, the EFDSS sent me a copy of their new songbook and CD 'Traveller's Joy', a collection of songs collected by Mike Yates over the last 40 years from English and Scottish travellers and gypsies.

One of the songs collected from the Scottish singer and storyteller is called 'The Widow's Moor (The Widow and the Devil)'. Mike Yates commented: 'Like many other Travellers, Duncan is a skilled wordsmith and songwriter, and this is almost certainly one of his compositions, although he was too modest to admit it to me'.

Well, Duncan has written many good songs, but not this one. It's Mick Ryan's song 'The Widow's Promise'. We've always known that Mick is a brilliant songwriter, but this proves it,

Regards,
Bob

Dear All

"CELEBRATING CYRIL" was a sell-out and a great success with a warm and at times very emotional atmosphere, and outstanding performances from the guests and the audience. It was good to see so many old friends getting together, often for the first time for years, and meeting and mixing with those who have never seen Cyril perform in person.

Thank you all for coming, and also to those who couldn't be there for their messages and donations. Extra copies of the Commemorative Programme were printed so if you missed the event you still have a chance to catch up. In fact the programme part takes up only two pages out of the forty page booklet, which is mainly about and by Cyril. Besides reprints of some of his

classic articles ("The South West Folk Revival- the Early Years", "ABBC Folk Life Department - Why Not?", "The Folksong Penny") there are verses, some of his silly jokes, and extracts from his (as yet unpublished) childhood memoirs. Profits will go to the fund to preserve his archive. You can buy them from me at £4.50 (UK) £5 (Overseas). Payment in UK sterling only, cheques made out to "Rosemary Tawney", please. If sterling payment is a problem, contact the EFDSS tel. 020 7485 2206, where you will be able to pay by credit card.

ADA Recordings launched two albums at "Celebrating Cyril" - a double CD "The Song Goes On" (ADA 108CD), which consists of re-mastered recordings of archival gems, beginning with the first song he ever broadcast (1957). The other new release is a limited edition of a concert recorded at the legendary Holsteins in Chicago in 1981. "Cyril Tawney- Live at Holsteins" (ADA 109CD) is a fine example of Cyril on top form before an appreciative and knowledgeable audience. The chat and 'talking sleeve-notes' are as enjoyable as the songs. The CDs are available from the usual sources and full details and track listings are on the website at Recordings

My very best wishes to you all - please keep on singing, playing, dancing and listening.
Rosemary Tawney
www.cyriltawney.co.uk

OBITUARIES

RON CHESTERMAN - 27.11.1939 TO 16.03.2007



On 15 May 1945 Ron was sent to school with the promise of a big surprise present awaiting him when he came back that afternoon. He spent his day dreaming of trains because he truly believed that the big present would be a train set. Imagine his disappointment when he returned home to find that he had a new baby brother, me. Apparently it

took him a while to get over it but over the years I think he forgave me for not being the train of his dreams. Mind you when he designed the cover of my solo album, "Over the Moors" in 1988, guess what he drew bursting forth from a map of North Wales - yes a train. Perhaps he was trying to tell me something after all.



So, what of Ron, my big brother five and a half years older than me? I always looked up to him and I always tried to walk in his artistic, academic and musical footsteps although I was never blessed with his amazing talents in all these spheres. His musical career started in his mid teens when he made a tea chest bass and became a member of the Steel Drivers Skiffle Group in the 1950's. Soon afterwards he joined the Wall City Jazz Band and played with them before going down to London to study and obtain his Honours Degree in History. Whilst he was in London of course he had his legendary time with The Strawbs appearing on their first 2 albums "Strawbs"

and "Dragonfly" plus the later released "All Our Own Work" featuring Sandy Denny and the first ever recording of her magical song, "Who Knows Where the Time Goes". Incidentally this same track was played at Ron's funeral on 28 March together with Elgar's, "Nimrod" and the great Chris Barber version of "Give Me That Old Time Religion". Ron also played bass with Maureen Kennedy Martin and in an unlikely trio by the name of Draught Porridge consisting of Noel Murphy, Davey Johnston and himself. In 1972 Davey Johnston joined Elton John as his guitarist and band leader and still remains so to this day. Ron also achieved his ambition of playing bass with Lonnie Donegan and The Chris Barber Jazz Band. During this time he was rated as one of the top three bass players in the UK.

He was also interested in the 1960's folk revival and whilst in Chester played with The Black Diamond Folk group. He was also great friends with Martin Carthy having backed his early band, "The Three City Four" on their debut album. Although he worked at the India Office and the East Sussex Record Office in Lewes his heart was in Chester and he returned to work at Chester Record Office despite offers to be a full time bass player with Lonnie Donegan and T.Rex. He continued to play bass with The New Orleans Express in Chester and, whilst he was at Chester Record Office, he wrote the brilliant publication "Laughter in the House" about the history of motor transport in Cheshire. He then had a Crown Agency posting to the Solomon Islands based in Honiara on Guadalcanal and achieved another proud moment for the Chesterman family when he met the Queen and Prince Philip on their Pacific tour and he, and his wife Marion, attended a reception one evening on the Royal Yacht Britannia.

He was a brilliant historian and he lived history. To hear Ron talk about any period was to have the privilege of speaking to someone who could bring alive the names, the people and the events as if he had been there. He was a great advocate of King Richard III killed in battle at Bosworth Field in 1485 and much maligned by Tudor propaganda and the somewhat poisoned pen of William Shakespeare. Indeed, this passion lives on in his son Richard whom he named after this last great Plantagenet King of England. Richard tells me that, although as a young boy he received some terrible ribbing for his "unusual" second Christian name he was now quite proud of it. However, I don't think he was quite as keen to be dragged around Bosworth field as a youngster while his friends went to Alton Towers despite the mock sword fights that Ron would stage for him as a practical history lesson!

Ron's later years were sadly marred by illness but no one should forget his achievements during those halcyon decades of the 20th Century. He, like many other human beings, was by no means perfect but he was a loving husband to Marion, a caring father to Zara, Lizzie and Richard and a doting grandfather to Katie and Oliver. He was also my one and only brother, even though he would have preferred a train, and I shall miss him.

Ian Chesterman

FESTIVAL NEWS AND MUSIC EVENTS



AWARD FOR FYLDE FESTIVAL

The Wyre Tourism Heritage Trust has awarded the Fylde Folk Festival the Excellence in Tourism Award for 2006/2007. As

CLUB RESIDENTS (as on 14th April, 2007)

ACOUSTIC COLLECTIVE – Ann English, John Keighley, Geoff Monks, Paul Roberts, Pete Roberts, Jim Schofield, Jan & Pete Shevlin, Chris Turner, Linda Wild

ARMOURY – Kieron Harley, Polly MacLeod, Glyn Davies, Keith Glazzard

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, Ian Vesty

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 — Malc Gibbons, Geoff & Lindsay Smith, Tom & Ann, Angie Bladen

FRODSHAM – Alton & Carol Alexander

GARSTANG UNPLUGGED — Pete Hardman, Caroline Lovett

GREGSON LANE — Trouble at Mill, Celtic Fringe, Smithereen, Caroline Lovett, Rob Kentel, Chris Lomax, John Poulton, Ken Kershaw, Jamie & Simon Blatchley, Mark Claydon

HOWCROFT INN — Mick Unsworth & Ron Callow

HUNGRY HORSE ACOUSTIC – John Owen, Ian Dawson, Alison Parker & Jim Gallagher, Vocal Point

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

| NORTH WEST FEDERATION OF FOLK CLUBS | | | | |
|-------------------------------------|---------|---|--------------------|---------------|
| ARTS CENTRES and THEATRES | | | | |
| SUNDAY | | | | |
| 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 | 0151-878-1962 |
| Kings Lock | 8:30 PM | King's Lock Inn, 1 Booth Lane, Middlewich, CW10 0JJ | Liz Rosenfield | 01606-834969 |
| Open Door | 8:45 PM | Royal Oak, 172 Manchester Road, Werneth, OL9 6BN | Pauline Westall | 0161-681-3618 |
| Walshaw | 9:00 PM | Sports Club, Sycamore Road, Tottington, Bury, BL8 3EG | Frank Brough | 01204-413909 |
| Walton (and Wed & Fridays) | 8:30 PM | County Labour Club, 39 Hale Road, Walton, Liverpool, L4 3RL | Lilian French | 0151-474-0979 |
| Wooden Horse | 8:30 PM | The Junction, News Lane, Rainford, WA11 7JU | Jim Coan | 01772-452782 |
| MONDAY | | | | |
| Bacup | 8:30 PM | Bacup Conservative Club, Irwell Terrace, Bacup, OL13 9AW | Helen Slater | 01706-873063 |
| Conwy | 8:30 PM | Malt Loaf, Rosehill Street, Conwy | Denis Bennett | 01492-877324 |
| Folk at the Prospect | 8:30 PM | Prospect Inn, Weston Road, Weston Village, Runcorn, WA7 4LD | Roger Hanslip | 01928-731567 |
| Four Fools | 8:15 PM | Crown Hotel, Platt Lane, Worthington, nr Standish, WN1 2XF | Ken & Angie Bladen | 01258-263678 |
| 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 |
| 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 |
| 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 Callow | 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 | 9:00 PM | Kettledrum Inn, 302 Red Lees Road, Cliviger, Burnley, BB104RG | Phyl Watson | 01282-774077 |
| Clarence | 8:30 PM | Clarence, 88 Preston New Road, Blackpool, FY4 4HG | Ann Green | 01772-683027 |
| Cross Keys | 9:00 PM | Running Hill Gate, Uppermill, Near Oldham, OL3 6LW | Jim Schofield | 01457-833897 |
| 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 |
| 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 in the Barn | 8:15 PM | Rosehill Barn, Rosehill Theatre, Whitehaven, Cumbria, CA28 6SE | Terry Haworth | 01900-604765 |
| Frodsham | 8:30 PM | Conservative Club, 74 Main Street, Frodsham, WA6 7AU | Alton Alexander | 01928-733050 |
| 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 |
| 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 |
| Westhoughton | 8:15 PM | Westhoughton Golf Club, Long Island, Westhoughton, BL5 2BR | Pat Batty | 01257-230508 |
| SATURDAY | | | | |
| Armoury Folk & Acoustic | 8:30 PM | Armoury Inn, Shaw Heath, Stockport, SK3 8BD | Kieron Harley | 07957-492917 |
| Barnoldswick | 8:00 PM | Fosters Arms, Gisburn Road, Barnoldswick, BB18 | Sharon Hobson | 01282-841727 |
| Buffet Bar | 9:00 PM | Platform 1, Stalybridge Rail Station, Stalybridge, SK15 1RF | Jim Schofield | 01457-833897 |
| Rattan & Rush Acoustic | 7:45 PM | R & R Tearoom, Market Street, Kirby Stephen, CA17 4QN | Penny & Paul | 017683-72123 |
| Standish | 8:15 PM | St. Ann's Parish Hall, Church Lane, Shevington, WN6 8BD | Dave Jones | 0151-639-9350 |
| ARTS CENTRES & THEATRES | | | | |
| Brewery Arts Centre | 8:00 PM | 122a Highgate, Kendal, Cumbria, LA9 4HE | Box Office | 01539-725133 |
| Brindley Arts Centre | 8:00 PM | High Street, Runcorn, Cheshire, WA7 1BG | Box Office | 0151-907-8360 |
| 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 |
| Folk at the Forum | 7:30 PM | Forum 28, Duke Street, Barrow-in-Furness, Cumbria, LA14 1HH | Box Office | 01229-820000 |
| Friends of Folk | 8:00 PM | Various locations | Jim Minall | 01772-422416 |
| Mr Kite Benefits | 8:00 PM | Worden Arts Centre, Worden Park, Leyland, PR25 1DJ | Steve Henderson | 01772-621411 |
| Pacific Arts Centre | 8:00 PM | Pacific Road, Birkenhead, Wirral, CH41 1LJ | Box Office | 0151-647-0752 |
| 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 |
| Playhouse 2 | 8:30 PM | Newtown Street, Shaw, Oldham OL2 8NX | Barrie Cottam | 01706-663117 |
| Rose Theatre | 8:00 PM | Edge Hill University, St Helens Road, Ormskirk, L39 4QP | Box Office | 01695-584480 |
| Southport Arts Centre | 8:00 PM | Lord Street, Southport, PR8 1DB | Emma Burrows | 01704-540011 |

27th MAY to 30th JUNE

(NB: Always check with organisers before travelling)

| | 27th MAY | 3rd JUNE | 10th JUNE | 17th JUNE | 24th JUNE |
|----------------------------------|------------------------------|--|----------------------------|---|------------------------------------|
| SUNDAY | | | | | |
| *Acoustic Folk at the Rugby Club | | | | | DROYLSDEN FESTIVAL |
| Bothy | closed - Spring Bank Holiday | Singers Night | ANTHONY JOHN CLARKE | Singers Night | CHRIS FOSTER |
| Folk at the Manor | Singers Night | Singers Night | Singers Night | JAKE THACKRAY EXPERIENCE | Singers Night |
| Friends of Folk | KATHRYN TICKELL | Singers & Musicians | GEORGE PAPAVERGIS | MIDDLEWICH FESTIVAL | Singaround |
| Kings Lock | Singaround | TANIA OPLAND & MIKE FREEMAN | KIERAN HALPIN 2 | Singaround | Singaround |
| Open Door | Singaround | | Singaround | | Singaround |
| Rattan & Rush | Singaround | | Singaround | | Singaround |
| Walshaw | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Walton | Singers Night | Singers Night | 3rd WFOIC FESTIVAL | Singers Night | Singers Night |
| Wirral Folk on the Coast | closed - Spring Bank Holiday | Singers Night | IBC | Singers Night | closed |
| Wooden Horse | | | | | |
| MONDAY | | | | | |
| Backup | THE GOOD CITIZENS | Singaround | GEORGE PAPAVERGIS | FUN! from Iceland - CHRIS FOSTER | BRIAN EASTWOOD |
| Conwy | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Folk at the Prospect | Singers Night | FLOSSIE | 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 | closed - Spring Bank Holiday | Singers Night | Singers Night | Singers Night | Singers Night |
| Swinton | Singers Night | ANTHONY JOHN CLARKE | Singers Night | FYRISH | Singers Night |
| TUESDAY | | | | | |
| Acoustic Collective | 29th MAY | 5th JUNE | 12th JUNE | 19th JUNE | 26th JUNE |
| Bury Met | Singers Night | RUBY HIGHWAY | Singers Night | Singers Night | Singaround |
| Crown | Singaround | Singaround | Singaround | Singaround | Singaround |
| Everyman | BOB CONROY (USA) | Singers Night | STANLEY ACCORINGTON | Singers Night | Singers Night |
| Howcroft Inn | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Longridge | Singers Night | Singers Night | GEORGE PAPAVERGIS | Singers Night | Singers Night |
| Maghull | Singers Night | Singers Night | Charity Night | Singers Night | Singers Night |
| Skipton | Singers Night | Singers Night | Singers Night | MIKE LENNON | Midsummer Theme |
| St Annes Acoustic Roots | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Urmston Acoustics | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| WEDNESDAY | | | | | |
| Acoustic Folk at the Rugby Club | 30th MAY | 6th JUNE | 13th JUNE | 20th JUNE | 27th JUNE |
| Alison Arms | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Biddulph up in Arms | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| Burnley | THE PAPERBOYS | GLIVE GREGSON | SKETCH | UISCEDWR | HOWDEN JONES |
| * & ** Carlisle Folk & Blues | ISAMBARDE | FRED LOADER | BRAM TAYLOR | TOM BLISS | TOM BROWN & IAN GOODIER |
| Clarence | Singers Night | Singers Night | Music session - English | Music session - English | Singers Night |
| Cross Keys | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Garstang Unplugged | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Red Bull | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Walton | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |

| | 31st MAY | 7th JUNE | 14th JUNE | 21st JUNE | 28th JUNE |
|-----------------------------------|---------------------------------|---|-----------------------------------|----------------------------------|--|
| THURSDAY | | | | | |
| Bury Met | Singers Night | Singers Night | DAVE PEGG & P. WRIGHT | Singers Night | Singers Night |
| Chorlton | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| Earby | Singers & Musicians | Singers & Musicians | AMY WADGE | Singers Night | Singers & Musicians |
| * Garstang Unplugged | | | TIME BANDITS | Singers Night | Singers & Musicians |
| Gregon Lane | JON BRINDLEY | HOUGHTON WEAVERS | DERVISH | Residents/Singers/Musicians | Singers & Musicians |
| Hungry Horse Acoustic | CHRIS & KELLIE WHILE | REAL TIME | KIERAN HALPIN | Singers Night | JOE TOPPING |
| Parkgate | THE PAPERBOYS | | RORY McLEOD | | LYMM FESTIVAL - EMBER |
| Platform | PHIL CHISNALL | Big Spot - AMY NOTMAN | CHRIS & SIOBHAN NELSON | | |
| Railway | | SID KIPPER & HOMETOWNERS | | | |
| Rose Theatre | ANTHONY JOHN CLARKE | | | | MR JEFFRIES |
| Safa | | | | | |
| South Ribble Arts Forum | | | | | |
| Southport Arts Centre | | | | | |
| * & ** Acoustic Folk @ Rugby Club | 1st JUNE | 8th JUNE | 15th JUNE | AT FIRST LIGHT | 29th JUNE |
| Bollington | Singers Night | PETE RYDER | Singers Night | DROYLSDEN FESTIVAL | Singers Night |
| Brewery Arts Centre | KRIS DREVER | | | TOM BLISS | Singers Night |
| Bury Met | | | | THE POOZIES | SWARB'S LAZARUS |
| Carlisle Folk & Blues | | | | Singers Night | |
| Folk in the Barn | ISAMBARDE | TONY GIBBONS & KATE BRADBURY | ANTHONY JOHN CLARKE | Singers Night | VIN GARBUTT |
| Frodsham | Singers Night | Singers Night | Singers Night | Singers Night | CHRIS FOSTER & BARA GRIMSDOTTIR |
| Hale & Harty | Singaround | | Singaround | | |
| * & ** Kings Lock | | | MIDDLEWICH FESTIVAL | | |
| Leigh | | | Singers Night | Singers Night | GARVA |
| Northwich | OPLAND & FREEMAN | Singers Night | Singers Night | Singers Night | CLINGING & BROOKES |
| Philharmonic Hall | JOHN MARTYN | | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| Portkies | Singers and Musicians | Singers and Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| Preston | Singers Night | CLINGING & BROOKES | Singers Night | Singers Night | RON TRUEMAN-BORDER |
| * & ** Railway (Lymm Fest!) | Singers Night | GARA DILLON | Singers Night | Singers Night | Singers Night |
| Rhyl | Singers Night | 3rd WFOIC FESTIVAL | Singers Night | Singers Night | Singers Night |
| Southport Arts Centre | | | | | |
| Walton | | | | | |
| Wirral Folk on the Coast | 2nd JUNE | 9th JUNE | 16th JUNE | 23rd JUNE | 30th JUNE |
| SATURDAY | | | | | |
| * & ** Acoustic Folk @ Rugby Club | | | | DROYLSDEN FESTIVAL | |
| Armoury Folk & Acoustic | Singers & Musicians | Singaround | | TARPEY & WOOLEY | |
| Barnoldswick | | | | | |
| Brewery Arts Centre | BEN TAYLOR | | | | |
| Brindley Arts Centre | WATERSON & CATHY | Singers Night | Singers Night | Singers Night | Singers Night |
| Buffet Bar | | | | | |
| Bury Met | TOM McCONVILLE | | | | |
| * Garstang Unplugged | | | | | |
| * & ** Kings Lock | | | | | |
| Philharmonic Hall | KIERAN HALPIN | | | MUSIC & BEER FESTIVAL | SUZANNE VEGA |
| Playhouse 2 | | | | | BRIAN PETERS |
| * & ** Railway (Lymm Fest!) | | | | | |
| Rattan & Rush | | | | | |
| * South Lakes Music Promot'n | | | | | |
| Wirral Folk on the Coast | | | | | |
| Note: * = Not the usual night | | | | | |
| ** = Not the usual venue | | | | | |

1st JULY to 4th AUGUST

(NB: Always check with organisers before travelling)

| SUNDAY | 1ST JULY | 8TH JULY | 15TH JULY | 22ND JULY | 29TH JULY |
|---------------------------------|---|-----------------------------|---|---|--------------------------------|
| Bothy | TICH FRIER Singers Night | Singers Night | STRAYHEAD Singers Night | closed until 9th September Singers Night | MARJE FERRIER Singers Night |
| Folk at the Manor | Singers & Musicians | Singaround | Singaround | Singaround | Singaround |
| Kings Lock | RICHARD GRAINGER ANTHONY JOHN CLARKE | Singaround | Singers Night | SADDLEWORTH FESTIVAL | Singers Night |
| Open Door | | Singers Night | Singers Night | Singers Night | Singers Night |
| * & ** Railway (Lymm Fest!) | | Singers Night | Singers Night | Singers Night | Singers Night |
| Safra | | Singers Night | Singers Night | Singers Night | Singers Night |
| Walshaw | | Singers Night | Singers Night | Singers Night | Singers Night |
| Wooden Horse | | Singers Night | Singers Night | Singers Night | Singers Night |
| MONDAY | 2ND JULY | 9TH JULY | 16TH JULY | 23RD JULY | 30TH JULY |
| Bacup | FYRISH | Singaround | RON TRUEMAN-BORDER | Singaround | MY CAMERON-BAND |
| Conwy | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Folk at the Prospect | EMBER | Singers Night | Singers Night | Singers Night | Singers Night |
| Four Fools | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Philharmonic Hall | | Singers Night | NANCI GRIFFITH | Singers Night | Singers Night |
| Red Bull | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Room at the Top | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Swinton | STANLEY ACCRINGTON | Singers Night | GEOFF HIGGINBOTTOM | Singers Night | Singers Night |
| TUESDAY | 3RD JULY | 10TH JULY | 17TH JULY | 24TH JULY | 31ST JULY |
| Acoustic Collective | LYNN & BARRIE HARDMAN | Singers Night | HELEN WATSON | Singaround | Singers Night |
| * & ** Biddulph up in Arms | | Singers Night | LEE MICHEL, FIONA BEVAN DONNA MAE & RANGAN | Singers Night | Singers Night |
| Bury Met | | Singers Night | Singers Night | Singers Night | Singers Night |
| Crown | Singaround | Singers Night | Singers Night | Singers Night | Singers Night |
| Everyman | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Howcroft Inn | | Singers Night | Singers Night | Singers Night | Singers Night |
| Longridge | | Singers Night | Singers Night | Singers Night | Singers Night |
| Maghull | | Singers Night | Singers Night | Singers Night | Singers Night |
| * & ** Railway (Lymm Fest!) | CHRIS WHILE & JULIE MATTHEWS | Singers Night | Singers Night | Singers Night | Singers Night |
| Skipton | | Singers Night | EMILIE OWEN & GRAHAM SMOOT | Singers Night | ALAN HOLMES & FRANK LEWIS |
| St Annes Acoustic Roots | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Urmston Acoustics | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| WEDNESDAY | 4TH JULY | 11TH JULY | 18TH JULY | 25TH JULY | 1ST AUGUST |
| Acoustic Folk at the Rugby Club | | Singers Night | Singers Night | Singers Night | closed - August |
| Alison Arms | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Biddulph up in Arms | ** JOHN SPIERS & JON BODEN | Singers and Musicians | Singers and Musicians | Singers and Musicians | closed - August |
| Burnley | Singers and Musicians | Singers and Musicians | Singers and Musicians | Singers and Musicians | Singers and Musicians |
| Clarence | BAND FROM THE WOOD | closed until 12th September | closed until 12th September | Singers Night | Singers Night |
| Cross Keys | ALAN BELLARS | Singers Night | Singers Night | Singers Night | Singers Night |
| Garstang Unplugged | | Singers Night | Singers Night | Singers Night | Singers Night |
| * & ** Railway (Lymm Fest!) | "Not the GARVA Irish Night" | Music session - English | Music session - English | Music session - English | Music session - English |
| Red Bull | | Singers Night | Singers Night | Singers Night | Singers Night |
| The Dome | | Singers Night | Singers Night | Singers Night | Singers Night |
| Walton | | Singers Night | Singers Night | Singers Night | ANN BREEN Singers Night |

| THURSDAY | 5TH JULY | 12TH JULY | 19TH JULY | 26TH JULY | 2ND AUGUST |
|-----------------------------|--|---|---|-------------------------------|--|
| Chorlton | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Earby | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| Gregson Lane | JOHN KELLY | Singers & Musicians | Singers Night | Singers & Musicians | Singers Night |
| Hungry Horse Acoustic | VIN GARBUTT | Singers & Musicians | ZOE MULFORD & JIM RONAYNE with BLUE-C | Singers & Musicians | FOLK meets ROCK & ROLL Dance Night with the FOUR ORIGINALS |
| Parkgate | | Singers Night | STEWART LEVER | JEZ LOWE & the BAD PENNIES | QUARTZ |
| Railway | ** BILLY MITCHELL | Singers Night | Singers Night | Singers Night | RON TRUEMAN-BORDER |
| South Lakes Music Promotion | | KERUFFLE | Folk Club Night with the Gregson Lane FC residents | Singers Night | Singers Night |
| South Ribbles Arts Forum | | KIMBERS MEN & CELTA AMERICANA | 20TH JULY | 27TH JULY | 3RD AUGUST |
| * Acoustic Collective | 6TH JULY | 13TH JULY | 20TH JULY | 27TH JULY | 3RD AUGUST |
| Bollington | GALLIARD | Singers Night | STEVE TURNER | Singers Night | 3rd DUKINFIELD FESTIVAL with THE HOMETOWNERS |
| Bury Met | CLAIRE MOONEY CHRIS JAMES | Singers Night | Singers Night | Singers Night | Singers Night |
| Carlisle Folk & Blues | closed - July & August | Singers Night | Singers Night | Singers Night | Singers Night |
| Folk in the Barn | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Frodsham | closed - July & August | Singers Night | Singers Night | Singers Night | Singers Night |
| Hale & Hearty | Singaround | Singers Night | Singers Night | Singers Night | Singers Night |
| Leigh | closed - July & August | Singers Night | Singers Night | Singers Night | Singers Night |
| Northwich | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Platform | QUICKSILVER | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers Night |
| Porkies | Singers & Musicians | Singers Night | Singers Night | Singers Night | Singers Night |
| Preston | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Rhyl | | Singers Night | SADDLEWORTH FESTIVAL | Singers & Musicians | Singers & Musicians |
| Safra | | Singers Night | Singers Night | Singers Night | Singers Night |
| Southport Arts Centre | MARTIN SIMPSON & MARTIN TAYLOR | Singers Night | Singers Night | Singers Night | Singers Night |
| Walton | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| * Acoustic Collective | 7TH JULY | 14TH JULY | 21ST JULY | 28TH JULY | 4TH AUGUST |
| Armoury Folk & Acoustic | | Singers Night | Singers Night | Singers Night | 3rd DUKINFIELD FESTIVAL with ANTHONY JOHN CLARKE |
| Barnoldswick | Singaround | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| * & ** Biddulph up in Arms | | FOLK IN THE PARK with JEZ LOWE & the B P's QUEENSBERRY RULES ELVIS FONTENOT & S B's THE JALAPENOS | Singers Night | Singers Night | Singers Night |
| Buffet Bar | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Playhouse 2 | closed - July | Singers Night | Singers Night | Singers Night | closed - August |
| Safra | | Singers Night | SADDLEWORTH FESTIVAL | Singers Night | Singers Night |
| Southport Arts Centre | LAU (Scotland) plus Mancy Elizabeth Cumiffe | Singers Night | Singers Night | Singers Night | Southport International Street Festival |

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

5th AUGUST to 8th SEPTEMBER
(NB: Always check with organisers before travelling)

| SUNDAY | 5TH AUGUST | 12TH AUGUST | 19TH AUGUST | 26TH AUGUST | 2ND SEPTEMBER |
|---------------------------------|--------------------------------|--|-------------------------|-----------------------|------------------------------------|
| Bothy | closed until 9th September | | | | |
| Folk at the Manor | Singers Night | Singers Night | THE EDWARDS BROTHERS | Singers Night | Singers Night |
| Kings Lock | Singers & Musicians | | | | Singers & Musicians |
| Open Door | Singaround | | ANGELGYNN | Singaround | Singaround |
| Walshaw | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Wooden Horse | Singers Night | Singers Night | Singers Night | closed - Bank Holiday | Singers Night |
| MONDAY | 6TH AUGUST | 13TH AUGUST | 20TH AUGUST | 27TH AUGUST | 3RD SEPTEMBER |
| Backup | Singaround | ROSS WHITTAKER | Singaround | JOHN KELLY | JOE STEAD |
| Conwy | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Folk at the Prospect | Singers Night | Singers Night | Singers Night | Singers Night | REAL TIME |
| Four Fools | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Red Bull | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Room at the Top | Singers Night | Singers Night | Singers Night | closed - Bank Holiday | Singers Night |
| Swinton | tba | Singers Night | tba | Singers Night | tba |
| TUESDAY | 7TH AUGUST | 14TH AUGUST | 21ST AUGUST | 28TH AUGUST | 4TH SEPTEMBER |
| Acoustic Collective | DOMINIC COLLINS | Singers Night | | | |
| Bury Met | | PATRICK BRISCOE THE FALLEN LEAVES TON KERSWILL & RACHAEL WRIGHT | | | |
| Crown | Singaround | Singaround | | Singaround | Singaround |
| Everyman | closed until 4th September | | | | Singers Night |
| Howcroft Inn | | Singers Night | | Singers Night | Singers Night |
| Longridge | Singers Night | Singers Night | | Singers Night | Singers Night |
| Maghull | Singers Night | Singers Night | | Singers Night | Singers Night |
| Skipton | Singers Night | Singers Night | | Singers Night | STEVE TURNER |
| St Annes Acoustic Roots | Singers Night | Singers Night | | Singers Night | Singers Night |
| Urmston Acoustics | Singers Night | Singers Night | | Singers Night | Singers Night |
| WEDNESDAY | 8TH AUGUST | 15TH AUGUST | 22ND AUGUST | 29TH AUGUST | 5TH SEPTEMBER |
| Acoustic Folk at the Rugby Club | | | | | DAVID SOUTH |
| Allison Arms | Singers Night | Singers Night | | Singers Night | Singers Night |
| Biddulph up in Arms | closed - August | | | | Club re-opens on 12th September |
| Burnley | Singers & Musicians | Singers & Musicians | | Singers & Musicians | Singers & Musicians |
| Clarence | closed until 12th September | | | | |
| Cross Keys | LESLEY MARDEN | | | | GEOFF HIGGINBOTTOM |
| Garstang Unplugged | | | | | |
| Red Bull | Music session - English | | Music session - English | Singers Night | |
| Walton | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |

| THURSDAY | 9TH AUGUST | 16TH AUGUST | 23RD AUGUST | 30TH AUGUST | 6TH SEPTEMBER |
|--|--|---------------------|---------------------|---------------------------------|---|
| Bury Met | | | | | EMILY SMITH |
| Chorton | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Earby | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| Gregson Lane | | KATH READE | | | |
| Hungry Horse Acoustic | closed until 6th September | | | | BOB FOX with support ROGER PARKER |
| Parigate Railway | | | KERRUFFLE | tba | VIN GARETT |
| | BIG SPOT with Terry McKenna & Eddie Bentham | BERNARD GROMARTY | | BIG SPOT with Colin Batho | |
| South Lakes Music Promotion South Ribble Arts Forum | Unplugged Night with the Garstang Unplugged FC | | SILVER DOGS | | LAST ORDERS ELAINE & SAM BRACKEN & DAVE SHANNON |
| Wrexham | | | | | Club re-opens on 20th September |
| FRIDAY | 10TH AUGUST | 17TH AUGUST | 24TH AUGUST | 31ST AUGUST | 7TH SEPTEMBER |
| Bollington Folk in the Barn | Singers Night | Singers Night | Singers Night | Singers Night | BANDERSNATCH |
| Frodsham | Singers Night | Singers Night | Singers Night | Singers Night | Club Re-opens on 14th September with JEZ LOWE |
| Hale & Hearty | | | | | JOHN KELLY |
| Leigh | closed - August | Singaround | | | Singaround |
| Mr Kite Benefits @ Bury Met | | | | | MARTIN CARTHY & DAVE SWARBRICK |
| Northwich | OUTSIDE TRACK | Singers Night | BREEZE & WILSON | Showcase Night - BLACKHEARTS | Singers Night |
| Porkies | | | | | PETE ABBOTT |
| Preston | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians | Singers & Musicians |
| Rhyl | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| Walton | Singers Night | Singers Night | Singers Night | Singers Night | Singers Night |
| SATURDAY | 11TH AUGUST | 18TH AUGUST | 25TH AUGUST | 1ST SEPTEMBER | 8TH SEPTEMBER |
| Armoury Folk & Acoustic | | Singaround | | | |
| Barnoldswick | | | | | |
| Buffet Bar | Singers Night | Singers Night | Singers Night | Singers & Musicians | Singers Night |
| Playhouse 2 | closed - August | | | | |
| No programmes available for: | | | | | |
| Accrington Town Hall | | | | | |
| Folk at the Forum | | | | | |
| Fleetwood | | | | | |
| Pacific Arts Centre | | | | | |
| Second Friday Folk | | | | | |
| Note: * = Not the usual night | | | | | |
| ** = Not the usual venue | | | | | |

THE NEXT CALENDAR IN THIS MAGAZINE WILL COVER THE DATES - Sunday 26th August to Saturday 8th December 2007.
TO BE INCLUDED IN THE CALENDAR, INFORMATION MUST BE RECEIVED AT - folksingerjohn@aol.com - BY NO LATER THAN - Sunday 7th July, 2007.

**ADVANCE DATES FROM
SEPTEMBER 2007**



ACOUSTIC FOLK AT THE RUGBY CLUB

Sept 5 David South

BACUP

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

Sep 12 Guest to be arranged
Sept 28 James Grant
Oct 6 John Tams & Barry Coope @ Biddulph Town Hall
Oct 10 Jackie Leven
Oct 24 Chris While & Julie Matthews @ Sandbach Town Hall
Nov 14 Kris Drever
Nov 28 Andy Irvine @ Biddulph Town Hall

BOLLINGTON

Sept 7 Bandersnatch
Sept 21 Roy Clinging

BOTHY

Sept 9 John Dipper Band
Sept 16 Singers Night
Sept 23 Chris Coe
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 & Friends
Nov 25 Singers Night
Dec 2 Pat Ryan & Ken Howard
Dec 9 Singers Night
Dec 16 Ali Anderson
Dec 23 Hot Pot Supper
Dec 30 closed
Jan 6 - 2008 Singers Night
Jan 13 Roy Bailey
Jan 20 Singers Night
Jan 27 Pete Coe
Feb 3 Singers Night
Feb 10 Allan Taylor
Feb 17 Singers Night
Feb 24 Kimbers Men
March 2 Singers Night
March 9 Gordon Tyrrell
March 16 Singers Night
March 23 Easter Frolic
March 30 Doug Eunson & Sarah Matthews
April 6 Singers Night
April 13 Debra Cowan (USA)
April 20 Singers Night

April 27 Peg Leg Ferret

BURNLEY MECHANICS

Oct 13 Tony Benn & Roy Bailey
Nov 27 Angelo Debarre
Dec 5 Eliza Carthy

BURY MET

Sept 6 Emily Smith
Oct 25 Show of Hands

CLARENCE

Sept 12 Bob Fox

CROSS KEYS

Sept 5 Geoff Higginbottom
Sept 12 Fyrish

FOLK AT HILLBARK

Oct 12 Dougie Maclean

FOLK AT THE MANOR

Sept 16 Elbow Jane
Sept 30 George & Gill Peckham
Oct 21 Ben & Joe Broughton
Nov 18 Claude Bourbon
Dec 16 Anthony John Clarke
Dec 30 Roger Parker
(other nights - Singers Nights)

FOLK AT THE PROSPECT

Sept 3 Real Time
Sept 17 Bram Taylor
Oct 8 Quartz
Nov 5 Mike Lennon
Dec 3 Fiddlestone
(other nights - Singers Nights)

FOLK IN THE BARN

Sept 14 Jez Lowe
Sept 28 Joe Topping
Oct 12 Megson
Oct 26 Guest tbc
Nov 9 Bob Fox
Nov 23 Flossie Malavialle
Dec 7 Guest tbc

FRIENDS OF FOLK

Sept 15 Abbie Lathe and Friends
@ Worden Arts Centre, Leyland
Sept 23 Ralph McTell @ Darwen Library Theatre
Oct 20 Chris While & Julie Matthews
@ Preston Guild Hall Foyer
Nov 20 The Oyster Band @ Preston Charter Theatre

FRODSHAM

Sept 7 John Kelly
Sept 21 Tom McConville
& Dave Wood
Oct 26 Roy Clinging & Neil Brookes
(other nights - Singers Nights)

GARSTANG UNPLUGGED

Sept 26 Singers Night
Oct 31 Singers Night
Nov 15 Angie Palmer
Nov 28 Singers Night

GREGSON LANE

Sept 13 Pete Abbott
Sept 27 Singers Night
Oct 11 Mooncoyn
Oct 25 Singers Night
Nov 8 Brackenrigg
Nov 22 Singers Night
Dec 6 Anthony John Clarke
Dec 20 Singers Night (Christmas Special)

HUNGRY HORSE ACOUSTIC

Sept 6 Bob Fox & Roger Parker
Sept 13 Singers & Musicians Night
Sept 20 Isambarde
Sept 27 Singers & Musicians Night
Oct 4 The Boat Band
Oct 11 Johnny Silvo
Oct 18 tba
Oct 25 Singers & Musicians Night
Nov 1 Nancy Kerr & James Fagan

LEIGH

Sept 28 Fiona Simpson
Oct 19 Dangerous Curves
Nov 30 The Amazing Mr Smith

LONGRIDGE

Sept 4 Singers Night
Sept 18 Eddie McGurk
Oct 2 Singers Night
Oct 16 5th Birthday Party Night Bernard Wrigley

MR KITE BENEFITS

Sept 7 Martin Carthy & Dave Swarbrick

NORTHWICH

Sept 7 Singers Night
Sept 14 Keith Hancock
Sept 21 Singers Night
Sept 28 Celtish
Oct 5 Singers Night
Oct 12 Cloudstreet

OPEN DOOR

Sept 16 Dave Gibb
Sept 30 Geoff Higginbottom
(other nights - Singarounds)

PARKGATE

Sept 27 John Tams & Barry Coope
Oct 25 Colcannon
Nov 8 Allan Taylor
Nov 29 Cathryn Craig & Brian Willoughby
Dec 13 tba

PHILHARMONIC HALL

Oct 13 Don Maclean
Nov 4 Charlie Landsborough
Nov 30 Saw Doctors

PLATFORM

Oct 5 Fairport Convention (Acoustic)

PLAYHOUSE 2

Sept 14 Burden of Paradise
(Helen Watson & Snake Davis band)
Sept 28 John Etheridge
Oct 6 Bob Fox & Billy Mitchell
Nov 24 Anthony John Clarke
(Saddleworth Folk Festival fundraiser)
Dec 7 St Agnes Fountain
Dec 16 John Wright Band

PORKIES

Sept 7 Pete Abbott
Oct 5 Elenor McAvoy
Nov 2 Mike Silver & Johnny Coppin
Dec 7 Ben & Joe Broughton
Dec 14 Christmas Party

RAILWAY

Sept 6 Vin Garbutt
Sept 13 Big Spot - Mark, Jan & Kathie Taylor
Sept 20 Allan Taylor
Sept 27 Big Spot - Gus Glyn
Oct 4 Jez Lowe

Oct 11 Singers Night
Oct 18 Big Spot - Tainted Honey (Garry & Jaime)
Oct 25 Singers Night
Nov 1 Sketch (Maggie Boyle, Gary Boyle & David Bowie)

ROSE THEATRE

Nov 23 Julie Felix

SKIPTON

Sept 4 Steve Turner
Sept 11 Singers Night
Sept 18 Mark Newman
Sept 25 Singers Night
Oct 2 Singers Night
Oct 9 Hilary Spencer
Oct 16 Squeezebox Pete & Harpist Frank
Oct 23 Singers Night
Oct 30 Fox Corner
Nov 6 Singers Night
Nov 13 Theme Night - Peace
Nov 20 Loctup Together
Nov 27 Singers Night

SOUTH LAKES MUSIC PROMOTION

Sept 6 Last Orders
Oct 4 Kevin Brown
Nov 1 Les Barker
Dec 6 Christmas Special - Anthony John Clarke Band

SOUTH RIBBLE ARTS FORUM

Sept 6 Alternative Therapy
Sept 20 Scolds Bridle
Oct 4 Brian Preston & Phil Wignall
Oct 18 Poyzer and Friends
Nov 1 Dave Walmsley
Nov 15 Jon Brindley
Nov 29 Full House
Dec 13 Trouble at Mill

SWINTON

Sept 17 Gary & Vera Aspey
Oct 1 Saggy Bottom Girls
Oct 15 Bandersnatch

WESTHOUGHTON - * = ticket only

Nov 9 Allan Taylor * - Sold out
Nov 16 Vin Garbutt * - Sold out
nb: Ring to join ticket waiting list

WOODEN HORSE

Sept 2 Singers Night
Sept 9 Singers Night
Sept 16 Singers Night
Sept 23 tbc
Sept 30 Singers Night
Oct 7 Singers Night
Oct 14 Singers Night
Oct 21 Barry & Ingrid Temple
Oct 28 Singers Night
Nov 4 Singers Night
Nov 11 Singers Night
Nov 18 John Prentice
Nov 25 Singers Night
Dec 2 Singers Night
Dec 9 Singers Night
Dec 16 tbc
Dec 23 Christmas Party

WREXHAM

Sept 20 Santa Cruz River Band
Oct 4 Anthony John Clarke
Oct 18 Singers Night

the Category Winner for Tourism in the Community, the award was presented to Alan Bell the Festival Director and his wife Christine Festival Secretary, at a ceremony in The Venue Hotel, Cleveleys, Lancashire. Russell Forsyth leader of Wyre Borough Council presented the awards, a polished glass statuette and framed certificate.



To quote from the leader of the Heritage Trust: "The award is in recognition of the huge contribution the Fylde Folk Festival has made in promoting tourism and attracting thousands of people to Fleetwood and Wyre Borough over the last thirty five years. An award well earned and richly deserved."

Alan Bell in reply "On behalf of the festival committee and the festival supporters who come from all over the world, I thank the Heritage Trust for this award. From just one concert thirty-five years ago, our festival in 2007 will be staging over 125 events in 19 venues. We will be employing over three hundred singers, dancers and musicians and presenting over 250 hours of entertainment in three days in our town of Fleetwood. We thank all the sponsors and well wishers over the years and the local Fleetwood people for their enduring support."

This next Fylde Festival is from 31 August to 2 September For further information contact; tel 01253 - 872317 Fax 01253 - 878382 or email alanbell@fylde-folk-fest.demon.co.uk Visit their website www.fylde-folk-festival.com

BEVERLEY FOLK FESTIVAL

Beverley Folk Festival is gearing up for another 'three nights and two days of breathtaking music, dance & comedy' with a great guest list for 2007 featuring the finest acts to be found for the event taking place 15-17 June 2007.

Already lined up is Seth Lakeman -the new face of folk for the 21st century! With his album Freedom Fields recently hitting the national charts - this young energetic performer heads to Beverley with his band following nominations at the 2007 BBC Radio 2 Folk awards for Folk Singer of the Year, Best Album, Best Traditional Track and Best Live act! Seth is without doubt one of the hottest acts around!

Bellowhead - arguably the best folk band on the live circuit and nominated for no less than three categories at this year's BBC Radio 2 Folk awards including Best Album Best Group and Best Live Act. Their music has been described as 'steeped in the English tradition but the feel is exciting, sinister, and deeply funky'

Also just scooped for Beverley, a hugely popular 80s phenomenon to launch the festival with style! New Model Army have been described as post-punk, folk rock, indie rock, their music is regarded as intense, angry, and powerful - though including quieter and softer, even acoustic material. The band have no less than 5 top 20 hits under their belt and still have a huge following.

Returning to the festival will be the amazing New Rope String Band with bizarre physical nonsense, clowning about, singing and dancing, plus travelling troubadour Rory Mcleod and great Irish favorites Last Night's Fun! The backdrop of the magnificent Beverley Minster is the perfect place to welcome back Brass Band Champions of Great Britain 1998 and crowned champions of Europe The Brighouse & Rastrick Brass Band - for a special

concert for Saturday.

New names to watch out for include the amazing acapella singers and dancers from Zimbabwe, The Black Umfosi 5, highly recommended young female trio Hummingbird and singer Lisa Knapp. Not only literature fans will appreciate the humour of poet (and TV & radio star) Ian McMillan with Luke Carver Goss, while dancers can get rocking to ceilidh band Tickled Pink who will be keeping things lively on the dance floor. And there still are more names to be announced!

As well as the concert and dance events, informal sessions and workshops, street shows and fringe sessions will be in abundance around the historic town and festival site. These include events for children and young people and a craft fair featuring fine foods and a host of fascinating stalls.

From traditional to contemporary, British to World Music: song and dance, story telling and comedy - there's something for everyone! On-line ticketing available at www.beverleyfestival.com

2007 - ANOTHER SUCCESSFUL CELTIC CONNECTIONS

Festival organisers succeeded in creating a more ambitious programme for this year's event, which featured more international artists than ever before. The festival connected with a wide range of musical genres, including classical, world and jazz, with concerts such as Scotland's Music Live with the BBC Scottish Symphony Orchestra, Real World and L'Occidentale de Fanfare. One-off concerts at this year's festival included the live stage premiere of BBC Radio 2's Radio Ballads and opening concert Hands Across the Water - the first and only live realisation of the tsunami benefit album of the same name, which brought together an array of Celtic and Americana talent.

Festival fans attended 300 concerts, Ceilidhs, talks, free events, late night sessions and workshops, which took place at 12 venues across Glasgow over 19 days in January and February. New venues for Celtic Connections 2007 included Classic Grand, ABC, and St Andrews in the Square.

With a 30% increase on ticket sales from last year, Celtic Connections 2007 also sold out twice as many shows as last year. Sold out shows included Mary Chapin Carpenter, Kate Rusby with Roddy Woomble, John Martyn: Solid Air, Eddi Reader and Friends, Seth Lakeman and Karine Polwart, McCalmans and Friends, Na h-Oganaich, James Grant, Justin Currie, Isobel Campbell and Mark Lanegan, Idlewild, Salsa Celtica, Peatbog Faeries, Spirit, Salm and Sacred Song, Tíre Night, Banjo Night and Malinky.

The Celtic Connections Education Programme also enjoyed a successful festival, with 15,000 school children benefiting from a series of 10 school concerts in The Glasgow Royal Concert Hall's Main Auditorium. Well established bands such as Session A9, The McDades and the Peatbog Faeries played to audiences of excited school children from all over Scotland, many who experienced live music for the first time at Celtic Connections.

Next year sees the festival enter into its fifteenth year, with Celtic Connections 2008 running from Wednesday 16th January - Sunday 3rd February 2008.

CLEETHORPES 2007 CANCELLED

Following the announcement on 12th February to close the Winter Gardens for re-development, with immediate effect. The

Fairport's Cropredy Convention

Thursday

JOOLS HOLLAND AND HIS RHYTHM & BLUES ORCHESTRA
featuring GILSON LAVIS & guest vocalists:
LULU & RUBY TURNER
SETH LAKEMAN
THE STRAWBS • KERPUFFLE
ANTHONY JOHN CLARKE

Friday

THE RICHARD THOMPSON BAND
FAIRPORT 1969 perform 'LIEGE & LIEF'
featuring Ashley Hutchings, Dave Mattacks, Simon Nicol,
Dave Swarbrick, Richard Thompson & Chris White

SHOW OF HANDS
VIVA SANTANA • LAST ORDERS
THE DEMON BARBERS ROADSHOW
MAD AGNES • HUMMINGBIRD

Saturday

FAIRPORT CONVENTION
& special guests
BOB FOX AND BILLY MITCHELL
WISHBONE ASH
IAIN MATTHEWS • THE BUCKET BOYS
GIVE WAY • RICHARD DIGANCE

9TH 10TH AND 11TH
AUGUST 2007
at Cropredy, near Banbury
Oxfordshire (M40 junction 11)

Wadworth's beers, an abundance of good food and the best in festival crowds

| Tickets | Weekend | Fri/Sat | Saturday |
|----------------------|---------|---------|----------|
| Order pre June 1st | £67.00 | £57.00 | £37.00 |
| June 1st - July 31st | £71.00 | £61.00 | £41.00 |
| After July 31st | £75.00 | £65.00 | £45.00 |

Children under 12 can come for Free, but each children's ticket must be accompanied by an adult order.

Weekend camping £26.00 (Camping charges)
Fri/Sat camping £21.00 (are per vehicle)

Saturday-only camping is Free

Bikers & backpackers camping is Free

Book online via the website, or write with SAE to:
FAIRPORT CONVENTION LTD, PO BOX 8413
BILSTHORPE, NEWARK, NOTTS NG22 8WY

www.fairportconvention.com

Cleethorpes Folk Festival has reluctantly decided to cancel the festival for 2007, as there is no other suitable venue available at present in which to stage a festival.

Their problems have been further compounded by the fact no commitment could be given by any Council Officer that the showground will be available for camping in May this year. At present the organisers are actively planning a festival for the Spring Bank Holiday 2008 to take place over the weekend of 23rd - 26th May.

As soon as there is any news, the festival website will be updated at www.cleethorpesfolkfestival.org.uk

WRITING ON THE WALL AT DENT!

Celebrated figure of British politics Tony Benn and legendary folk singer Roy Bailey bring their witty, perceptive and thought-provoking show 'The Writing on The Wall', to the fifth Dent Folk Festival from the 22nd to the 24th of June

The show of songs and stories tops a bill that features the cream of the UK folk scene alongside dance, storytelling, puppet shows and workshops for all.

Highlights of the festival include: At First Light, Chris While and Julie Matthews; Coope Boyes and Simpson; Lau; Kirsty McGee with Mat Martin; The Hootenanny 3; Mawkin; plus Puppet shows, Street Theatre, Story Telling, and Song Games for all the family. There'll also be workshops from local fiddle tunes to South African welly dancing!

The festival is now established as one of the best in the country with Mike Harding on BBC radio 2's folk show describing Dent as "the tiny village with a festival that punches well above its weight". Many events are free with tickets for the main concerts starting at £12.00. Tickets and full details of the festival are available on-line at: www.dentfolkfestival.co.uk or from the box office on 01524 582803.

SCOTTISH TRADITIONAL BOAT FESTIVAL SAILS IN

Looking for a nautical spectacular this summer, then Portsoy is the place to be. A fantastic display of the largest collection of traditional boats in Scotland will grace the harbour of Portsoy as the annual Scottish Traditional Boat Festival returns (Friday 29th June - Sunday 1st July 2007). The only event of its kind in the country and now in its 14th year, the colourful and dramatic 3-day festival combines maritime, music and entertainment. This year the festival plays host to the finale of the Moray Firth Flotilla 2007; a unique, one off project set to be the largest maritime event to take place in Scotland in 2007. The Flotilla will see up to 60 traditional boats sailing around the coast from Wick and ending their journey in Portsoy to coincide with the opening of the Scottish Traditional Boat Festival.

The combination of these two major nautical events promises to deliver an array of unforgettable sights for visitors to the Scottish Traditional Boat Festival. Over 100 vessels including famous and historical craft such as the Fifes Swan, Isabella Fortuna, Reaper and White Wing, are expected to descend on Portsoy's two picturesque harbours, creating a magnificent display as they negotiate their way into port.

With a jam-packed programme of music, dance and theatre events, a wealth of craft and heritage demonstrations and over 20 food exhibitors showcasing the very best of delicious Scottish produce, a weekend of non-stop entertainment for all ages is guaranteed. A celebrated line up of artists from the Scottish folk scene will be taking to the stage over the 3-day event with a major new musical element being introduced to Saturday

evening's programme of events. The Flotilla Tribute Concert of live music will be held at the harbour side with entertainment from renowned acts from the Scottish traditional music scene, Stephen Quigg and Gaberlunzie, a moving lights show and dazzling fireworks display providing a stunning finale.

Other events during the two-day extravaganza include the Friday Night Showcase Concert with one of Scotland's favourite folk bands, The Old Blind Dogs, taking to stage alongside performances from award winning singer/songwriter Bruce Davies and acclaimed folk act North Sea Gas with Stephen Quigg as MC overseeing the evening's proceedings.

Fun for children from 9 to 90 Adventure Land provides a huge range of activities ranging from quad bikes to assault courses, climbing walls to trampolines and from archery to a 40-foot laser dome. Throughout the festival a host of interesting and unusual craft demonstrators exhibiting their various unusual arts and crafts actively demonstrating their various fascinating arts and crafts. From basket weavers, blacksmiths, story tellers and knot tiers and in addition various stall holders offering an array of products. The ever-popular fun run and half marathon will be a major feature on the Sunday. Over 300 runners of all ages took part last year and it is expected that participation will increase once more at this year's event.

For further information on the Scottish Traditional Boat Festival visit www.scottishtraditionalboatfestival.co.uk or call 01261 842951.

TOWERSEY VILLAGE FESTIVAL

Seth Lakeman, John Tams & Barry Coope, The Battlefield Band and Van Eyken are just a sprinkling of the names that will be appearing at this year's Towersey Village Festival. Held in the picturesque village of Towersey, Nr Thame, Oxfordshire, this nationally famous event returns for its 43rd edition over the August Bank Holiday weekend (23-27 August 2007). The Festival has sold out for the last two years and early ticket sales suggest that 2007 will follow suit. The Festival prides itself on being vibrant and family friendly with a wide-ranging programme of folk, roots and acoustic music. The Full Weekend Season ticket is great value, working out at just £22 per day and, with around 150 events to choose from Festivalgoers will be spoilt for choice.

Building on the success of Festival Dance House, the new venue introduced in 2006, this year sees performances from Seth Lakeman, Peatbog Faeries and The Demon Barber Roadshow with more major names to be confirmed. The Concert Stage will brace itself as Sid Kipper and The New Rope String Band guarantee to have the audience rolling in the aisles. John Tams & Barry Coope, The Battlefield Band and Van Eyken are joined by the well-loved duo Nancy Kerr and James Fagan, the irresistible Austrian drone band Hotel Palindrone and many more including Parallelogram, a unique collaboration of some of the finest musicians on the UK folk and jazz scene.

Towersey has a great Festival site with its own campsites, great facilities including toilets and showers on all sites, and a wide range of food and drink for every taste. It is within easy reach of the M40 and main line railway stations. Visitors can buy 9 tickets of any one type and get an extra one FREE. For a list of artists booked so far and to book tickets visit www.towerseyfestival.com or call the Box Office on 01629 827016.

END OF THE ROAD TO END GLASTO BLUES

With Glastonbury tickets selling out in less than two hours, organisers of END OF THE ROAD festival are offering something

truly fresh and innovative to the world of music festivals, which they hope will heal some of the disappointment.

Super Furry Animals are headlining their second annual event amid the wonderfully intimate surroundings of Larmer Tree Gardens, on the borders of Dorset and Wiltshire.

Taking place between 14th and 16th September, End of the Road won Best New Festival at the Festival Awards 2006. Now in its second year, the festival will again welcome 5,000 festivalgoers who seek something a bit different to the chaos and filth of some other festivals.

End of the Road mixes innovative established acts with the best new bands - across all genres. It's wholly independent and, being a true 'music' festival, there are no advertising boards or branding spoiling the show. With only weekend tickets on sale, it boasts a real sense of community - with the crowd staying the same all weekend. It's these little things that make all the difference.

Along with Super Furry Animals, more headliners will be announced soon. They join a host of bands including: Herman Dune, Howe Gelb (of Giant Sand), The Young Republic, Euros Childs, Broken Family Band, Charlie Parr, Seasick Steve, Viking Moses, Sons of Noel & Adrian, Monkey Swallows the Universe, Darren Hayman, Hush The Many, Sunny Day Sets Fire and David Thomas Broughton.

As well as welcoming applications from new and unsigned talent, End of the Road boasts incredible untouched scenery that even includes parrots flying around and peacocks wandering across the festival site.

The festival has the kind of atmosphere that encourages collaboration and 'special' events. Last year saw the likes of Ed Harcourt, Josh Ritter and Darren Hayman all playing surprise sets in and around the beautiful festival site. There is always the feeling that something special might just be about to happen.

The festival will also be offering song writing workshops, an open mic stage, lots of events and activities for children and adults alike, art installations throughout the site, Swedish quiz walks, Kubb - the Viking game, films, comedy and much more besides. Tickets are on sale now from www.endoftheroadfestival.com Adult Weekend (incl. camping) £95; Children 13-16 years Weekend (incl. camping) £95 (under 13s - free).

SIDMOUTH TICKETS AVAILABLE ON-LINE

Tickets for the hugely popular Sidmouth FolkWeek can now be booked on-line at www.sidmouthfolkweek.co.uk. This year's line up includes Show of Hands, Eliza Carthy and the Ratcatchers, Whapweasel, Van Eyken, Altan, Salsa Celtica, Bollywood Brass Band, MonoBloco (Brazil), The Spooky Men's Chorale (Australia), Yves Lambert (Canada), Jody Kruskall (USA), Fluxus (Belgium), Doina Folk Ensemble (Romania), and many many more.

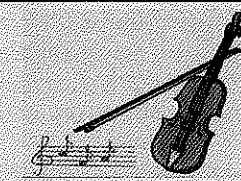
Sidmouth FolkWeek is on August 3rd - 10th, 2007, and is one of the longest-running folk festivals in the country. The line-up is available on the website (www.sidmouthfolkweek.co.uk) and includes concerts, Ceilidhs, workshops, social dance, family events, traditional crafts and much more. The whole range of season tickets and camping can also be booked by post or over the phone on 01395 578 627.

CORBURY MUSIC FESTIVAL 7 and 8 JULY 2007

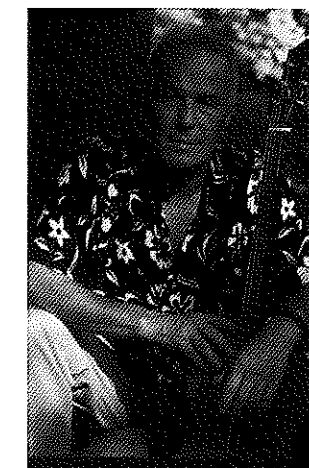
The UK's most charming and irresistible festival is back this

summer for the 4th year and is proud to announce yet another inspirational and eclectic line up. Set in the majestic and beautifully landscaped grounds of Cornbury Park, Oxfordshire, this year's Cornbury Music Festival has something for everyone. There will be a wide array of entertainment for all the family including a fairground, hot air balloons, arts & crafts, children's workshops and massages. The line includes: David Gray, Blondie, Echo and the Bunnymen, Waterboys, Proclaimers, The Feeling, Seth Lakeman, Midlake, Scott Matthews, Suzanne Vega, Hothouse Flowers, Osibisa, plus many more. For further details about the Festival and to view details about camping at Cornbury please go to www.cornburyfestival.com

ARTIST CORNER



ALLAN TAYLOR



Allan Taylor www.allantaylor.com is available for bookings in clubs, concerts and at festivals in the UK/Ireland from 2007: from early June through to late September 2007 - dates still available. November and December 2007 - dates still available. 2008: taking bookings.

For 35-plus years songwriter Allan Taylor has been considered the consummate performer, a writer of literary gracefulness whose troubadour chronicles encapsulate the realism of otherwise unsung heroes, otherwise uncharted lives.

His songs, faultlessly constructed, are flawlessly performed with his instantly recognisable voice, attractively dark and mellow, and his intricately detailed and full-sounding guitar.

That Allan consistently writes, performs and records to the highest standards is demonstrated by his album "The Traveller" winning the Grand Prix du Disque de Montreaux for the best European album in the late 1970s, through to his CD, "Colour to the Moon" (released in 2001), representing the work of a most mature and confident artiste, and on to his latest CD, "Hotels and Dreamers", seamlessly adding to a superb back catalogue of great songs, many recorded by over fifty other performers of various nationalities.

Few people can convey with such eloquence their life experiences. Allan's songs are written from a lifetime of travelling; always the observer passing through, each song is a vignette of life, like a story told over a drink in a bar. Each has an integrity that tells you it comes from something real; characters come to life like people you know and places become as familiar as if you had been there. As Allan says at the beginning of each concert, "Sit back and enjoy the journey."

Much of Allan's live touring over the years has been on the continent. This review of "Hotels and Dreamers" is from the premier German music magazine, Folker (January 2004) and written by editor-in-chief, Mike Kamp.

Allan Taylor will never write one of those happy, up-tempo

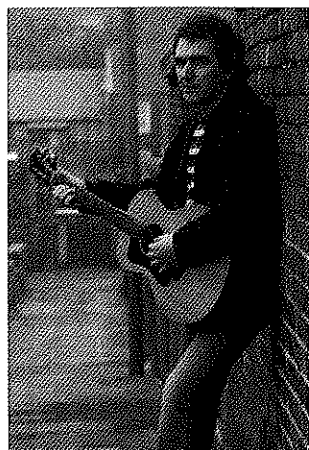
numbers that get your feet moving. Allan Taylor will always write songs that come across like the cover of his new CD: serious, thoughtful, sad and rain-swept.

After one of Allan Taylor's CDs, the world seems unnaturally harsh and loud. I have been accusing Allan of this for years in a friendly way. No one writes these songs with more feeling, authenticity and depth, and on his new CD they are lined up like pearls on a necklace (his image), from 'Beat Hotel', a homage to the poets of the American beat generation, to the philosophical 'When Time Is Short.' They are traveller's songs about his journey, real, fictitious or metaphorical; again and again the expression 'on the road' crops up. The songs and the voice are like the red wine that keeps getting mentioned; they are of astonishing maturity. The one that I think is the best is, 'Running on Dreams'. You shouldn't listen to it if you're feeling depressed, but if you are in a reasonably well-balanced psychological state, it opens up incredibly intense images.

Incidentally Allan will be the penultimate artist to play at Westhoughton Folk Club before it sadly closes after 35 years of sterling service. Allan has been a regular performer at the club and not surprisingly the gig is a sell out.

Please contact John Barrow for further information email. jb@stoneypport.demon.co.uk; Tel 0131-346 8237 (24hr answering) visit: www.stoneyport.demon.co.uk/index.html or www.acousticmusiccentre.com.

JEZ LOWE AND THE BAD PENNIES



Jack Common's Anthem is the title of the new Jez Lowe solo album, which is officially released on May 1st, with eleven new songs, and with musical assistance from Kate, Andy and David from the band, plus contributions by Phil Beer, Dave McKeowan, Jenna and producer Steve Knightley.

Song titles are as follows: Jack Common's Anthem / The Sea and the Deep Blue Devil / Taking On Men / Black Trade / The Miami / Will Of The People / Yellow Hair / Heaney's Finger / Working Dirty / A Few Frontiers / Jack's Return.

Tantobie Records have set up a special website to promote the album, currently only available to media and radio people, with background details and playback tracks. This will be made public on the day of release. Meanwhile, you can now get copies of the album via the "shop" page at www.jezlowe.com either by using the on-line payment system or sending a cheque for £12.50 to BAD Apple Theatre: Lowe Life Music, PO Box 57, York YO26 8WQ.

Tour Dates In And Around The North West Include:

June 10 JEZ SOLO; FESTIVAL, COPULL, LANCS 01257 791262 Alison Arms Free Folk Festival, Alison Arms, Preston Road, Coppull Lancashire PR7 5DU 2PM ONLY <http://alisonarmsfolk.co.uk>; 13 JEZ SOLO CONCERT, BIDDULPH 01782 514896 Biddulph Arms, Biddulph, Staffs £8

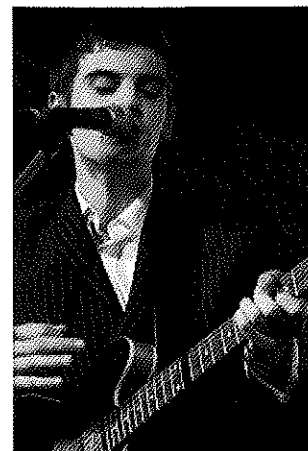
July 7 JEZ SOLO FESTIVAL, SKIPTON 01756 70966 Skipton Arts Festival; 14 JEZ LOWE AND THE BAD PENNIES, FESTIVAL, BIDDULPH 01782 514896 Folk in the Park, Biddulph; 20-21 JEZ SOLO, FESTIVAL, SADDLEWORTH

01457 870391 Saddleworth Folk Festival; 26 JEZ LOWE AND THE BAD PENNIES, FOLK CLUB, WIRRAL, Parkgate, Wirral

September JEZ SOLO, FOLK CLUB, WHITEHAVEN 01900 604765 The Barn, Rosehill Theatre, Whitehaven, Cumbria

Visit www.jezlowe.com for further information.

ROB MCCULLOCH



Rob McCulloch is a young Northern artist who last year could have been not only the first unsigned artist to break the top 40, but, even more impressively, the top 20. With leading majors such as Universal steadily cutting back on their funds for developing artists, it is becoming an increasingly viable option for bands and musicians to move things forward of their own accord.

Rob is a 21-year-old singer-songwriter, born and bred in Bolton. Developing a love of writing at a young age, and a passion for poetry that only continued to grow through his teens, it was a chance meeting with future manager Wendy Ellis (who ran his local drama club and started noticing that he was always writing in a tiny book..) encouraged him to pick up a guitar and put his words to music. Practising almost incessantly, within months he had scores of songs, and was playing his first shows in the area.

Three years later, he has already acquired a loyal fan base in his hometown and the North West of England and in 2006 has spent extensive time laying down tracks for his debut album 'Thoughts Alone' which was due out on the 5th March 2007. With an entirely DIY approach, Rob had been taking the advice of industry panels from the UK's talent-hub In the City where he played a sold-out show to punters and music executives alike. Rob was also asked to play the industry hotbed that is SXSW in Texas, USA where his music received attention and great praise and actually reached the final of The Jukebox Jury.

Rob is the perfect example of an online phenomenon. With a MySpace page and website receiving thousands of hits each week, Rob very almost hit the charts entirely of his own doing, last year's single "Something Abuse" making waves with download sales of over 10,000 copies - a huge achievement from an unsigned artist and a figure that means, had the new download laws come in six months earlier, he would not only have broken Koopa's unsigned record of breaking the top 40 (selling only 4,097 copies), but he would have dwarfed their achievements by entering the charts in the top 20. On a quiet week the single could have even hit the top 10.

Musically it wasn't just the public taking notice; away from the sold-out shows and fast selling digital output he wowed punters at the national Local Heroes competition where he beat over 500 acts to win the chance to play six festivals including Summer Sundae, Get Loaded In The Park, Beautiful Days and Secret Garden. In the heat of summer, Rob went from an unknown entity to something entirely more memorable in the eyes of festivalgoers.

With a new single, "Six Of One", released in February an album on its way, Rob is a young man with an exciting future ahead. Rejecting numerous record deals to do things on his own terms,

it is still to be seen whether this will pay off, but with a team that includes Mike Andrews (former marketing director at EMI) project managing, Nick Fleming & Matt Connolly on radio (Britney Spears, Justin Timberlake, R Kelly, Jack Savoretti and OK Go) and Absolute Marketing (Nelly Furtado) behind him, his self-assurance and belief should carry him forward.

DEREK GIFFORD'S NEW SITE

Singer songwriter and regular FNW reviewer, Derek Gifford has a new web site, constructed by our very own Webmaster, Mark Dowding. To check it out visit www.derekgifford.co.uk.

JULIE ELLISON GOES 'ACOUSTIC'

Julie Ellison joins Martin Simpson, Martin Taylor, Doyle Dykes, Gordon Giltrap and Simon Mayer as a regular columnist for 'Acoustic' magazine, with a column starting in the June/July 2007 issue. Julie, in association with Acoustic magazine and Borders Group, will also be making a national tour of Borders stores presenting a series of in-store guitar clinics.

Her column will focus on practise and learning tips and is aimed at guitarists at all levels. More details of Acoustic magazine, which is available from most WH Smiths and Borders stores, can be found at www.acousticmagazine.com and detailed information for her in-store guitar clinics can be found at www.julieellison.co.uk, or you can call her on 01724 735 349.

CHASE MIST LOOKING FOR GIGS

Chase Mist are Glenn, Tessa and Robin, a contemporary folk trio from Staffordshire. Although popular in the South Staffs and West Midlands area they now want to find new audiences further a field. They play a mixture of original, traditional and cover material relying on tight three part vocal harmony. They have MySpace web site, which you can access at: www.myspace.com/chasemist. It contains some background information about the trio and you can and you can listen to a few songs from set and get contact details.

DAVE DOVE FLIES IN

Dave Dove is a songwriter and performer from Congleton in Cheshire. He's been writing songs for the last 15 years with his great friend Rupert Davis and really wants the chance for his music to be heard. He's also involved in an alternative duo called Dove(squared) who perform songs are by well-known artists that have inspired them through the years.

If you visit <http://DaveDove.pollen8.eu> there's a full biography, music downloads and a recent live video of Dave performing at Debees in Winsford. They've offered him further work throughout 2007.

If you are interested in booking Dave or the duo, contact Dave Dove on 07967 613727 or email dove_dave@hotmail.com

MARTIN SIMPSON - NEW ALBUM AND TOUR

Martin Simpson is one of the finest acoustic finger-style and slide guitar players in the world. Winner of 3 BBC Radio 2 Folk Awards, an Indie Award for his album Cool & Unusual, and the 2006 Lifetime Achievement Award from the Ards Guitar Festival, he is a superb interpreter of traditional music and song from Europe and from the American South.

Growing up in Lincolnshire he was inspired by the likes of Martin Carthy, Davey Graham and Richard Thompson during the folk revival of the 60s. He was also hugely influenced by the

recordings of Big Joe Williams, the Reverend Gary Davies, Blind Willie Johnson and Doc Watson, which has led to an eclectic style of playing and repertoire that is all his own. He has worked with the likes of Jackson Browne, David Lindley, June Tabor, Martin Carthy, Martin Taylor and Eric Bibb and is a popular and much loved solo performer. Both spellbinding, and highly entertaining, he is a master of his craft. With a new album due this summer, Martin Simpson tours May - June and October - November 2007. Martin is generally available at other times, whether solo, or on occasion with Andy Cutting, Martin Carthy or Martin Taylor.

DICK GAUGHAN UK TOUR



Dick Gaughan (see www.dickgaughan.com) undertakes his now-customary, annual main UK tour in November and December 2007. Dick returns from Australia and New Zealand in late October 2007 and starts his UK tour on about Thursday 8 November. The tour will run for about a month up to Sunday 9 December 2007. There are a few gigs already lined up for the tour so any organiser should act quickly to secure a date. Dick is

also likely to be available for gigs in Scotland and northern England in January to April 2008 (inclusive).

During the November-December tour in 2006 about half of Dick's 18 gigs were either sold-out (including several in advance) or had extremely good attendances. And the rest weren't that bad either for the most part. Contact John Barrow for further information and bookings - email: jb@stoneypport.demon.co.uk or tel: 0131-346 8237 (24hr answering).

THE POOZIES



For over 15 years since they first hit the road in the early 1990's, The Poozies have been ambassadors of women in folk music, taking us through an exciting, break-through in folk-rock fusion with founder-member Sally Barker, to Kate Rusby to fiddler and Gaelic singer Eilidh

Shaw. Now, they've gone full circle, and Sally Barker has rejoined the band making it a 5-piece and bringing back a blues-ier feel to parts of their repertoire while strengthening The Poozies well known and already strong vocal content.

The Poozies have always been masters of arranging. Both their instrumental sets and their songs can take you on a journey through a sometimes fantastical landscape where you are led by the nylon and metal strung harps of Patsy Seddon and Mary McMaster with their fantastic Camac electro-harp underpinning the unfolding arrangements. Even more spine tingling are the close vocal harmonies which intensify the songs and to which Sally Barker will contribute her unique voice. Add to all this Karen Tweed's amazingly dextrous accordion playing and Eilidh Shaw's fiddling and Gaelic songs and you have possibly the most eclectic folk band working on the UK touring circuits today.

The success of The Poozies is evidenced by their continued popularity, playing to packed houses and enthusiastic audiences wherever they go. The Poozies play the Met Arts Centre, Bury

on 22 June and undertake further tours in September and November. Visit www.poozies.com for further information.

CARA DILLON TOURING IN NOVEMBER

Born in 1975 and raised in Dungiven, Co. Derry, Cara Dillon comes from a family steeped in the musical tradition of Ireland. At 14 years old Cara won the acclaimed All Ireland Traditional Singing Trophy and from there went on to earn her reputation as an outstanding vocalist with the young Irish band, Oíge. In 1995 Cara replaced singer Kate Rusby in the new folk super-group, Equation. A year later she left the band together with one of its founding members, Sam Lakeman.

Since leaving Cara's musical partnership with Sam has developed at a pace - unusually sophisticated and yet completely unpretentious - their music reveals refreshing imagination and considerable flair. For booking information contact: Mark Anstey / Unique Gravity Tel: 01246 567712 email: mark@uniquegravity.co.uk Visit www.caradillon.co.uk

RALPH McTELL

Ralph is a big fan of both Woody Guthrie and Bob Dylan; so much so that he's released an album of songs written by them. The album, 'Gates of Eden', has until now only been available to buy at Ralph's gigs. However, from April Proper Music Distribution launched it to the retail trade - look out for it in record shops.

Plans are already well advanced for Ralph's autumn tour. Ralph's gala performances are usually held in London but this year he hopes to stage a really special event in Banbury, the town where Ralph spent so many happy days as a child. As well as a very special concert, this will be an opportunity for fans to meet and chat with Ralph.

Banbury is a reasonably central location (and the town is well served by trains from many parts of the UK) but Ralph realises it will mean an overnight trip for many fans. So he and his management are hoping to be able negotiate a very attractive accommodation and pre-concert buffet package for concertgoers. Watch Ralph's official website for details at www.ralphmctell.co.uk

PETE COE

All Pete Coe's dates until the end of August are up on his website and he's now organising dates and tours from late September and into 2008. His current CDs "Long Company" and "In Paper Houses" continue to sell well and there is a new compilation "Previous" with tracks from earlier vinyl LPs on its way. There is also a Youtube clip on his website taken at Winchester Festival last year. Contact Pete on 01 422 822569; visit: www.backshift.demon.co.uk and www.ryburn3step.org.uk

NICK HENNESSEY

Nick Hennessey has been involved in a number of new projects, in particular "Seizure" and the new commission for Festival at the Edge.

"Seizure" is a brand new novel by Erica Wagner, published by Faber, which brings together in parallel a contemporary story and the old ballads. At the readings at the Sage and at Festival at the Edge, she and Nick will work together to counterpoint readings of the novel with singing of the ballads that are beneath its surface.

and Nick are developing a piece that draws together stories and songs of Robin Hood with stories of people inspired by a vision of an egalitarian society, John Bull, Gerard Winstanley and Tom Paine.

Dates include:

11 Jul 2007: Biddulph Festival, Biddulph Staffordshire;
20-22 Jul 2007: All weekend at the Festival at the Edge, Much Wenlock, Shropshire

TERRY REID TOURING JUNE/JULY

Terry Reid's highly melodic songwriting and scintillating vocals distinguish him from his peers. One enthusiastic scribe wrote, "his velvet and sandpaper sound is as irresistible as Rod Stewart, his delivery is nakedly emotional as Joe Cocker, and his musicianship is as fine as Steve Winwood's." Small wonder that Aretha Franklin once asserted that "there are only three things happening in London: the Beatles, the Rolling Stones and Terry Reid." For booking information contact: Mark Anstey / Unique Gravity Tel: 01246 567712 email: mark@uniquegravity.co.uk Visit www.fernsduncan.com/trt/news.html for list of gigs which include The Met, Bury on 29 July.

COLCANNON AUTUMN VISIT



Colcannon are touring the UK from Monday 15 October to Thursday 15 November 2007. Current Tour Dates in and around the North West include: 25 Oct 2007 WIRRAL Parkgate FC, The Boathouse; 26 Oct 2007; SHEVINGTON St Ann's Parish Hall (Standish Folk Club). Visit: www.colcannon.net for a full list. There are some free dates available for additional bookings. Contact John Barrow email: jb@stoneypart.demon.co.uk or tel: 0131-346 8237 (24hr answering).

DERVISH - JUNE UK TOUR

The great Irish band Dervish undertake a tour of the UK in June, which includes a performance at the New Victoria Theatre in Newcastle-under-Lyme on 18 June. Visit: www.dervish.ie for full tour details

You may remember that Dervish were selected in autumn 2006 to be Ireland's representatives at the Eurovision Song Contest which took place in Helsinki in May 2007 - one month before the UK tour! It could never happen here...??? Unfortunately their music was not appreciated by the voting nations.

THE HOLMES BROTHERS

The spine-tingling harmonies, boundless energy and telepathic musicianship of The Holmes Brothers (bassist/vocalist Sherman Holmes, guitarist/pianist/ vocalist Wendell Holmes, drummer/vocalist Popsy Dixon) mix Saturday night's roadhouse rock with the gospel fervour and harmonies of Sunday's church service. As Wendell says about their blend of the secular and the sacred, "Jesus turned water into wine, not wine into water." USA Today calls The Holmes Brothers' vision of American roots music "masterful and convincing." Entertainment Weekly says, "The Holmes Brothers are juke-joint vets with a brazenly borderless view of American music." Their chilling harmonies resonate with a passion and conviction matched only by their inspired musicianship and their ability to perform sanctified gospel, low-down roadhouse blues, deep soul, Americana/country and pure pop - all in one set.

FOUR FOOLS FOLK FESTIVAL

LOSTOCK HALL COMMUNITY HIGH SCHOOL
TODD LANE NORTH, LOSTOCK HALL, PRESTON, LANCS. PR5 5UR
FRI 29th, SAT 30th JUNE, SUN 1st JULY 2007

ALISON McMORLAND & GEORDIE McINTYRE

TOM NAPPER & TOM BLISS

BERNARD WRIGLEY (SUN)

STEVE TURNER (SAT)

NEIL BROOKES (SUN)

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DÓNAL MAGUIRE

ROY CLINGING

ROB MALANEY

BRIAN PETERS

JOHN MORRIS

BRIAN BULL

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SATURDAY NIGHT

CEILIDH

with

JABADAW

& RHODRI DAVIS

BRYONY

JIM MAGEEAN

JP SLIDEWELL

ANDY CLARKE

COCKERSDALE

ELLEN MITCHELL

SID CALDERBANK

MULDOON'S PICNIC

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

The band play a couple of July Festival dates in and around the North West. They appear at Song 07 in Huddersfield on 28 July and the following day travel to Cumbria for the Maryport Festival. They return to these shores in November. For booking information contact: Mark Anstey / Unique Gravity Tel: 01246 567712 email: mark@uniquegravity.co.uk Visit www.alligator.com and click on 'Artists' to find out more information about the band, listen to some of their music and see their list of gig dates.

RISE KAGONA & CHAMPION DOUG VEITCH

In 1987, the Bhundu Boys played Wembley as special guest of Madonna. Today, the band's members are either dead, in jail or broke. However now, the legendary guitarist Rise Kagona and founding member of The Bhundu Boys has reunited with the man who first discovered them on the Harare music scene and brought them to the UK all those years ago. Champion Doug Veitch, the Forestry Expert who puts the tree into Country and merges his music into reggae and unique interpretations of Cajun material now introduces Kagona's "Harare Jit" into the glorious gumbo.

Rise Kagona is a guitar hero to many on two continents. The BBC's Andy Kershaw cites him as having changed his life, and John Peel famously interviewed the band for the telly from their kitchen. Rise is possibly the only living guitarist attributed with starting a whole new guitar genre "Harare Jit". He founded the Bhundu Boys, they topped The Zimbabwe charts countless times, and launched their infinitely infectious dance music on an unsuspecting and overly serious UK music scene in the otherwise uninspired 1980's. Soon with support of Kershaw, Peel and Radio London's Charlie Gillett, it seemed like the whole country was dancing to the sound of Jit.

The Bhundu Boys is the band that almost single-handedly converted a large swathe of the population of the U.K. into African music lovers. In the early-to-mid 80s, they came to these shores and toured, and toured, and toured again. They would play anywhere, from village halls to the largest concert venue & festival stages, and wherever they played they took the audience by storm. With the familiar ululating call-and-response which built immediate audience rapport this 5-piece with the intertwining guitar sound, simple drums and clear vocal style, would launch into their set and send the entire crowd into a joyous dance frenzy.

Doug has a special place on the Scottish Music Scene - a maverick talent who's left us with a wealth of great music and 6 NME records of the week (still a record amount). His music explored the roots of the world's music and did so before the term World Music was ever coined. A favourite of then Radio 1 DJs John Peel and Andy Kershaw, Veitch's musical travels literally took him to Harare Zimbabwe which famously lead to the Bhundu Boys arriving on these shores for the first UK concerts and the first ever UK World Music label Disc Afrique being set up to release their records.

Last year, with a line-up which included guitars, drums, bass and percussion, Rise and Doug played some major festivals across the UK (Summer Sundae, Rhythmfest and Brighton to name but three), as well a recording sessions for BBC Radio 3 & Radio Scotland.

Now with the recent release of an album of new material, "Tanzwa Nekutambura" (distributed by Wrasse Records), 2007 looks set to become another milestone for these two tenacious and much admired artists.

For bookings contact Chris Wade at Adastra. Email:

chris.wade@adastra-music.co.uk or tel 01377 217662 / 07801 124264. Website: www.adastra-music.co.uk

MAGNA CARTA

At its best the Magna Carta sound was made up of two guitars and two vocals. In recent years it has reverted to this original and successful formula with Chris and Linda Simpson. From their unique vocals and guitar style, they have developed a sound that cannot be compared to anyone in the world.

An evening with Magna Carta is an experience not to be missed; they blend humour and stories of their experiences with a wide variety of musical styles and influences that is somehow woven into their unique sound. They also have the ability to move an audience from laughter to tears and through every emotion in between.

'Almost every aspect or influence that has been felt by folk music during the last thirty years has been reflected by Magna Carta and that is one stupendous achievement'
Colin Irwin, Melody Maker

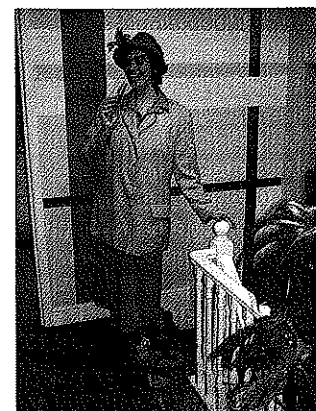
You will notice that there are three people in the photograph; the third is a young Dutch fiddle and mandolin player called Matt Barnhoorn who now guests on Magna Carta concerts. Chris and Linda met Matt when they were sharing the concert bill with veteran UK folk rockers, Fairport Convention. Matt was playing a fiddle part with Rick Sanders and Chris Lesley in the Fairport's set. Chris invited him along to the next Magna concert, now he is a permanent fixture.

There will be several new releases in 2007, the band is working on a studio album of completely new Simpson material. and there are also several retro releases planned. For further information visit: www.magnac.com Contact Mobile 0044 (0) 77 888 35214 or E-Mail management@magnac.com Phone 01756 752 024.

ROBERT HARBRON AND EMMA REID

Robert Harbron (English concertina, vocals and guitar) and Emma Reid (fiddle) are both highly regarded traditional musicians who hail from the north of England. Their duo performances bring together their individual influences and expertise with their shared roots in English traditional music. The duo's debut CD, 'New Dogs, Old Tricks' was released in Summer 2006 and has already been featured in the fROOTS playlist, on BBC Radio 3's 'Late Junction' and on Radio 2's Mike Harding show. Tracks from the CD appear on the cover CDs of a recent issue of Taplas and the Jan/Feb issue of fROOTS. For further details visit: www.RobertHarbron.co.uk and www.emmareid.se/en/robandemma.html

THE SINGING SECRETARY



'The Singing Secretary' is a 'posh PA' in a suit with travel bag, golden telephone and hairbrush microphone! She sings all styles of song - jazz, blues, folk, pop, opera - and invites the passers-by to 'put a button in her box to hear her sing' from a box of buttons provided! On the festival circuit since 2004, she has delighted audiences in Manchester (Unity Youth Arts & Sounds), Leeds (Garforth Arts Festival, Chapel Allerton Street

Arts Festival), Hebden Bridge (Arts Festival), Colne (Great British Rhythm & Blues Festival), Doncaster (Hothouse) and Broadstairs (Folk Week) amongst others. Ideal for any festival occasion - indoors and out.

For further details contact: Nina Kane tel: 01484 685948. E-mail: ocarinanina@btinternet.com or visit website: www.ocarinanina.blogspot.com

CLOUDSTREET

Check out the latest news on Cloudstreet (including a short video of our workshop at the Auckland Festival) by visiting www.cloudstreet.org. They've decided to release a recording of some of their recent live performances. Clouds on the Road was scheduled for release on June 1st. Check out their gigs page to see where they'll be, throughout this year.

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 for this relatively new act with most of the first half of their 2007 calendar already very busy in Ireland, UK, Germany and Spain.

At First Light 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 visit www.atfirstlight.net

DUNCAN McFARLANE

Having faced a number of problems and studiously avoided taking on gigs and such for the past seven months, Duncan and his band are now ready to start over and are very much looking to work hard at their music once again. So any 'organisers' interested in booking Duncan should visit his website for contact details.

There were two albums 'on the go' which got 'shelved' last June when Duncan's problems began - one 'solo' follow up to 'Bed of Straw' and one 'band' follow-up to 'Woodshed Boys'. Both these projects are now back in action - studio time sought - and they're raring to get our teeth into them.

To keep abreast of their goings-on visit www.duncanmcfarlane.co.uk and hear music and see videos at MySpace at www.myspace.com/theduncanmcfarlaneband. Both sites have their gig list.

EXILES

Exiles are Keith Magnall (whistle, flute, bodhran and vocals) and Paul Ruane (acoustic guitar and vocals). The Exiles are so called so called because they are both originally from the North West but now both live and work in Teesdale. They have been

playing together since 2004 in folk clubs and pubs across the North and are regulars at The Locomotion One Folk Club, Heighington. The heart of their music is Irish traditional but their live set includes their own songs and tunes with contemporary material and songs from Lancashire. Recent gigs include a very successful concert at Barnard Castle Library in November and a storming guest spot at The Pot and Glass Folk Club, Egglecliffe at Christmas. They also appeared at the Ireby Festival in May.

In their performances, their music is interwoven with stories, jokes and observations on life and they always ensure that the audience is involved in the music, either through singing the choruses or getting someone up to dance or play the bodhran. They are available for pubs, clubs, parties and festivals. A good time guaranteed. For further information please contact Keith or Paul phone 01325 730067; E-mail: exilesfromeden@yahoo.co.uk. Website: www.myspace.com/exilesfromeden

JO FREYA

Jo comes from a groundbreaking 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 she is now focussing on her solo performances. The Arts Council has backed this development. 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.

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. Contact Sue Webster on 01905 611323 sue@speakingvolumes.co.uk for further information and bookings.

ALL JIGGED OUT

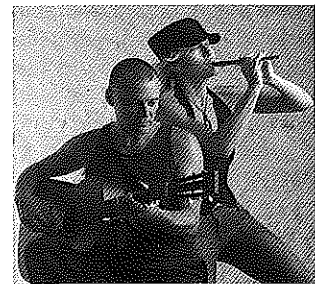
'Wish Hill' is the debut release from folk-jazz-funk fusion band All Jigged Out (Hobgoblin Records). The album was released in early May 2007. All Jigged Out is a young five-piece band featuring an innovative and superbly executed fusion of traditional Celtic music, jazz and funk, the album adds a whole new dimension to the burgeoning folk-crossover category.

With their virtuoso musicianship, allied to a youthful sense of exuberance, and a sensitivity for and understanding of their traditional heritage, All Jigged Out have produced an album that moves fearlessly across genres. Mixing original compositions with interpretations of traditional tunes, the band creates an intoxicating blend of folk-jazz-funk that is consummately assured and endlessly inventive, yet, above all, eminently listenable.

Spearheaded by founder members Philippe Barnes on flute and Ben Lee on violin, who contribute the majority of the original compositions, All Jigged Out first came to public attention when, as teenagers, they reached the finals of the Young Folk Awards. The band also features Ollie Boorman on drums, Tom Phelan

on piano and Dan Dotor on bass guitar. Between them, the five have a diverse and impressive range of musical credentials - from classical concerts and cinematic score composition to pop tours and house-music sessions, from jazz ensembles to Ceilidh and world-music bands - all of which combine to produce the group's unique sound and fresh take on tradition. Visit: www.alljiggedout.com and www.myspace.com/alljiggedout

LANDERMASON 2007 ALBUM TOUR



Landersmason - Fiona Lander and Paul Mason - launch an extensive summer tour in early June taking in many parts of Britain including several dates in and around the North West. These include:

AUGUST: 22 The Farmers Glory, Haslingden, Lancashire; 23 New Hall Tavern, Salmesbury,

Lancashire; 31 The New Inn, Hoff, Appleby, Cumbria.

SEPTEMBER: 1 The Sun Hotel, Troutbeck, Lake District; 20 King's Arms Hotel, Hawkshead, Lake District; 22 Stickle Barn, Langdale, Lake District; 23 Dale Lodge Hotel, Grasmere, Lake District; 26 Chase Folk Club, Staffordshire.

Further information at: www.landermason.com and www.myspace.com/landermason

FIONA FOLK



Fiona Folk is a busy wench with a large bustle and basket of herbs to boot! Your event-goers will love this 'belle of the woods' with her feisty ballads of love, loss and adventure. From dairymaids to Dylan, bar-room brawls to Baez, with 'a sweet nosegay' for all who stop to hear, Fiona Folk brings mirth and merriment to any occasion! New to the festival circuit, she is ideal for folk festivals, but also country fetes, agricultural shows, waterways festivals, seaside events and medieval banquets.

For further details contact: Nina Kane tel: 01484 685948. E-mail: ocarinanina@btinternet.com or visit website: www.ocarinanina.blogspot.com



MIRIAM BACKHOUSE

You can find the dates for Miriam Backhouse tour and her availability for bookings on her MySpace site www.myspace.com/miriambackhouse. These include two festivals - July 4-6 Cleckheaton and August 9-11 Saltburn. There are already concerts for 2008 and after her summer commitments in this country she is planning to return in June/July/August next year. Contact details: mim1@telkomsa.net or Iconic

Music info@iconicmusic.com. Mother Earth Music has re-released "Gypsy without a road". Email: saffron@motherearthmusic.co.uk for further details.

JAMIE GRIFFIN

Jamie Griffin is a singer / songwriter / guitarist based on the Isle of Wight. He plays most nights in and around the island and the south of England and has had recent tours of Germany and Switzerland. His bigger gigs have included the I.O.W festival and the Cavern Club, Liverpool. 2006 saw him perform just over 260 live gigs.

He is looking for bookings at Festivals around the country to play his music at in the forthcoming months and into next year. You can check out his website at www.jamiegriffin.co.uk and hear some of his music if you visit www.myspace.com/griffinsongs where you can also discover more information about Jamie and his music. You can contact him on 07894 105 243.

BANDA CELTAMERICANA



Banda Celtamericana is made up by six young musicians coming from north, central and southern Chile. The repertoire is mainly based on their own compositions plus traditional music founded on the so called Celtic musical tradition, adding to this mix Latin American musical elements such as instruments, rhythms and melodies.

Since October 2002 the band members started to work together as Nimloth playing traditional music from countries such as Ireland, Scotland and the NW regions of Spain of Asturias and Galicia. This work has been sponsored with successive state grants from the Chilean Fondo de la Música to record and nationally tour the CD "Puerto Celta: Celtic Music from Valparaiso", including there most of the musical work done from 2002 to 2005. From late 2005 the band project starts to be known as Banda Celtamericana.

The name of Banda Celtamericana will probably mean little to most readers. However in Brazil, Argentina and their home country of Chile they are as big a draw as Fairport Convention to audiences of over 2,000 people. They hail from Valparaiso where they are all students, or past students, at the School of Music of the Pontific Catholic University of Valparaiso.

They play Celtic Music on a variety of instruments including guitars, Andean charango, mandolin, flutes, bodhran, percussion, bouzouki, cajon peruano, mandola, tenor banjo, cuatro tenor, laúd tenor, panpiper, and other Latin instruments. As well as the six musicians there are two dancers.

They are visiting Yorkshire, Lincolnshire and Lancashire from July 12th through to July 25th and they can be seen at three venues in Lancashire. On two of these occasions they are sharing the bill with Kimber's Men. The connection being that Joe Stead was invited to perform at the very first Valparaiso Festival of the Sea in December 2003.

At the time of going to press the list of concert venues they are playing in Lancashire include: July 12th. Worden Arts Centre, Leyland, Lancashire. 8pm. (split gig with Kimber's Men). Phone: 01772-421109; July 21st. Clitheroe Arts Centre (split gig with Kimber's Men) 8pm. Tel: 01200 427162; July 23rd. Bacup Folk Club, Conservative Club, Bacup, Lancashire. 8pm.



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01524 582803

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Chris While & Julie Matthews
Coope, Boyes & Simpson ~ Lau
The Baghdaddies ~ Kirsty McGee
Mawkin ~ Hootenanny 3

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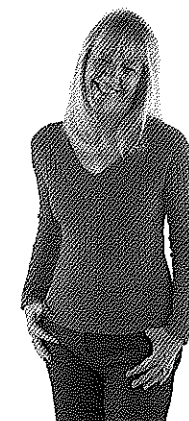
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You can visit their web sites at www.myspace.com/bandaceltamericana or www.bandaceltamericana.cl

SMOKEY BLUE



Smokey Blue ...Her man has left her, her dog has left her, her spider plants have drowned... she's blue to the tips of her nails and the point of her nose! Smokey Blue is bluer than the cold tap in a one-night cheap hotel, bluer than the gas ring on a solitary bed-sit stove. What's more, she loves it! So bring the power of the blues with its passion, nostalgia, longing, and sighs to your event-goers and let the star-sprinkling Smokey Blue croon your listeners to a beautiful

place - with just a gentle touch of humour! Also new to the circuit, Smokey Blue is ideal for Blues, Jazz and Folk Festivals, waterways festivals, for evening events, cafes, restaurants and theatres.

For further details contact: Nina Kane tel: 01484 685948. E-mail: ocarinanina@btinternet.com or visit website: www.ocarinanina.blogspot.com

BASSEKOU KOUYATE & NGONI BA

Bassekou Kouyate is one of the greatest masters of the ngoni, an ancient traditional lute found throughout West Africa. Bassekou Kouyate & Ngoni ba is Mali's first ngoni quartet and the first band to focus on the ngoni, an instrument with a history that goes back to the days of Soundiata Keita.

The Ngoni ba have added a bass ngoni to their music, with a new style of playing unheard of before in Mali. Accompanied by the beautiful and haunting vocals of Ami Sacko and Ma Soumano this group is fresh, funky but rooted in a traditional style that goes back to the Bamana Empire of Segou.

Bassekou has performed with many of Mali's leading musicians including Toumani Diabate and most recently featured prominently on All Farka Toure's beautiful posthumous album 'Savane'. He has also collaborated with high profile musicians such as Ry Cooder, Taj Mahal, Bela Fleck and Dee Dee Bridgewater.

With the highly anticipated release of the album Segou Blue (Out Here Records 26/03/07) and confirmation of performances at the 25th anniversary of WO MAD, make sure your festival or venue don't miss out! Listen to tracks from the sensational upcoming album Segou Blue now! www.myspace.com/bassekoukouyate

Available for booking from 18 June to 26 July 2007. Contact: Chetna Kapacee Tel 07958 251 291 Email: info@antehc.co.uk Web: www.antehc.co.uk and www.myspace.com/antehc

NIBS VAN DER SPUY

Nibs van der Spuy was born in Benoni South Africa in 1966. In 1980 he started writing his own music. Nibs released his first solo album, "Lines on my face" in 1999, followed by "Flower in the Rain" in 2002. Both these albums were also nominated in the Best Instrumental and Best Adult Contemporary categories respectively at the SAMA awards of those years. Nibs recently completed work on his third solo album, "Beautiful Feet" for 2

Feet Music. He has recently completed a successful Australian & UK tour in support of the album and is back in Australia in April 2007 for Bluesfest & Great Escape festivals among other dates. Folk performer, singer-songwriter, acoustic guitar maestro, is on tour in Europe and the UK through June/July in support of his spectacular new solo album, "Beautiful Feet". In the meantime you can listen to Nibs at www.myspace.com/nibs for further information and bookings contact: Bill Botes 0780 653 1676; email: bill@sheer.co.za

NEWSREEL



Are you a songwriter?

Or do you think you might be? Or have you just written one song, and never tried again because you "don't know where it came from"? Or because you aren't sure whether it was any good?

One of the difficulties experienced by anyone who writes even one song is that they have no way of knowing whether what they've written is good, bad or somewhere in between. Friends - because they are friends - will express admiration, and even those who are not friends at all will "be polite" in their response. This is natural enough, but not very helpful. How can I gauge the quality of my writing, without falling into the trap of assuming that since I wrote it, it can't be very good, or else being lulled into an inflated opinion of my abilities by my friends' desire to please me?

The answer (or at least, one answer) is to meet and talk with other songwriters. A songwriting circle, or writers' group, will be composed of people who all come with a need to hear honest feedback, honest opinions about their work. At the same time, all come with the same need to be encouraged and supported, and not have their confidence shaken or broken by insensitive criticism. But where can you find such a group?

Well, here is the good news. "Songwriters" (or whatever other name we may decide to adopt) meets every other month at the Crown in Worthington (Standish), and we have already met twice! Our beginnings go back to the Four Fools Folk Festival last year, when Angie Bladen built into the Festival weekend a series of events around the general subject of songwriting, which gave us a chance to get some idea of the desire for such a group among those who wrote, or aspired to do so. This was followed up by a Four Fools Workshop Day led by Tom Bliss and Tom Napper. While musicians enjoyed a "super-session" with Tom Napper, we had the benefit of Tom Bliss's songwriting experience. Since then, Tom's "Songwriting Work Book" has been serialised in four consecutive issues of "The Living Tradition". Our thanks are due to Angie for this valuable input.

Our next meeting will be on Sunday, 10th June, from 2.00 till 4.00 p.m. We have set ourselves to write songs on theme of "Rivers", but don't let this put you off if you are thinking of joining us - it only applies to those of us who agreed to be so bound! If you think this might be a group you would want to join, or want details on how to find the Crown, contact Mike Bartram or Lindsay Smith, or else just turn up. Our email addresses and phone numbers are: mike-bartram@tiscali.co.uk - 01744-817127, and edeophone56@yahoo.co.uk - 07855-806704.

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www.railwayfolkclub.co.uk



Ember (£6)

Thu 28 June

Ron Trueman-Border (£5)

Fri 29 June

Marmalade Club (free)

Sat am 30 June

Singers Afternoon (free)

Sat pm 30 June

Brian Peters (£5)

Sat 30 June

Tunes Session (free)

Sun am 01 July

Open Mike (free)

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Thelwall Morris (free)

Sun pm 01 July

Song Writers Competition (free)

Sun pm 01 July

£100 /£50 prize!!

Anthony John Clarke (£5)

Sun 01 July

® Chris While & Julie Matthews (£10) Tues 03 July

® "Not the Garva Irish Night" (£7)

Weds 04 July

Billy Mitchell (£7)

Thur 05 July

® at Statham Lodge Hotel (www.statham-lodge.co.uk)

Tickets (including reduced prices for concessions)
& entry forms for Competition from:

Stewart Lever via web or 07919 270 916

MUSIC AT THE LOWRY

The Lowry in Salford Quays has three folk and blues related shows in June starting on 10 June with Waterson:Carthy. Norma Waterson and Martin Carthy are at the forefront of the English folk scene and with daughter Eliza form one of Britain's most successful folk bands. Times 8pm; Tickets £16.

On 26 June it's the award-winning, spellbinding and highly entertaining Martin Simpson. Martin is one of the finest acoustic finger-style and slide guitar players in the world. Times 8pm; Tickets £15. Then on 27 June they have Ola Onabule, a blues and soul singer of exceptional talent, he inspires with his immense vocal range and a charismatic stage presence. Times 8pm; Tickets £14. Visit www.thelowry.com/news

ROCK'N'REEL MARCH/APRIL 2007!

Rock'n'Reel...a music magazine covering the very best in roots, rock, blues and beyond. Front Cover & Main Feature John Lennon "Dear John" July 2007 marks the 50th anniversary of the first meeting between John Lennon and Paul McCartney. With an eye on the recent raid on the Beatles' illustrious back catalogue for the album Love and the release of the film The US vs. John Lennon, music critic Art Stevens examines the enduring appeal of the Fab Four and ponders the continuing relevance of John Lennon.

The second issue of the relaunched Rock'n'Reel includes, Dave Stewart + Moya Brennan + Katie Melua + The Levellers + Billy Bragg + Dropkick Murphy's + Hazel O'Connor + Walter Trout + Derrin Nauendorf + King Blues + Julia Biel + Britannia Rumba + Sparks.

PLUS... Ewan MacColl... Ken Hunt examines the life and times of a true giant of the UK Folk Revival. AND... Love it... Hate... it... The Beatles remixed. ALSO... It Started With A Disc... the record that began your musical love affair. Over 150 CD, DVD, Book & Live Music Reviews.

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Subscription Offer

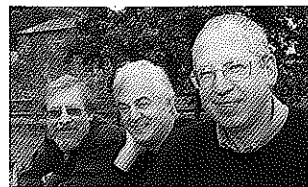
A one year subscription to the magazine includes a five CD offer. The collection courtesy of Terra Nova and Osmosys Records gives the listener almost five hours of hard-core folk, world music and comedy as well as left field contemporary sounds. The offer earns the subscriber seventy-one tracks that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

SCOTTISH WINNER

Gaelic singer Catriona Watt has won the BBC Radio Scotland Young Traditional Musician of the Year Award. The BBC Radio Scotland Young Traditional Musician of the Year Final was held at City Halls on Sunday 28th January. Catriona Watt, from Lewis, beat off stiff competition from Darren MacLean, Mike Vass, Calum Stewart, Calum MacCrimmon and Martin Hunter to win the prize, which includes an album contract with Footstompin' Records.

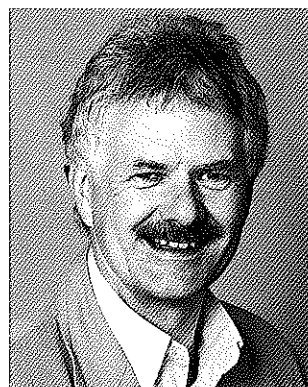
The Mother and Father of Lancashire Nights!

They call it "The Mother and Father of Lancashire Nights!" An evening with the Oldham Tinkers and Bernard Wrigley two of Lancashire's best loved performers - is back for the third time at the Lowry.



In their own right both sets of performers have become legendary in the North West of England. The Tinkers first came to prominence on the best selling Topic LP of all time - "Deep Lancashire" in 1968, followed in 1970 by "Owdham Edge". After that they released five albums of their own on the Topic label, all of which are now available on CD. Since their first bookings in 1965, there's only been one personnel change - in the 1980's when, due to ill-health, Larry Kearns was replaced by Dave Howard. Dave now lives in Ireland, which is one reason why there aren't too many Tinkers' gigs in any one year - a matter of economics.

The Oldham Tinkers are known beyond the folk club world as well - being championed by Andy Kershaw from BBC Radio (a Rochdale lad himself). He includes them with the huge variety of world music he plays. But it's not just their classics that the boys play in concert. Newer ones, such as the multi-cultural welcoming song, are steadily introduced, as are the very silly stories that John is renowned for. See them at www.oldhamtinkers.com



Bernard has been delighting folk club audiences all over England for 40 years now. With the nickname of "The Bolton Bullfrog" (given to him by A. L. Lloyd on the sleeve notes of his first LP on Topic) he's forged a reputation of meaty traditional pieces and some seriously daft songs and humorous monologues. From his beginnings with "Dave & Bernard" he's become known as an actor as well as a singer and storyteller.

Some will remember him from Emmerdale a few years ago when he played Barry Clegg the hapless rocket builder whose wife Lisa left him for Zak Dingle. He was also in three episodes of Dinner Ladies, where he complained, danced and sang, and played the concertina. Then he played the part of Dodgy Eric in Phoenix Nights, where he sold a mechanical bucking bronco to the club (with disastrous results) and in the second series insisted that Brian Potter hire a bouncy castle with a fifteen feet phallic extension. Radio listeners will have heard Bernard's programmes on Radio Lancashire, as well as the many contributions he made to the "Mark & Lard" programme on BBC Radio 1, and then the Mark Radcliffe prog on Radio 2. The CDs now number fifteen, having bought the masters from the original Topic & Transatlantic recordings before producing and issuing his own since 1981.

At the Lowry he'll be performing his unique blend of songs, stories, monologues and guitar playing. See more at the website: www.bernardwrigley.com

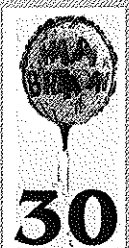
In their separate performances you're likely to hear such stories as Granny Cooney's famous rice puddings, why people in Blackburn roll their 'R's, incontinence in telephone kiosks, and many other fairly truthful tales. Towards the end of the evening they'll sing four or five of their all time faves together.

The concert at the Lowry is on Fri 14th September 2007, and their box office number is: 0870 787 5790. You can book online at www.thelowry.com

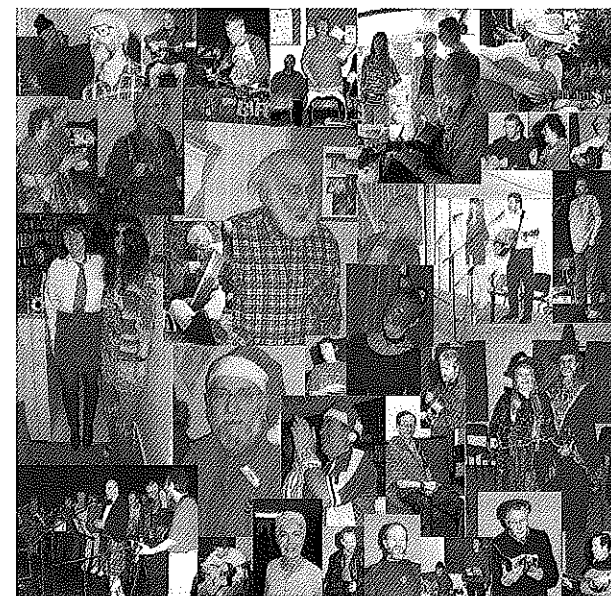
SING FOR TERRY WHELAN

There will be a special event at Four Fools Folk Festival this year (29th June - 1st July) to celebrate the life of Terry Whelan, stalwart of the Manchester folk scene and a fine traditional singer, who died last year. There will be a mini-concert followed by a singaround and people will be encouraged to sing traditional songs or tell a story about Terry. The event will take place on Saturday 30th June at 6.30pm. Separate tickets will be available for those unable to attend the full festival (although you will be missing a great 'do'). All welcome. For details contact Angie and Ken Bladen on 01257 263678 or e.mail four.fools@virgin.net

**SPOTLIGHT ON
NORTHWICH
FOLK
CLUB**



NORTHWICH FOLK CLUB 30TH ANNIVERSARY CELEBRATION



Northwich Folk Club celebrated its 30th Anniversary in fine style over the weekend of the 9th and 10th of March. On Friday evening, the club presented a Gala Concert by members past and present. The concert was held at the Harlequin Theatre, which has been the club's home for over twenty years. Northwich Folk Club is proud of its wide variety of musical styles and the Gala Concert gave members the opportunity to show off their talents in the main theatre. Several members had formed groups or duos for the occasion and some had composed pieces especially for the 30th Birthday concert. Over 30 musicians performed including some of the founder members of the club.

The celebrations continued on Saturday with a voice workshop by Janet Russell, well known for the power and versatility of her voice, and a guitar workshop by acclaimed singer-songwriter

Steve Tilston. Both these events were well attended. Those in the voice workshop enjoyed learning harmony singing with Janet, culminating in worthy choral performances of two contrasting pieces. In the guitar workshop, Steve talked about the influences on his guitar playing, demonstrated many techniques and answered questions from the group.

The finale of this special weekend of celebration was a sell-out concert in the Harlequin Theatre featuring Janet, Steve and the very funny Bernard Wrigley who had the audience in stitches with his songs, poems and stories. The evening was full of highlights from Janet's gentle Scottish lullaby to Steve's virtuoso guitar playing, ending up with Bernard's inimitable version of Nellie The Elephant on bass concertina. All three performers entered into the spirit of the Birthday weekend and said they too thoroughly enjoyed themselves.

Northwich Folk Club organisers were delighted with the wonderful response to the Birthday events. The club has gone from strength to strength over its 30 years, not only attracting many people to its popular singers' and listeners' nights, but also presenting nationally and internationally renowned artists in concert. Northwich Folk Club has built a reputation for its warm and friendly welcome and, having such solid foundations, the club looks forward to many more years of music and friendship!

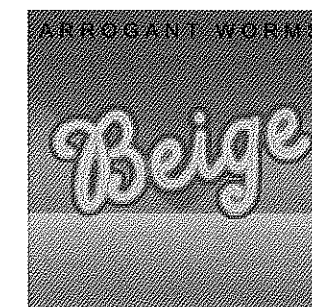
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Ailsa Booth

**CD
REVIEWS**



ARROGANT WORMS Beige (Own release, 2006)



This is the first album I have heard from the band, but I understand it is their 9th album since forming in 1991. You might be mistaken for thinking Arrogant Worms is an odd name for a band, but it does describe what Chris Patterson on bass and vocals, Mike McCormick on guitar and vocals, and Trevor Strong on vocals and various instruments, do quite well. If you

are a fan of The Incredible String Band, you are sure to like the Worms. They are aided by 15 other musicians making up the Rainbow Orchestra on this album, you know who you are guys, - so take a bow. The band isn't really that well known in the U.K. but have a huge following in Canada & U.S.A.

They are not what I would call folk music as such, but neither is Les Barker with his poetry, but he seems to fit in with genera quite well performing at folk clubs and festivals. Brilliant wordsmiths offering silly escapism writing zany satirical comedy songs with tunes borrowed from Pop/Country/Jazz & light entertainment might be the fairest description for the band. The entire band are excellent musicians a singers and their zany humour grabbed my attention immediately, - lets face everyone enjoys a good laugh it's the best tonic in the world.

The subject matter is endless; indeed nothing is safe from their attention. Who else would think of writing a song about 'Irritable

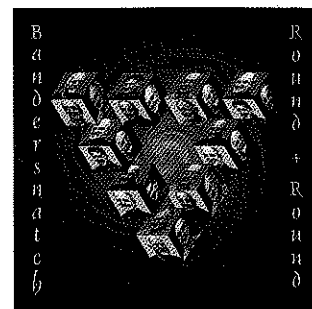
Bowl Syndrome', horrible subject or not it's hilarious, as is 'Twins' a song about the dilemma of being a Siamese twin. The same can be said for 'Pressure Washer', 'Mime Adduction', and 'The Guy with Computer Know-How'.

There's even a song about those jumped up little Hitler's you find in car parks and shopping mall's 'Mr Security Guard'. Diversity seems to be the keyword with other's songs about 'Ezra Eats', 'The Ballad of Edna and Ida', 'Hernia Belt', 'Canadaman' 'Teenage Angst', and 'The Prescription Drug Song' need no explanations. I did muse over the closing song 'Brian's Balls', and wondered if the title had been changed from Beckham's Balls to avoid being sued? It's really about testicular amputation -err, - at least I think it is! - There are a lot of hidden meanings in these songs.

Conclusion: This is a great fun album from some talented performers. A good album to put on at a party, especially if your guests haven't had the "Worms" before! You will get more out of the songs if you read the lyrics. True, one or two of the song lyrics are Canadian/USA based humour and may not scam for the rest of the world, but that's only a minor issue. If you are fishing for Arrogant Worms on the Internet you will find their website here: www.arrogant-worms.com I really enjoyed the album and I recommend you buy it. Sorry, couldn't resist the puns!

Peter Massey

BANDERSNATCH Round and Round (BS002)



One of my favourite albums of 2006 was not by one of the major artists or bands but was recorded by a six-piece outfit from Bolton by the unusual name of Bandersnatch. They first came to my notice when doing a showcase spot at Wrexham Folk & Acoustic Music Club, The Nags Head, Mount Street, Wrexham in 2006.

Their CD "Round & Round" is a really enjoyable and listenable collection of songs, some covers and some very good self-penned material. The opening track, Dougie MacLean's "Turning Away" sets the standard with its great arrangement utilising both instruments and vocals. John Gorka's, "Love is our Cross" is followed by the first of Clive Leyland's excellent songs, the title track, "Round & Round". It is well constructed, lyrical and thought provoking with its theme of, "I wish I'd done that" and not being aware of it until it's too late.

Next up is the best cover version I have heard of the great song of the troubles in Ireland, "The Broken Years". Anthony John Clarke's gem is superbly handled and performed by the band. Two Stuart Marson songs follow, "Close to the Wind" and "Over the Lancashire Hills", the latter being reputedly a song dedicated to the Lancashire contralto Kathleen Ferrier. A great song also covered by Simon Nicol of Fairport Convention some years ago. Incidentally, Stuart Marson is now living this side of the border though seldom seen in clubs these days. Arguably the best song on the album, "When you Fall", by Clive Leyland follows. I really liked this one with its great lyrics and catchy, singable chorus.

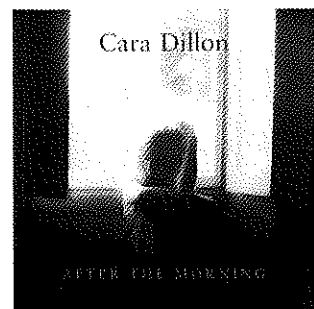
One more original song, "Tree of Life", and covers of Jimmy Nail's "Big River", Bruce Cockburn's, "All the Diamonds in the World", Steve Tilston's, "Slip Jigs & Reels" and the Stan Rogers classic, "Northwest Passage" bring us to the finale of the album finishing as it began, with a Dougie MacLean song, "Feels so Near". A great value 13 tracks from Ed McGurk (guitar, cittern, whistles, percussion & vocals), Alan Roscoe (guitar, percussion

& vocals), Steve Rothwell (bodhran, percussion & vocals), Norman Raw (bass & vocals), Denis Dodds (guitar, mandolin, violin, bodhran & vocals) & songwriter Clive Leyland (guitar, keyboards, percussion & vocals). The album has been very well produced by Clive Leyland, has a very informative sleeve insert and is available from their website www.bandersnatch.org.uk or at their gigs.

By the way, just for the "record", their name, Bandersnatch, comes from the weird and wonderful Lewis Carroll's "Alice Through the Looking Glass and What Alice Found There" (1872). "Beware the jabberwock, my son! The jaws that bite, the claws that catch! Beware the jubjub bird and shun the frumious Bandersnatch!"

Ian Chesterman

CARA DILLON After The Morning (Rough Trade Records, 2006)



What can you say about Cara Dillon that already hasn't been said! She comes from an Irish background, from a family already with established roots in traditional music. She sings like an angel with in sweet milky voice as smooth as Baileys Irish Cream with an inherent style that is to die for. If you are reading this review, chances are you are

already a fan of Cara Dillon, and if not, get a copy of this album and you soon will be.

In 2002 on previous albums Cara has established her self as a fine singer of traditional songs bringing flair and colour to them that is her own. On this recording she moves forward with 12 songs. Of which only four are traditional, arranged by Cara and partner Sam Lakeman. The rest of the album Cara takes on a more contemporary mode with 5 songs co-written with Sam Lakeman, who also recorded and produced the album. Their songs blend in quite well alongside other contemporary works by other such luminaries such as Dougie MacLean. However, on Dougie MacLean song 'Garden Valley' the lyrics have been changed a little, - nice to see the folk process is still alive and well!

I liked this album, and I think you may to. It has a nice feeling of quality, not only in the vocals but the instruments and the guest musicians: all is tastefully done. Sam Lakeman multi tracks providing piano, keyboards, acoustic guitar, accordion, and percussion, with Neil McCall on mandolin and guitar, Ben Nichols on upright and bass guitar and banjo, Simon Lee (drums), Roy Dodds (percussion), Martin O'Connor (button accordion), Cathal Hayden (fiddle) and on backing vocals is Mary Dillon. Paul Brady duets with Cara on vocals for a stunning version of 'Streets of Derry'. It's from the first line of this song that the album takes its title.

Hard to pick out a favourite track but 'Here's a Health' (trad) is always a gem. However, worthy of an extra mention are 'I Wish You Well' and 'Never in a Million Years' - both written by Cara and Sam. I recommend you get this album, - you don't have to be Irish to appreciate good music.

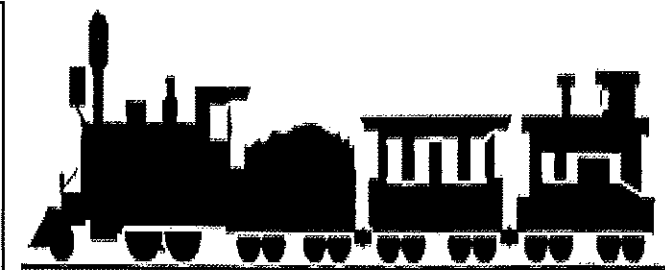
Peter Massey

MARK DOWDING and CHRIS HARVEY The Old Potts Railway Songs of Railways Past (Cock Robin Music CRM 160)

This collection of songs, the nucleus of which was originally compiled by Chris Harvey and Mark Dowding as a live presentation for the Shrewsbury Railway Heritage Trust in 2006,

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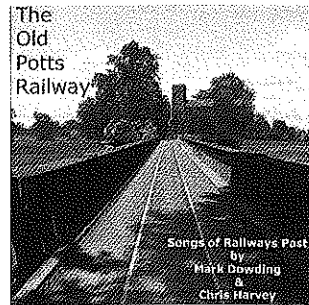
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Contact/Tickets: Stewart Lever 07919 270916
e-mail stewart_lever@yahoo.co.uk www.stewartlever.co.uk

has translated into a most delightful album that I think will appeal to a wider audience than just steam railway enthusiasts. Through the medium of music, words and two excellent musicians a window is opened on a past age that is viewed with humour and affection, conveying at times a sense of loss of something precious and irreplaceable. Although nostalgia is there in plenty the presentation is in no way morbid. It is more in the manner of a celebration of past achievements; albeit tinged with sadness at the passing of what is historically considered to be a golden age. Those of us who value this sort of thing and enjoy its commemoration in music and song, are indebted to the people who write the songs which encapsulate what many of us have experienced and fondly recall. There is a formidable list of names to which the songs on this album are attributed.



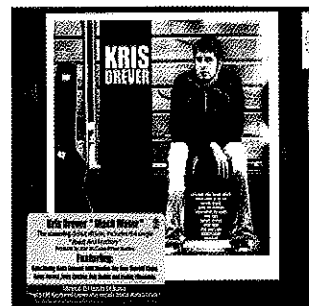
The first track "The Old Potts" is a bright and jolly opener with a good narrative that is the work of Dowding/Harvey themselves and sets us on the right lines for a very enjoyable trip. For more details of the Old Potts Railway you must read the informative sleeve notes. Track 5 also bears the handprint of Chris Harvey, but this time in collaboration with Les

Barker, whose words here are in a more serious vein than we are used to hearing from him. The lyrics of "Stanier 8" have a poignancy which shows the other side of the jester's mask. The sound of, and the licks played on the banjo go well with railway songs. The rhythm of the locomotion is caught and Mark Dowding does it well on Paul Conner's "A Servant of the Company", telling the story of an ordinary working man. "Dad started off to work on the railway" is the opening line of this cracking song and track. Keith Roberts is not a name I am familiar with but his "The Last Days of Steam" is a lovely song. Mark Dowding's Flander's and Swan's bitter/sweet "Slow Train" is a fitting choice with which to finish "Songs of Railways Past".

On this particularly well thought out album, the selection of outstanding songs to exactly fit the theme are performed by two talented musicians who clearly have empathy and understanding of the subject material. Chris Harvey produces lyrical piano accompaniments and impressive sound effects while Mark Dowding's versatility in singing and accompaniment makes the songs come alive. I understand that they are giving a live performance of "Songs of Railways Past" at the Saddleworth Folk Festival on 20/22 July. Don't say I didn't tell you!

Norman Wilson

KRIS DREVER Black Water (Reveal Records REVEAL12)



There's one magazine in particular that champions folk acts who quickly get magazine cover status and disappear just as fast - no name, no pack drill here! The net result is that I get very sceptical about the 'next big thing' in folk and Kris Drever's CD arrived with that bias of mine to overcome. So, Kris, crack the champagne as I was bowled over

faster than the middle order of the English cricket team in the Caribbean! What a fabulous record.

Kris has been playing music since the age of thirteen and has emerged from Orkney onto the Folk Club scene. With guitar and vocals well mastered, some of you may have heard him in the much critically appreciated Fine Friday. On this solo record,

he is now in full flight with a stellar supporting cast including Ewen Vernal, Kate Rusby, Donald Shaw, Andy Seward, Andy Cutting, Roddy Woomble and Eddi Reader. Needless to say, the man with a finger in more pies than most people have pies, John McCusker, is twiddling the production knobs on a wonderful record. Such connections are born out of the diverse work that he's done ranging from folk clubs to the Irish dance show Celtic Fusion

It's a cliché now but there are re-workings of folk classics on here such as 'Patrick Spence' and 'Green Grow the Laurel' of which I thought I'd heard too much and, now, I can't get enough. Elsewhere, he chooses wisely from contemporary songwriters such as with Boo Hewerdine's 'Harvest Gypsies'. This ability to pick well from your contemporaries is vital for those who don't write themselves - where, for example, would Rod Stewart be without the ability to pick a good tune and make it his own. It also highlights how Kris is steeped in music even down to a penchant for Metallica in his youth. With such a wide musical knowledge, a hatful of talent and support from musical friends, how can he go wrong? The Horizon Award at this year's BBC Radio 2 Folk Awards is now on his mantelpiece - let's hope he's plenty of space on there as he'll be needing it.

Steve Henderson

THE FEREDAYS Long Ride Home (Own Label FD041)



The Feredays are an East Midlands based young trio comprising the eponymous sisters, twins Kate and Rachel on vocals, and guitarist, Ben Hanson. 'Long Ride Home' is their 10-track debut release. They have a very stripped down simple acoustic style that lays heavy emphasis on the vocal talents of Kate and Rachel supported ably by Hanson's acoustic guitar playing. All ten tracks are interpretations of songs written by others. There is a clear spine of Americana and associated folk and country rock musical

influences running through this very astute and ambitious collection of songs, not all by any means mainstream classics. This is in evidence from the first track, a fine reworking of Emmylou Harris's 'Where will I be' and their excellent version of the Patty's Griffin track that lends the title to the CD.

More ambitious is their gutsy delivery of the old Sippi Wallace classic 'Give it up' popularised by Bonnie Raitt on her first album release in the early 1970s. They've clearly been either brought up in a very musically discerning household or been exposed to some exceedingly good influences to pick the selection on this CD. No more so than Simon & Garfunkel's superb 'Kathy's Song', recently described by Art as the song he most likes audiences requesting when he performs live. There's also a no frills version of Fleetwood Mac's 'Big Love' and a fine rendition of 'Single Girl' - not the Sandy Posey song but the one covered by the late Dorris Henderson (accompanied by John Renbourn) amongst others.

Ultimately, this is a highly promising debut from a trio that has a maturity in song choice and delivery that goes way beyond their tender years. If there's one criticism - and it is relatively minor - what some of the songs cried out for was a sympathetic fiddle accompaniment or supportive percussion. No doubt the Feredays will develop and improve their arrangements as they become more experienced and undoubtedly when they become more successful.

Lewis Jones



PATTY GRIFFIN Children Running Through (ATO Records ATO0036)

Patty Griffin must be the envy of a number of singer songwriters. Not only is she packed full of talent but she's had a number of songs recorded by The Dixie Chicks. Add that to covers from the likes of Martina McBride,

Bette Midler and Mary Chapin Carpenter and it's safe to say that her bank manager will be telling her to relax and keep knocking out those songs. So, here we are, 'Children Running Through' is the latest treasure trove of songs that will be pored over by music fans and those in search of a decent song to cover.

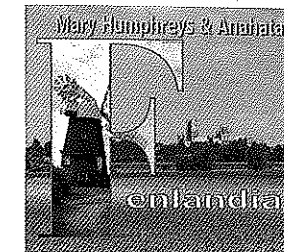
Outside of a few up-tempo numbers like 'Getting Ready' and 'No Bad News', it's a collection of ballads that have a variety of stylistic flavouring to them. The beautiful 'Burgundy Shoes' takes a gentle stroll through wonderful lyrics whilst a song like 'Heavenly Day' has tinges of gospel to it. Indeed, 'Stay On The Ride' has a funky stride to it, too. I've always had a simple rule that the great songs can be played in almost any style and, as I listen to this, I recognise that someone who writes good songs has the option to give them a little twist here and there to keep the listener's attention. Patty Griffin does this to an admirable degree here and, in doing so, shows off her song writing wares to their best. If you're a fan of singer songwriters with a broad palette of taste such as Chris While and Julie Matthews, then, I reckon you'll love this.

Steve Henderson

MARY HUMPHREYS & ANAHATA Fenlandia (Wild Goose WGS340CD)

Anyone who has seen Mary and Anahata live will be aware of

the vibrancy of their performance and to try and replicate this on a recording must have given Doug Bailey of Wild Goose some difficulty. However, there is nothing here to suggest that he has done anything untoward and the atmosphere of their style is well captured.



There are many well known traditional songs on this album and, on reading the sleeve notes, a potential purchaser might be fooled into thinking that much of the material is old hat (or even old an-ahat! Ha! ha! - Sorry Ed. couldn't resist that one!). But even the much recorded Nutting Song, Polly Vaughan and Lord Thomas & Fair

Eleanor are given a fresh treatment.

Many of the songs were collected from the singing of Mrs. Charlotte Dann (nee Few) of Cottenham, Cambridgeshire by Ella Bull in the early 1900s. Mary has taken the original tunes and completed the texts from broadsides or song variants collected in the south of England. The result is not only a pleasurable listen but also a valuable recorded archive of material. One of the most intriguing songs is Hungry Army, which has an interesting pedigree. It was published in the mid 1800s as a broadside in Ballarat, Victoria, Australia following the massacre it depicts and was collected from Walter Pardon in 1979 with a different tune. Mary has added the tune from the Bodleian library's broadside collection and slightly altered the words to make it more fluent and therefore more singable.

Seven tunes are included in the album. These are mostly East Anglian in origin but they have also snuck in three Welsh tunes hoping they can get away with it - even though the album is meant to be representative of material from the fens of East



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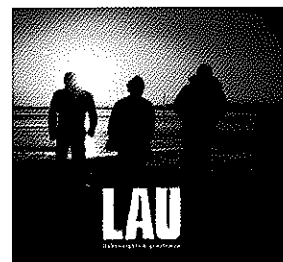
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Anglia! They are ably assisted in both tunes and songs by Dave Holland on fiddle and hurdy-gurdy and by Gina Holland on flute, piccolo and recorder who are members of their band Fendragon. Even Doug B. gets to join in the choruses - and why not?!

As always with a Wild Goose album the sleeve notes are erudite and comprehensive with delightful photos of fenland scenes on the cover and inserts. These made me want to get back there for a bit of birding - singing along to this lovely album on the way there of course!

Derek Gifford

LAU Lightweights and Gentlemen (Reveal Records REVEAL17)



Having raved elsewhere in this fine magazine about how Kris Drever beat my bias against the 'next big thing', one of his other projects, Lau, has to get over another of my 'bête noirs'. As I've owned up before, I need a fair bit of convincing to clutch the instrumental to my heart. Indeed, at a quick check across my record shelves, I reckon only Flook

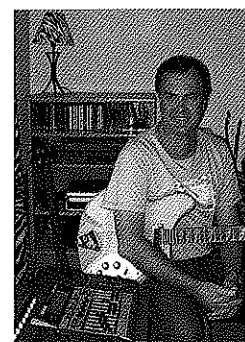
have consistently beaten my bias. So, how will Lau do?

Lau is a trio including Aidan O'Rourke, fiddle, who was voted Instrumentalist of the Year 2006 at the Scots Traditional Music Awards and is a member of the hugely successful Blazin' Fiddles. Martin Green, piano accordion, who has played with Joan Baez, Kathryn Tickell, Linda Thompson and Eliza Carthy. Finally, Kris Drever, winner of the Horizon Award in this year's BBC Folk Awards. Arguably, and I hate using this word, something of a super group. The big names aside, one element that immediately appeals to me with this record is the guitar driven style of music and the energy levels that reach those of the aforementioned Flook. It bodes well and means they are now well up my list of 'must see' acts.

Straight from the opening 'Hibna', the tempo will get your feet tapping enough to rip up the carpet - make sure you have accidental damage in the insurance before you put on this CD. To temper the fears of those nervous of fully instrumental records, I was pleasantly surprised to find that Kris Drever provides vocals on a variety of tracks including the sublime 'Butcher's Boy'. I was pretty much expecting that he'd keep this for his own solo work but, clearly, not. So, after all, it wasn't a purely instrumental album. As you might expect, on the instrumentals that take up the majority of the record, there's a Celtic flavouring spread across sets like 'The Jigs' and 'The Lang Set'. Far less expected but pleasantly surprising is a Mediterranean feel to 'Results'. Indeed, there's plenty to surprise here and as it's available at the moment in limited number format with an extra track, I'd suggest getting your skates on for this one.

Steve Henderson

BILL MALKIN Part Time Rebel (own release, 2007)



This is Chester singer songwriter Bill Malkin's fourth album. I mused that the title of the album - coincidentally, taken from the third song 'Part Time Rebel' - is a very apt description of Bill, for not only can he turn out really good quality songs that any professional performer would be proud of, but he also holds down a high powered executive full time occupation. So is he a part time rebel? There are 10 songs on the album all of which are penned by Bill, with the

exception of the title song and three others that are co-written with Graham Bellinger. The music is very easy listening - leaning towards Americana - folk rock. I like it and I am sure you will too. Bill has again enlisted some of Chester's finest semi-pro guest musicians. They are Graham Bellinger (acoustic guitar, Doro, mandocello and harmonica); Chris Lee (Acoustic guitar, mandolin, and bass); Mick Horton (keyboards); Adrian Dear (acoustic 6 & 12 string guitar plus backing vocals); Mark Dennis (Spanish guitar); Ian Jones (Flute and Melodeon); Helen Mathews (bagpipes); Geoff Edwin Scott (mandolin) and Greg Malkin (snare drum) - the list seems to go on forever! Their performance is superb. The album was recorded in Bill's own 'Shamwari Studio' at his home in Chester.

The songs vary in subject matter. 'The Salford Sioux' is a song based on the story surrounding Buffalo Bill Cody Wild West Show that toured the UK early in the 20th century. A lot of the Sioux Indians decided they liked Manchester and took English wives and settled in Salford. 'Gravy Train' is a bluesy song about moving home to seek your fortune while 'Part Time Rebel' is a song about a sentiment that hides in every semi-pro folk singer who would love to be someone else.

'While Angels Sing' is a romantic sea song based a chance meeting in Liverpool docks while 'Harmony' recounts a gypsy sentiment of a forbidden love affair. This and the next song 'The Ballad of Rowton Moor' are reworked songs from a previous album. The next couple of songs are co-written with Graham Bellinger 'To Far East From West' is an anti-Bush/war song, suggesting that we (the British) do not identify with some of his gung-ho cowboy mentality. 'Nick and Paul at Ascot' has hidden meanings about two guys who looked after, and lived in, John Lennon's house after John moved to the USA. They expected him to return, - but he never did.

The penultimate track 'Hollow Men' is about shallow fickle people and fair weather friends. 'The Man in the Moon' a dreamer's song of things we don't know or what will happen in your life. It was hard to pick out just one favourite track, but 'Harmony' is high on my list.

In conclusion, I have to say this is a nice album that won't offend anyone. It has some nice songs that are well written and deserve to be heard. If I've whetted your appetite, you can contact Bill via his email at: themalkins@christleton.freeseve.co.uk or from his website here: www.billmalkin.co.uk The CD is priced at only £5.00 including P&P - it can't be bad!

Peter Massey

J P SLIDEWELL - As it Happened (JPSCD06 004 own label)



For the past 12 months or so, the folk scene in the North West and further afield has been treated to a respectable spread of appearances - both on radio and at live venues - of singer J P Slidewell, a guy with a clear mission to present folk from the tradition - delivered today.

This album comes from an unusual and possibly unique source, that of "one-take" recordings from a wide range of settings: the studios of BC Radio Shropshire, Manchester University Radio, the Biddulph Arms Folk Club, a "normal" studio out of hours, and on a Walkman in a folk festival field. In capturing various recording and performance scenarios encountered by folk artists it genuinely presents the music "as it happened".

Genevieve Tudor of BBC Radio Shropshire introduces us to JP. Ahead of the first track "Abe Karmen", an autobiographical ballad of a chap with a somewhat fatalistic outlook on life. It's a

speedy introduction to JP's guitar style which ripples away underneath. "Pretty Nancy of Yarmouth", the second track, is a cracking unaccompanied song, a tale of mariners and maids left on the shore. Maidens of the cross-dressing kind - not the "ooh, I am angry, I can't find an outfit for today" type, but the familiar ruse to join the military - appear in track 3, "The Female Drummer", again JP's guitar purrs away, almost gently motoring subserviently. The best track on the album by my reckoning comes to us at number 4, "Tamlyn"; a better version of this classic I've yet to hear. As before, his guitar work gets its due exposure between verses, a flowing accompaniment, the instrument being worked to its best effect.

At this stage in my assessment, I began to feel that perhaps the immediacy of some of the events, i.e. live radio, were producing such competent and compact results. Track 5, "The False Bride" reminds us that marital matters may alter after the altar. The applause which follows suddenly takes one by surprise, though on the day no doubt well merited and reminds us of the provenance of the recordings. The sixth track "The Brethren" is an unaccompanied tale of farm workers.

By now, I was yearning to be able to refer to some form of explanatory sleeve notes. This would have really enhanced the album, containing as it does such a wealth of traditional songs. Track 7 "O'Reilly" is a touching song of desire, loyalty, emotion, trickery and tragedy. Next follows a couple of songs from farmland, "Barley and the Rye" and "The Ploughboy". The farmer obviously comes from a better and "sound-friendly" recording environment, bringing out JP's undoubted ability in tackling this unaccompanied number, is of rural frolicking. The latter is a pacy number whose chorus lodges in the musical mind offering the private listener and live audience alike a chance to sing along - as we naturally enjoy doing.

The final track "Sovay" is a song with which I have an instinctive problem. It's never chimed well and can take me towards the land of dirge. There is now a reluctant admission that this unaccompanied offering has come the closest of any interpretation to changing my mind. The album tends to come to a slightly disjointed conclusion, as Genevieve Tudor breaks into our musical musings, but again one is reminded of its recording base.

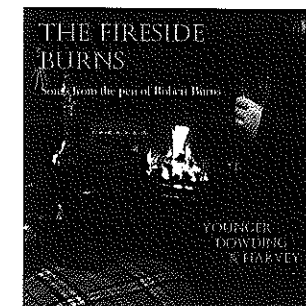
Overall, the more sensitive ear may find the vocals a touch on the harsh side at times, though on occasion this may be done for emphasis. However, I found a positive in that the presentation is evocative of the honest and "a touch frayed" edge that many accept and appreciate at a folk club performance. A full album's listening may jar to those accustomed to continuity, as the "inconsequential" of radio studios, applause and pauses break up the 10 track experience. Had it been edited and brushed up, one could have been conned into thinking it was a proper studio production. I therefore credit JP's honesty in sticking to the "sewn together" article, not least as it is truly representative of "as it happened".

The different recording settings may emphasise the discontinuity, but given the folk scene doesn't always offer us the "polished and professional" on a plate, the focus should be on the artist, and this certainly showcases JP at his best. Therefore, if the discerning listener is looking at musical quality in vocal and instrumental terms when buying an album, then ignore the incidentals and go for it - an album which is available via 07984-743294, through myspacejpslidewell.co.uk and at performance venues. A summer of club bookings and festival appearances, including Four Fools and Saddleworth, lies ahead.

As it happens, guys 'n' gals this CD's a brilliant statement of ability and intent.

Rob Dunford

ALISON YOUNGER, MARK DOWDING and CHRIS HARVEY The Fireside Burns (Cock Robin Music CRM 168)



As an admirer of Robert Burns the man, the poet and the song collector, the approach of 25th January each year heightens my anticipation of hearing his songs and poems being performed at gatherings of appreciative folkies at folk clubs or wherever they meet. It was therefore propitious that a copy of The Fireside Burns should come my way shortly before the day when the great man's birthday is universally celebrated.

I would find the gathering together of a selection of Burn's songs a formidable task because of the sheer volume and quality of his work. Where would I start? What would I include? What would I leave out? Luckily the job did not fall to me and I consider that Younger, Dowding and Harvey have made excellent choices to compile this presentation.

To my ear it represents a musician's choice. Who could resist the seductive strains of the lovely Scottish airs that "Peggy", or as it is more widely known "Westlin' Winds". "Galla Water" and "Boat me O'er" are sung to? Certainly not me. The album has the feeling of having been put together with affection: a real fondness for the material. Although most of the songs are familiar to any lover of Burn's work, it in no way lessens the attraction and indeed enhances the performance of musicians who are in complete control of their material.

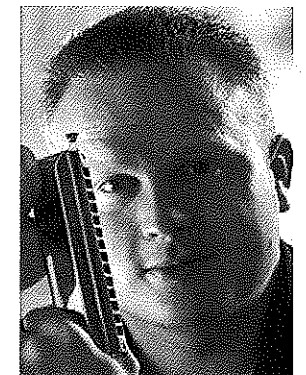
Although I perceive "The Fireside Burns" as an entity in itself, I would like to mention a few tracks in particular. There is a fine balance and delicacy in "Ye Banks and Braes" sung as a duet between Alison Younger and Mark Dowding. The restraint and respect they show for the song is admirable. "Come Boat Me O'er with Chris Harvey's piano providing a lyrical accompaniment is a track I particularly like. I have heard that some Burns aficionados regard "Ae Fond Kiss" as his finest love song. Alison Younger does it full justice with a fine unaccompanied rendition.

But as I have said earlier, this album is to be listened to and fully appreciated as a whole: a complete experience. The excellent songs sung to gorgeous tunes and given such varied accompaniments by this comparatively small group of musicians is to be commended.

The cover to this CD suggests how it is to be listened to: in front of the fire with a dram in hand. This is exactly what I did on 25th January and I can thoroughly recommend it: both album and the dram at any time of the year.

Norman Wilson

MAT WALKLATE Cold In April (Klate CD008)



The sheer exuberance of this album left me totally breathless and wanting to hear more! All the 16 tracks are original or have been arranged by Mat, with the exception of Andy's Set - arranged by Andy Dinan. Both Mat and Andy play in the 5-piece band Congress; Mat also fronts two blues bands, and teaches harmonica and runs music courses for Manchester Adult Education Service. He's also recently authored the 'No Excuses' Harmonica Guide,

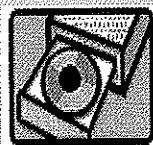
and the Guide to Celtic Music.

Mat is a local lad from Chorlton in Manchester who lives, eats and breathes his passion for his Irish traditional music. On the album he plays an amazing variety of instruments - D flute, C flute, D and C whistles, bamboo flutes and Uilleann pipes, to name but a few - with accompaniments from a number of other superb musicians, including Matt Fahey on vocal and guitar, Andy Dinan on fiddle, Ben Walker on Uilleann pipes, and Pat O'Reilly on bouzouki. The musicianship is just superb.

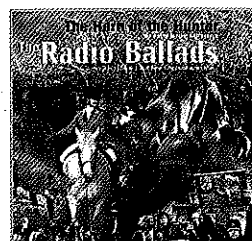
I enjoyed Mat's first album, Harmonica and Flute, but this one is outstanding. And there's a good mix on it, from reels to polkas, from haunting airs, to hornpipes - plus two songs thrown in for good measure (P Stands for Paddy, and Come By The Hills). My personal favourites are O'Keefe's / The Skirmish, which Mat describes as a slipjig which went a bit odd, and Bass March / Three-part Jig, which gives Ben the opportunity to display his talent with the pipes - and the title track, Cold In April, named for a lump of rock which sticks out in the sea near Whitby (depicted in the beautiful painting on the CD cover).

Interestingly, in his spare time Mat likes to patrol the North Coast in case the Vikings try it again, and charm snakes - what spare time? Check out his website for more information - www.matwalklate.co.uk. Ali O'Brien

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VARIOUS ARTISTS The Songs of the Radio Ballads (Gott Discs GOTTCD053)



As advised last time out in Folk North West, this is the single CD containing just the songs from the Radio Ballads series. It is a veritable list of the great and good from the Folk world with contributions from Kate Rusby, Julie Matthews, Bob Fox, Jez Lowe, Cara Dillon, Tommy Sands, Chris White, Karine Polwart, Kellie While, Lester

with Martin Simpson and Barry Cope all magnificently orchestrated by John Tams. If you want evidence of the Folk music talent that we have around these isles, there's no better proof than this CD. Tackling the themes of the Radio Ballads that include the steel and ship building industries, AIDS, hunting, fairgrounds and Northern Ireland, you couldn't ask for a more contemporary set of inspirations.

The CD sets out with Tams declaiming the Don River in Sheffield as the 'Mucky Don', whilst Kate Rusby's take on the pollution of the steel industry is the need to do her washing. It may sound trite but these simple pictures of life help to describe the history of these situations from the perspective of the workingman as opposed to some sanitised historical or media view. In essence, the songs are trying to keep the pictures painted by the spoken word of the interviewees on the Radio Ballad programmes that gave such a realistic take on some of the key issues of recent years. It works and it works well. If you prefer to hear the full songs rather than the snippets and samples on the original CDs of the radio programmes, this does the job nicely with its twenty tracks. No much else to say really, it's a classic of our time.

Steve Henderson

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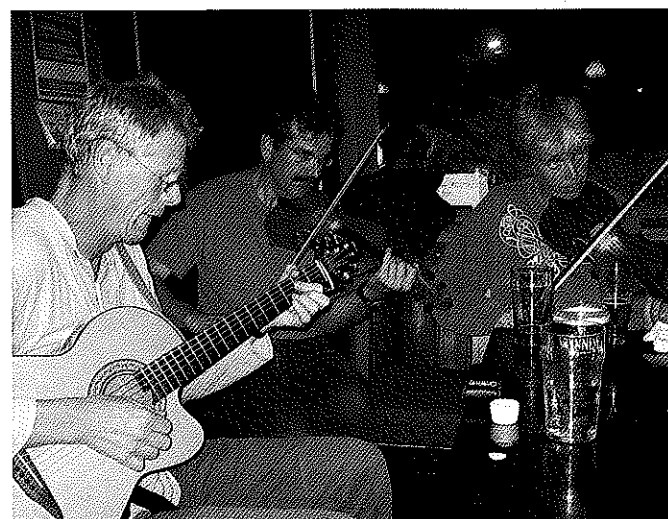
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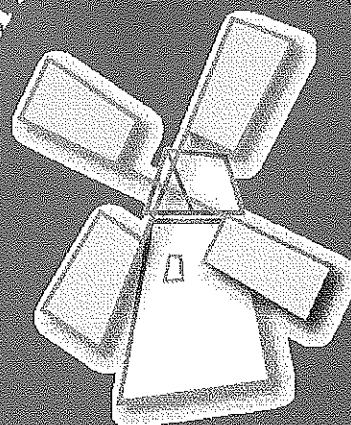
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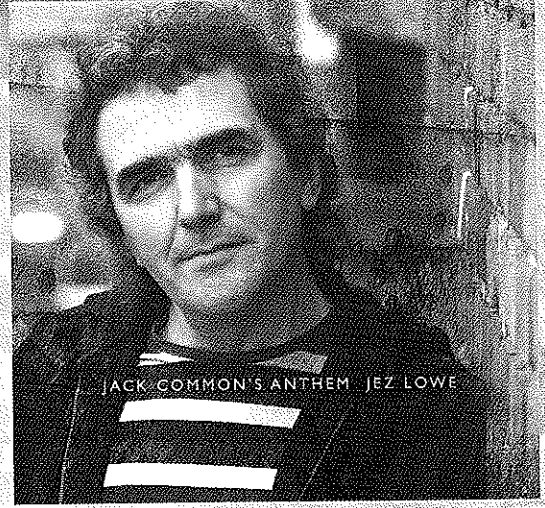


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