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Anthony John Clarke

**WINTER EDITION 2007
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www.folkathillbark.com

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

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Please note that the copy date for the next issue is January 10th 2008.



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EDITORIAL

I spent a very enjoyable day at Maghull Day of Music on Saturday 10th November. Highlights of the day were the Youth Concert with some amazing talent from Primary School Choirs to individual performers. I enjoyed the whole concert and was please to see that it was very well supported both by the number of acts and by the numbers in the audience (overcrowded at one point). The other highlight of the day was The New Rope String Band. I had been looking forward to seeing them yet somehow also looking back to the Old Rope String Band. Joe must be very proud of them as they were thoroughly entertaining, incredibly clever and skillfull and of course very funny. Great organisation, great ideas and great attention to detail make for a great act.

I was very sorry to hear that Colin Kemp died peacefully in his sleep recently. Colin stewarded our festival and numerous other festivals over many years and was always the big friendly man who went the extra mile to make sure things ran smoothly. He knew most of the regular festival-goers and will be missed by them for his caring ways. So when next you attend a festival raise a glass in memory of Colin.

I have just been talking to Scowie who tells me of the passing of Joe Kerins who he rightly describes as a mighty singer, friend to all who knew him and a great ambassador for Ireland. I will always remember him sitting in the corner by the fireside, which seemed entirely appropriate, at The Black Horse In Limbrick and then launching into one of his many favourite songs. His friends have arranged "A Day For Joe" on Saturday 16th February (See advert on Page 35) with proceeds going to The British Heart Foundation.

A new departure for the front page with a collage front cover. The photography and layout was kindly provided by John Griffin 0161 439 7475.

Ken Bladen

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CHAIRMAN'S JOTTINGS

It was good to see Colcannon here in the north west again albeit for just three concerts. Since they first visited this country five years ago they have gained a certain affection in our region.

John Munro, he of Eric Bogle fame, continues to be the driving force behind the band both musically and in a songwriting capacity. Pete Titchener also continues to write songs and along with John is the engine room of the band.

This year saw two new band members join, Bridget McDowell in place of Emma Luker on fiddle and Damien Steel-Scott a bass player in much demand back home in Oz.

It's the voice that binds it all together that makes it so special. Kat Krauss is without doubt Australia's no. 1 folk diva and delivers unbelievable vocals.

It will be at least another two years before they return, try to catch them, they're a class act.

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 - 6.00pm 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
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
9.00 - 9.50pm RTE - THE ROLLING WAVE presented by PETER BROWNE

THURSDAY

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/SIOBHAN SKATES
9.00 - 10.00pm BBC Radio Scotland - PIPELINE presented by GARY WEST
9.00 - 10.00pm RTE - CEILIDH HOUSE presented by KIERAN HANRAHAN
10.00 - 11.00pm Downtown Radio - COUNTRY CEILIDH presented by TOMMY SANDS
10.00 - 12.00pm (Rpt) BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER

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
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
MW 567/LW 252

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

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

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 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 815255
Manx Radio	FM 89.0, 97.2, 103.7	MW 1368	Tel:- 01624 682600
Oldham Community Radio	FM 99.7		Tel:- 0161 6244004
RTE (Radio Teilifis Eirann)	via ASTRA Satellite, LW 252	MW 567	Tel:- 003531 2083111



RADIO XTRA

The range of programmes has broadened to include several which, whilst not wholly devoted to folk, frequently include it and have potential to reward the discerning listener. These include BBC Radio 3's **Late Junction**, 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. 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 its 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



KATH READE, supported by Peter Aldridge, at Gregson Lane Folk Club on 16 August 2007



For the Summer Guest Night, the Gregson Lane audience was treated to two very different singer songwriters. They each had a clutch of good songs, with stories to tell, and although different, complemented each other.

Kath Reade is southern born, but northern by nature and adoption. Her songs reflect a changing world, with a hard glance towards life's unfair realities. She likes chorus songs too, and although initially unfamiliar, they sit easily in the mind, and are taken up readily by the audience. She starts off with 'North Country', then moves to 'Steam Locomotive', almost a meditation on time passing, and then with 'Heart and Head' mourns lost ideals. Songs like 'It's The Poor That Have To Pay' on the aftermath of Hurricane Katrina, and 'Little Johnny Burnley', who was 'queuing at the back when they gave out fair shares', show us that here are everyday concerns translated into wider issues. The final song 'Friendship Matters The Most' brings it all into perspective.

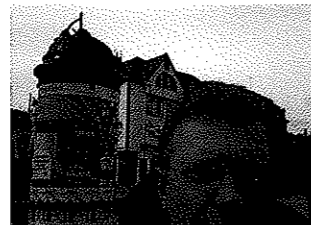
Kath's 'Takamine' guitar provided a full accompaniment, and often a driving rhythm as well. There's a bit of rock and roll lying underneath an understated delivery. Bringing her back for the encore, Graham Dixon said, "Kath has given us a very special evening. The reaction from the audience showed that they agreed. They listened and loved it all. Speaking to her afterwards, I know Kath enjoyed it, and felt this to be one of her most successful gigs. Denis Wane and Graham Dixon shared sound duty, with Gregson Lane's new speakers showing their strengths.

By way of contrast, Peter Aldridge is a songwriter who asks deeper questions, and raises the doubts we all feel in a world getting more complicated. In the songs, his salvation, and ours, is to appreciate the basics and to have faith in the value of love itself. Lyrics such as those in 'All that Remains' and 'Hearts Never Stray' show how questions and cosmic doubt can turn towards personal redemption. His 'Takamine' is played in strict rhythm, with an understated power and determination. It's strong stuff, mixed with delicate meditation and subtly crafted into song.

It was a surprisingly symmetrical evening. Doubts and uncertainties were explored, leading to the basic truths we cling to, and the certainty of what really matters. Quite a magical mixture of two inspirational performances; what more is there to say?

Don Moore

Robb Johnson Band at Fleetwood Folk Club, 30 August 2007



Thursday night before the Fylde Folk Festival and the concert at the North Euston is arranged by Fleetwood Folk Club. This year their guest is the singular Robb Johnson. Now Robb is a prolific songwriter - where others might take a photograph, Robb

will deftly capture a scene in words and music. Tonight he is in the company of two Irregulars, Roger Watson a melodeon player for all seasons and Paul Forrester who adds thoughtful bass lines. Both are ready to join Robb on a journey of musical discoveries.

Robb embarks simply Carrying Your Smile for reassurance. After a cup of Zapatista Coffee, the autobahn takes him past Jena through the Beautiful Dark. The Day after Valentine's Day he is reflecting on life in the Hotel Nord while Bonnard admires Martha in the Mirror. He continues alone down Highway 5, returning home only to find a Moronland where No-one Wants to Look Like You.

Jon Harvison opens the second half with his own carefully crafted pictures, ending under One Sky. Robb Johnson then recalls his Grandfathers and a Saturday Night in Albion. He pauses in Peanuts Bar on Bahnhof Strasse where he observes Goethe writing at one table and Robert Johnson sitting at another. We all work for Peanuts, he sings.

Flying from Detroit to Seattle, his air hostess seems Almost the Homecoming Queen. He crosses paths with asylum seekers, realising that nothing changes Overnight. Restless still, he takes a train heading south for the border, his thoughts turning to home and a pair of Pink Shoes. He meets Goethe (again!) on a Sunny Afternoon in Ilmenau, but knows he is back home when he recognises This is the UK Talking.

Be Reasonable, he pleads ironically to the workers in the encore. We have crossed continents in the musical company of Robb Johnson and his two Irregulars, happily sharing the different sounds and customs. Eventually we have returned home to find what exactly - All that Way for This?

Henry Peacock

PETE ABBOTT, supported by Mark Claydon, at Gregson Lane Folk Club on 13 September 2007



Not being familiar with Pete Abbott, most of the audience at Gregson Lane didn't really know what to expect, but if Mark Claydon was opening then it was bound to be a good night. Mark showcased his fantastic blend of folk/jazz and blues guitar with the laid back nonchalance of a man who has jammed with Martin Simpson in his kitchen.

After a few technical problems Pete Abbott settled down and played the gig of his life. With most of his songs being new to most of the audience it was

wonderful to see the way people responded, singing along at the required times and clapping loudly after each song. Songs such as Windy Harbour and Lancashire Rose show just why John Wright asked Pete to join his band and tour Europe.

Pete's songs are a blend of childhood reminiscences, romance and compositions pinched (sorry borrowed!) from the many songwriters he namedropped throughout the evening including Anthony John Clarke and Kieran Halpin, coupled with his beautiful voice and complimentary guitar, playing brought admiration from everyone. During the interval Pete was kept busy selling CD's and chatting to people, whilst raffle tickets were sold to raise money for 'Sing For Someone Else's Supper'.

The second half kicked off with a blistering acoustic rendition of Robert Johnson's 'Crossroads' from Mark Claydon and a number of self-composed tunes, rounded off by a Hendrix inspired version of Dylan's 'All Along The Watchtower'. Another quality set by Pete Abbott, mixing upbeat numbers with sensitive love songs, had even more people buying CD's afterwards. During the second half Pete told how Kieran Halpin had said about songwriting "just write down the first thing that comes into your head and keep going". Pete tried that and came up with an amazing upbeat song 'The Innocent One'. I tried it and came up with something that looked strangely like a song copyrighted by Lennon/McCartney many years ago.

Pete Abbott's CD 'Against The Wall' is made even more special by the addition of Ken Nicol (who also produced it alongside Pete), Joe Broughton, Maartin Allcock and Neil Marshall amongst others. Pete Abbott is a performer we will travel a long way to see, either solo or with the John Wright Band and his album is a must for any serious lovers of well-crafted songs played on acoustic instruments. 'Against The Wall' is up there with Richard Thompson's 'Sweet Warrior' as a definite album of the year, and this gig was one of the biggest highlights of my musical year.

James Blatchley

SCOLD'S BRIDLE at Worden Arts Centre, Leyland on 20 September 2007



The twelfth of a series of eighteen concerts at the Worden Arts Centre was opened with a promise, like at all folk clubs, of a right good miserable night. We heard tales of worry, rejection, murder and the loss of traditional industries. However they were sung with excellent harmonies and in one case - sexily. The tunes were happy, with a touch of comedy and mythical creatures thrown in.

We were treated to 18 songs, half of which were from their new album 'Horizons'. The others were from their previous albums 'Circumstances' and 'We are the Women on the Shore' with some songs not yet recorded. They were ably assisted on three songs by their friend and producer of 'Horizons' David Walmisley, who is due to appear here himself on 1 November. He provided a break from the misery by singing a happy song about Vagabond Rules!

Sue and Liz had a good rapport with the audience and the washing powder prop went down well too. I can't tell you anymore about that but never take a bicycle into any venue where they perform this song!

The song 'Peg and Awl' reminded us that the loss of traditional employment is not confined to the twentieth century while 'Fisherman's Dream' brought the problem closer to home. Highlights of a well constructed set were 'Come Home Safely to Me', 'Sounds of the Night' and the a cappella 'Sail Away'

A great night was had by all and the raffle raised money for the 'sing for someone else's supper' campaign

Trevor Wiggins

Andy Irvine & Donal Lunny's Mozaik at Brewery Arts Centre, Kendal on 21 September 2007.

In Mozaik, Andy Irvine has assembled a group of musicians each experienced in his own tradition but willing to venture

beyond it. Andy and Donal Lunny represent Ireland, Bruce Molsky contributes old time music and Rens van der Zalm has long been familiar with Andy's work. They may each play more than one instrument, but Hungarian Nicola Parov puts them all in the shade. He plays every instrument that you have ever heard of and some that you have never even imagined. No wonder he was the star of the Riverdance orchestra!



There's a real mixture music. Traditional Irish pieces are mixed with old time songs and tunes. Nikola Parov brings East European tunes in unfamiliar rhythms. Andy Irvine adds his reminiscences of early days in two new songs, O'Donoghue's and The Wind Blows over the Danube. The talent of Mozaik is to take these different elements and combine them into a greater whole.

They started with Andy's song My Heart's Tonight in Ireland, coupled to two tunes that would happily fit into any Irish or old time session. Next came a tune from Macedonia followed by two fiddle tunes combining the Irish and American traditions. Very gently, we had already been introduced to all of their influences! The Humours of Parov contrasted two tunes both in 9/8, a Bulgarian daichevo and an Irish slipjig. The Blacksmith successfully linked a traditional English song to a striking Balkan tune composed by Andy and cleverly titled Blacksmithereens.

Mozaik ended Field Holler Medley with two fiddles in full flow and sounding as impressive as any band I have heard. All too soon Andy announced their last number, Never Tire of the Road, a tribute to Woody Guthrie who died forty years ago. A final set of tunes as an encore completed an exhilarating evening. The group had been smiling broadly at one another throughout the concert - I think that they enjoyed it as much as me!

Henry Peacock

HEATHER DALE, supported by Mark Claydon, at The Orwell, Wigan Pier on 12 October 2007



Photo by Michelle Pritchard

It's amazing what can turn up quite unexpectedly. We're lucky to have a host of smaller venues, and people willing to promote gigs on our doorsteps. Put these together and we got Heather Dale in Wigan, and what a treat it was, despite the 'eighties disco' on the floor above.

Heather Dale, she told us, is really a band called Heather Dale, with herself from Toronto as lead vocalist, mountain dulcimer, bodhran, recorder and high and low whistle; Ben Deschamps from a farm near Ottawa, on guitar, percussion, and vocal, and Heike Jurzik from Cologne in Germany, on fiddle, and backing vocals. All played percussion as well. The music as described by Heather was a mixture of traditional, Celtic, Canadian, and jazz, with some reference to Arthurian legend thrown into the mix.

If that sounds uncomfortable when it's read, then it was much easier on the ears. Heather has a clear soprano, with a soft velvet tone, well modulated, with every word coming through. More than that, she's a huge personality and commands attention

during performance. Traditional songs were given a modern feel, whilst their original material was strong enough to stand on its own.

Heather and Ben's song 'Ninety-nine at Nine' was the story of a missed road, and a long trip through the Rocky Mountains in the first snow of winter. 'Flowers of Bermuda', one of Stan Rogers maritime songs, showed Heather's vocal strengths and the groups ensemble playing to be of the highest order. 'Sedna' is Heather's own retelling of an Inuit legend of the creation of life in the frozen seas of Canada's North Country. Traditional songs included 'The Farmer's Curst Wife', 'Maids When You're Young' and 'Martin Said To His Man.'

Mark Claydon is the sort of guitarist that could make aspiring players throw themselves off a cliff. Just like us, he's got ten fingers. Unlike most of us, he can move them quickly and in perfect coordination. 'Kwame' is an arrangement of Martin Taylor's synthesis of Ghanaian drumming re-arranged in a five-part harmony for solo guitar, and shows what skill is before us. The instrumental 'She Moves Trough The Fair' segues into Mark's own 'May Dance'; 'The Week Before Easter' into 'Rose of Allendale', all in seamless harmony. His songs tend to the blusier end, but again with that distinctive guitar. Mark's own 'Left Out In The Rain' is a personal favourite.

So how should I sum up Heather Dale? She's comfortably seated in the tradition, with a real contemporary attitude and style. She's seemingly on an endless tour; someone said it seems like a long musical holiday with a few trips home and a bit of sightseeing thrown in. She's coming back next year, and welcome too.

Web references - www.heatherdale.com and www.myspace.com/markclaydon1

Don Moore

**JOHN'S
DIARY CHAT**



It is with great sadness that Angela and I learned of the death of our very great and dear friend Peggy Prescott on 16th October. Her long fight against cancer resulted in Peggy passing away peacefully at Norfolk Norwich hospital. Before moving to join their family in Norwich, just over four years ago, Peggy and her husband Ken were regular stalwart supporters at Jim and Pauline Coan's club - The Wooden Horse, at The Junction pub, Rainford. Angela and I have particular memories of how supportive Peggy was at the time that Angela's mother passed away thirteen years ago. Peggy was a serene lady who in company would often sit and say little then have us all bursting with laughter with her ready wit and one liners. She had a lovely soprano voice as well which we often heard at our 'round the caravan sessions' at many festivals. Angela and I with our close friend Pat Kerr attended the funeral at St Faith's Crematorium, near Norwich and thereafter celebrated Peggy's life with her family and friends at a super 'let's not wear black' wake.

Summer has gone and autumn leaves are on the ground already. It doesn't seem more than a couple of months since we were celebrating the turn of the year. Oh dear, how time flies. Anyway, despite the horrendously poor weather throughout summer, it must be said that Angela and myself have had a great time pursuing the joy of folk music where ever we have visited.

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I recently paid a visit to Hughie and Christine Jones's club, the Everyman FC, to see the Alan Bell Band. I had never actually seen Alan perform at a folk club before only ever having seen him in action at Fylde Festival. What a superb evening it was. Eddie Green and his son Andrew is Alan's band and with eloquently delivered dialogue and super songs, many self penned by Alan, the evening was a delight. The Everyman is located below ground level in the function room alongside the Bistro. The Everyman Theatre is located above at ground level. Obviously being in a sub-teranean position means that the room does not have any windows at all. I got the feeling of being inside a large submarine at times. The atmosphere is great though and patrons throw themselves wholeheartedly into their singing. Banter often flies around like nobody's business as well.

A band you may not be aware of is The Churchfitters, who are a very experienced quartet who reside and spend most of their time performing in France. They are an absolutely tremendous act with Rosie Short the lead singer and multi-instrumentalist. Rosie has an amazing voice and the band produce high tempo stuff of a Celtic nature with wonderful ballads thrown in for good measure. Ged Armstrong, one of the committee at Chester Festival first brought them to my attention at the beginning of this year. Subsequently I saw them at the Chester Festival at Whit and more recently they created the best ever night that Porkies FC has ever had. Dave Hughes (Sad Pig) announced at the end of their performance "In all my 24 years association with Porkies Folk Club I must say that we have never had such a night as this". The band received a standing ovation from many in the audience. They were that good. I have them booked already for the Hungry Horse Acoustic next year.

The last quarter has proved to be a period of change for many with news coming to hand about various clubs closing and artists splitting or moving in other directions. I refer particularly to the news that John Boden (the tall one) played his last gig with Eliza Carthy and the Ratchatchers at Bromyard Festival. Zoe Mulford and Jim Ronayne, who I reviewed with some admiration in the last edition, are no longer a duo, with Zoe deciding to go it alone. A great pity this because I thought they were absolutely brilliant together. I wish them both all the best for the future in their separate endeavours. The young band Last Orders who impressed so well at Fylde Festival are breaking up due to the various calls of university commitments. Last Night's Fun are not taking any further bookings for a while due to the impending happy event expected for Denny Bartley and partner, a second baby on the way. After 37 years plus, The Marrowbones, (Peter Massey and Gordon Morris) will be performing their last gig together at Lymm FC on December 27th. Peter does a grand job in 'spreading the folk word' with his excellent "Broadside" newsletter that is distributed by email to anyone that wants it. The Broadside lists many of the folk clubs in the region and Cheshire in particular. If you are a performer or club organiser who would like to be included in The Broadside just send your request by email to: The.Massey@talktalk.net. Similarly, if you wish to receive regular Broadside info from Peter by email just drop him a line. At Maghull, the band Clover has stood down as listed resident performers. At Northwich FC a new member has joined the committee. He is Dave Ball.

Frank Brough tells me that Walshaw FC has finally closed its doors following a lengthy period of poor attendance and a similar fate has befallen Terry Haworth's club at Folk in the Barn. Terry would like to thank all past and present members of staff and volunteers at Rosehill Theatre for their help and co-operation in all aspects of running Folk in the Barn. He would also like to thank all of the artists, guests and local singers who have shared their music and provided some excellent nights to remember. Terry also says - "To all of you, our audience, a big thank you for

trusting our judgement and for giving us your support, not only at Rosehill, but also at Folk at the Wheatsheaf and Embleton Live". The Folk in the Barn website (www.folkinthebarn.net) and the email address, terry@folkinthebarn.net has now been replaced by a new website that will concentrate on providing the latest news about What's On in Cumbria. The new web address for Cumbria Folk Music is www.cumbriafolkmusic.co.uk There will be no further folk concerts at Shevington as the last event presented there by Dave and Anne Jones was the recent Colcannon gig. Dave, along with Brian Jones of the Tom Topping Band, is focussing his efforts into promoting concerts at the classy Hillbark Hotel, in Royden Park, Frankby, entitled Folk at Hillbark. www.folkathillbark.com

I recently rang Lil French the long time organiser at Walton FC and was very surprised and disappointed to hear that her club closed way back at the beginning of this year, following their New Year's celebrations, (and this after me putting information in this mag. this year as if everything was OK there). Poor attendances and financial problems were the reasons for the closure.

I am sure by now most of you will be aware that Pat Batty and Co. at Westhoughton FC have called it a day with the last two concerts having recently taken place with Allan Taylor and Vin Garbutt being the very last guests at the club. In view of this, Alan Keefe has written to me to inform that he has organised a (for the moment) one-off concert which will take place at St Ambrose Barlow Church Hall, Manchester Road, Astley, Tyldesley, commencing at 7-30pm on Saturday 1st December when the special guests will be Cathryn Craig and Brian Willoughby. Bring your own drinks to this gig. If you wish to speak with Alan you can contact him on 01942-882553.

Finally, and this is definitely the last of the bad news from me, it is with much regret and a heavy heart that Colin Matthews announces that the October edition of the excellent 'Folk Orbit' magazine, was the last to be published. There will therefore be no more hard copy (free) magazines available at your folk clubs. However, Helen Armstrong (of the Time Bandits), who has regularly updated the FB website will continue to manage the website but in a much more cut down version. You can find it at www.folkorbit.co.uk Colin wishes to also announce that if there is anyone out there who would like to take over responsibility for producing the FB then he would be delighted to hear from you at folkorbit@yahoo.co.uk

Club News

Paul and Penny at the Acoustic Tearoom are enjoying folk music at a new venue. From Sunday 21st October the venue became known as Acoustic Tearoom at The Masonic. Chris While and Julie Matthews were the first special guests at the new venue which is about 150 yards down the road from the Tearoom. The move has been brought about because of a need to find more space for artists and punters. There is a two-tier ticket price. Music only nights will cost £10 or £12. A meal and a concert will cost £22. Doors open at 6-30pm and food will be served until 8pm with concerts starting at 8-30pm. All contact details for Paul and Penny remain the same. In January you can see the Acoustic Strawbs (Dave Cousins, Dave Lambert and Chas Cronk). The following month a new name to me - Linde Nijland sings "Songs of Sandy Denny"

Gill Andrew at Carlisle Folk and Blues has organised a big night for 16th January when The Bills will appear at the William Howard Centre, Brampton. The Bills are a five-piece band that have won a number of folk music awards in their own country. They hail from Victoria, Canada and are made up of Marc Atkinson, Adrian Dolan, Chris Frye, Richard Moody and Scott White. Their

style of music is described as follows: "The aural equivalent of a sequence of multi-flavoured sherbet fireworks seducing your taste buds," The Herald (Glasgow, Scotland). "If Nelson Riddle took on bluegrass this might be the result," Montreal Hour. "Their sound is panoramic, mischievous, fiercely unpretentious and musically splendid," Boston Globe.

Not too far away from the aforementioned venues, at South Lakes Music Promotions is an inviting trio of concerts scheduled for the months of December, February and March. That very busy entertainer, Anthony John Clarke with his band provides the pre-Christmas fayre on December 7th, when the night will include a buffet and 'Late Bar Fun'. Exactly two months later singer/songwriter Boo Hewerdine is the guest. On March 6th Devil's Interval is part of a double bill. They are described as 'English folk's new supergroup' who are Lauren McCormick, Jim Causley and Emily Portman. The other half of the double bill are BBC Radio 2 Folk Awards Horizon Award nominees, Shona Kipling and Damien O'Kane, described by John Boden as 'Two traditional musicians at the top of their game'. Having recently seen them at Bromyard I do not disagree with that assessment. Roger Parker at Folk at the Manor, who performed so well at my club fronting Bob Fox recently, tells me that he has made a bold move in booking a number of artists who have not appeared at the club before, e.g. Virginia Barrett, Jenny McCormick, Jeff Warner and a band called Strangeworld. That's what I like, a club organiser who is not afraid to take a chance.

I learned also that there is a club who are so well patronised by regular punters that it is not necessary to publicise whom the special guest performers will be, as to do so could see the club oversubscribed with patrons. That's not bad is it? That club is Denis Bennett's place at Conwy, North Wales.

At Frodsham FC, Alton and Carol Alexander will hold a 40th Birthday Concert for the club on Saturday 19th January when the guests will be two acts - Jez Lowe and Mary Humphreys and Anahata. The concert venue is at Frodsham Parish Hall, Church Street and tickets are £8. More info can be obtained by ringing 01928-733050.

Mark Dowding has a Burns Night lined up for 28th January when Alison Younger, Chris Harvey and Mark himself will be the performers.

Dave Grimshaw at Burnley FC reports that the attendances are doing really well since the move to the Kettledrum Inn at Cliviger so much so that the club had its first artist booking in November when Geoff Higginbottom was the special guest.

Pauline Westall at the Open Door FC has another Extravaganza lined up for 9th March, with all acts still to be confirmed. If you want to find out more ring Pauline on 0161-681-3618.

My own club, the Hungry Horse Acoustic, continues to provide excellent evenings with the likes of Bob Fox, Isambarde, Johnny Silvo, The Boat Band and Fiddlestone having appeared during the summer. Our unique "Folk meets Rock and Roll" night too was well received with The Four Originals providing the Rock element. I recommend them to you if you fancy organising a similar event. As I write we are a few days away from the club's 1st birthday and how quickly those 12 months have passed. By the time you read this, on 1st November, Nancy Kerr and James Fagan will have been our special guests on our very special night. I hope we have enough cake to go around. The quarter coming up will see our special guests being Bernard Wrigley, Harvey Andrews, Joe Topping with Graham Cooper on a flying visit from his Portugal home. Alison Parker and the Third Man invite you to a ceilidh as well on Saturday 8th December. The American folk icon Julie Felix is lined up to appear on 20th

March, which is also my birthday.

To everyone who has attended this year and supported the Hungry Horse Acoustic in anyway I extend to you our very grateful thanks. If you are able and have not yet visited the club, Angela myself and the team assure you of a very very warm welcome and a great night's entertainment. Visit www.hungryhorseacoustic.com or see the advertisement in this edition to find details of our full programme until the end of May, 2008.

Arts Centres and Theatres

Southport Arts Centre has an interesting line up this quarter with, Legends of Folk-Rock (named The Gathering) getting together on 1st December. This act features, Jerry Donahue, Mike Piggott, Rick Kemp, Clive Bunker, Ray Jackson, Doug Morter with special guest Kristina Donahue. The Albion Band performs their Christmas Show on 20th December. In February, commencing on 9th there is a Day of Music entitled - "Folkport". In the bar at the Centre will be members of the Bothy FC with guest Dave Burland, Trio Threlfall. In the studio Breabach and Moishes's Bagel appear and in the theatre Brass Monkey and Dervish are booked along with a (still to be announced) headline act. Also that weekend the 'Folkport Fringe' will see Pete Rimmer's Gallimaufry leading a ceilidh dance at the Park Golf Club, home of the Bothy FC. On Sunday 10th February, at lunchtime, music and song sessions will take place at The Guest House and the Mason's Arms. In the evening Allan Taylor is the main guest at the Bothy FC.

You may have seen recently on BBC 1's News North West programme a short clip highlighting a relatively new band called The Lancashire Hotpots. They appear on 1st December at The Citadel. They are described as a comedy folk band that perform 21st century classic songs like 'Chippy Tea' and 'I met a girl on Myspace'. They have a debut CD entitled 'Never Mind the Hotpots' that has reached number one in the iTunes comedy album charts. They have had airplay on Radio 1 and have had massive support from Liverpool's Radio City. Their publicity announces 'Expect a raucous singalong evening and wear your flat cap with pride'.

At the Rose Theatre, Ormskirk on 2nd April is a young exciting duo called The Askew Sisters who have been described by Nancy Kerr and James Fagan as producing - "Simply fantastic traditional music. Look out England, the sisters of stomp are heading your way!" The pair is a young fiddle and melodeon duo, playing and singing traditional English music in a dynamic and exciting style. Their sheer energy and musicality is quickly leading them to become one of the up and coming duos of the new English music revival. From their rhythmic, foot stomping tunes, to Hazel's powerful songs and ballads, they win fans wherever they play. They have been semi-finalists in the BBC Radio 2 Young Folk Awards and won the New Roots competition 2005. They appear at this gig along with Bella Hardy, another young artist. Bella comes from Edale in Derbyshire. A former member of The Pack, Bella was later a member of the trio Ola and in 2004 she entered the BBC Radio 2 Young Folk Awards as a solo artist. She made it to the final as a fiddle/singer and is now acclaimed as possessing a 'mesmerising and faultless voice'.

An interesting title appears (against Bury Met) in the centre pages - "Christmas Champions". I researched this and discovered that this live multi-media show was originally written for BBC Radio 3's Late Junction. It has now been commissioned by The Sage Theatre at Gateshead and is touring the UK in December. The BBC Folk Award winning duo, Chris Wood and Hugh Lupton are joined by the English Acoustic Collective and

Olivia Ross in a performance that mixes the recorded voices of past generations with ritual theatre, seasonal song, storytelling and music in a celebration of England's most enduring midwinter custom: The Mummers Play. You can find out more at www.englishacousticcollective.org.uk

Festivals

Our visits to Fylde, Shrewsbury and Bromyard proved to be very enjoyable indeed particularly following some rather disappointing festivals reported by me in the last edition. Fylde, with a huge programme of events, is one of those weekends when I feel that I have just got to be there. A sort of pilgrimage where you meet fellow folkies who you have not seen since the previous 'Fylde Fest'. This year the acts that particularly attracted us were the Celtic band from South Wales, Mabon and although we went with a little trepidation into a Marine Hall concert with Eliza Carthy and the Ratcatchers listed, the very good news is that we enjoyed them greatly. For the second year running Vocal Point were allowed to perform at the two Late Night Extra events, this year in the Boston Hotel. Thanks must go to Dave Jones for this. If Alan Bell reads this - perhaps he may put us in the festival programme next year?

This year's Shrewsbury Festival experienced its second move within two years. This time to the 57 acre site of the Shrewsbury Agricultural Show Ground. All on the flat and with loads of space for camping/caravanning, the event was a great success and much better than in 2006. The only criticism I have of this huge event, (it must now be one of the largest festivals in the country), is that the main marquee was much too large. You needed binoculars to see facial features of the artists. Seated 'miles away' from the stage was not recommended. The principal act I wanted to see was New York singer/songwriter Richard Shindell. I found out about Richard through Johnny Coppin who sings one of his songs, namely 'Reunion Hill'. Richard did a fine job and it was good to see him a second time in the smaller marquee. "See", being the operative word. Kate Rusby, was well... Kate Rusby, but the biggest disappointment for us both was the performance by the top act, Irish icon, Paul Brady. He was just not our cup of tea at all. He seemed somewhat out of place singing more in pop mode rather than folk. I must though congratulate the festival directors, Sandra and Alan Surtees, plus the 300 plus stewards who provided such a great weekend.

The good news on my own behalf is that all the acts for our very own festival next year, "Wirral Folk on the Coast 2008", are already confirmed and contracted. In fact (would you believe?) a couple of days ago we even sold our first pair of weekend tickets. There is an advert in this edition for the festival but suffice it to say that the 'batting order' of artists reads - Martin Carthy, Chris While and Julie Matthews, Harvey Andrews, Jez Lowe, Les Barker, Keith Donnelly, Johnny Silvo, the Tom Topping Band, Fiona Simpson, Sad Pig, Joe Topping, Colin Henderson, John O'Connell (star of this year's festival), Zoe Mulford (USA), Alison Parker and the Third Man, Phil Chisnall, Vocal Point, Shellback Chorus. Together with a super sequence of fringe activity weekend tickets can already be booked. The prices range from £43 (before 31st December), £45 before 31st March, 2008, £49 thereafter. If you wish to purchase tickets and/or take some of our publicity flyers then just give me a ring at 0151-678-9902. Full details will soon be outlined on the festival website - www.wirralfolkonthecoast.com

Well that's all for now. May I wish you all a very Merry Christmas and a Happy New Year filled with much folk music and joy!

John Owen

ARTICLES



THE FOLK AUDIENCE

One question I've been "banging on" about in previous articles (ad nauseam you may think) is what has happened to the folk audience? Why is it that your average folk club can only muster an audience of maybe a dozen on a singers' night, with perhaps a few more on a guest night? I've put forward all sorts of thoughts on this, like floor singers not being good enough, people being fed up with arguments about what is or isn't folk, or simply that the "F" word is putting people off. A couple of events this summer though caused me to do a bit of a rethink on some of my previous ideas.

The first one was that I went to Whitby folk week. So what, you may say - everyone on the folk scene goes to Whitby. I've never been one for festivals though - I prefer to listen to folk in the more intimate atmosphere of a good folk club than the concert settings in large halls that you get at festivals, and I don't care much for crowds. This was in fact the second time I've been to Whitby, the other one being in 1968, and I still have the photographs of myself and a few other singers (some of whom are still around) with full heads of dark coloured hair! I did note this time that perhaps there may be some truth in the press cliché about "beards" that I brought up in an earlier article - I've never seen as much facial hair gathered together in one place!

Because of my preference for folk in a more intimate atmosphere, my main interest was in the pub sessions around the town, both for songs and tunes / music (referred to disparagingly as "twiddly-dee" sessions by some who prefer singing). One particular music session in the "Ellsinore" seemed to take over half the pub, with more players joining throughout the evening, so much so that my son asked whether they were going for a Guinness Book of Records entry for the largest number of musicians and tunes ever in a single room!

Singing sessions in the "Black Horse" and "Board" were equally crowded, with other singers coming in, listening to a few songs, perhaps doing one or two themselves and then moving on to another session. In fact, one evening in the "Board" there were two sessions going simultaneously - singers in the back room and musicians off the bar.

It struck me was that this was all rather incestuous - singers and musicians performing to other singers and musicians, with very few people, mainly partners / family / friends of performers, actually making up an audience. Occasionally the attention of locals or other customers in the pub would be attracted, perhaps by a particular song, but generally we were just background music to them.

All of which brings me to the first revelation that hit me, that folk is not in fact a "spectator sport"; most people on the folk scene couldn't care less about an audience and just want to play and sing, regardless of whether anyone is listening. It's a bit like the comparison between a professional football club, who need to attract good crowds to survive, and an amateur side who just want to play.

The other event was the Edinburgh Festival, where we spent a few days at the beginning of August with some friends, as we have for the last few years. We managed 13 "fringe" events in

3 days - drama, comedy and music, the best ones being a hilarious spoof on the Eurovision Song Contest and a superb concert by the Soweto Gospel Choir. Another highlight for the last two years has been a concert by the famous author Louis de Bernieres (of "Captain Corelli's Mandolin" fame), held in a small intimate venue above an Italian restaurant. The performance consists of a trio playing a variety of music, interspersed with readings of poetry, mainly written by de Bernieres' father. De Bernieres plays guitars and other more obscure stringed instruments, accompanied by his wife on flute and a pianist. As a musician, I would rate him as of similar standard to an above-average floor singer - he tells us he is not a very good clarinet player but is a sincere one. He has a very engaging personality, extremely unstuffy, and relates very well to his audience.

Discussing the performance afterwards with our companions, one of them said she had "... never seen anything like it before ...". We first thought that she meant that she felt disappointed and hadn't enjoyed it, but after some further discussion it transpired, to our great surprise, that this was the first live music performance she had ever seen in her life! Unlike the rest of us oldies, she was probably in her late twenties, moving in different circles for entertainment, and if you look in the entertainment / night out adverts in the press, they are virtually all for clubs with DJs rather than live bands. This was the second revelation, that perhaps a lack of audience, apart from big concerts, is not just a phenomenon of the folk scene, but affects live music of all genres.

All of this could lead to great pessimism and a feeling that folk in particular and live music in general is on the way out. But let's not get too downhearted - we folkies can continue singing and playing to each other for a long time yet, and as I pointed out previously, there is currently a revival in acoustic music. Although it's a pity that this seems to have bypassed the folk scene, you can still hear some great stuff at an unplugged / open mike session. Our sort of music has never been "mainstream", and the main thing is ... keep singing and playing!

Paul Reade

BILLY PIGG, THE GENIUS OF THE NORTHUMBRIAN PIPES



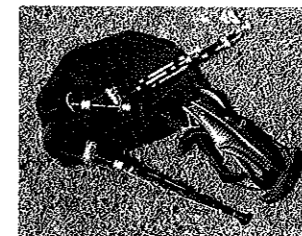
We English must surely be the worst people in the world when it comes to disregarding our own musical heritage. Nothing illustrates this better than the case of Billy Pigg. Ask around the public at random and they will probably recognise the names of such musical geniuses of the twentieth century as Louis Armstrong, Django Reinhardt, Ray Charles, Jimi Hendrix etc., musicians of spectacular technique and phenomenal inventiveness. Mention the name of Billy Pigg and you are likely to be met with a blank stare, yet here was a hugely talented and innovative musician who deserves to be ranked with the best of the best. It's bad enough that Billy and his music are virtually unknown to the general public, what's worse still is that many 'folkies' are largely unaware of him. Let's see if we can go a little way to putting that right.

I suppose the first problem is that Billy played the wrong instrument when it comes to mass popularity. The Northumbrian

pipes have made a serious come back over the last forty years or so but never the less it's small beer compared to the guitar or keyboards or, in the days of Louis Armstrong, the trumpet. In Billy's day the instrument was virtually unknown outside of the North East of England but in the world that Billy grew up in the pipes were still valued.

Billy was born in 1902 into a farming family and spent his early schooldays at Corbridge, just south of Hadrian's Wall. In 1912 the family moved to a farm at Blagdon, north of Newcastle and Billy attended Morpeth Grammar School. Around this time he was learning to play the fiddle. His father was a bagpipes player who played, not the Northumbrian pipes, but the Highland pipes. This may seem a little bizarre but Scottish music had percolated across the border for centuries and was much appreciated in the North East of England. More importantly, however, the move northwards brought Billy within range of the illustrious Clough family of Newsham, whose piping skills had been passed down from generation to generation. It was here that Billy was fortunate enough to get his grounding in playing the Northumbrian smallpipes from Henry Clough and his son Tom.

Young Billy would sit with other aspiring musicians in Tom Clough's kitchen and listen intently as the finest player of his generation expounded on the finer points of pipes playing and demonstrated his technique. Then he would cycle home to practise what he had learned. Tom Clough, however, was very much a piper of the old school and, in time, Billy would take pipes playing in new directions.



The unique feature of the Northumbrian pipes compared to other bagpipes is that the end of the chanter (the pipe which plays the melody) is closed. This enables the player to play in staccato fashion with silence separating each note. Tom Clough, who some called the 'Prince of Pipers', taught his pupils that the notes should pop out of the chanter like peas from a pod. Other types of bagpipe have a continuous sound emitted from the chanter, which presents technical problems to the player in avoiding discordant notes creeping in. This is dealt with by an elaborate system of grace notes (brief notes preceding the main note) and this is a feature of Highland pipes playing. By contrast, Northumbrian pipes playing can be simpler and more direct, with grace notes being chosen for their effect rather than out of necessity.

After leaving school Billy did not go straight into farming but worked as a motor mechanic and a bus driver. Meanwhile, his musical skills were moving onwards and upwards and he began to enter and win piping competitions. Within a few years he had cornered the market to such an extent that, following his 1928 win at Bellingham he was barred from entering further competitions in order to give other pipers a chance. Around the same time he moved with his young wife to work on his parents' new farm near Hepple, a remote place in the foothills of the Cheviots.

Barred from entering competitions and somewhat isolated from the outside world Billy disappeared off the radar for many years and even gave up playing altogether for a time. It is simply astonishing to think that such a gifted musician at the height of his powers could be denied a platform in this way. It's like telling Roger Federer that he's no longer allowed to play Wimbledon so that others have a chance to win the championship. Words fail me.

Thankfully, after World War II, people were looking for something

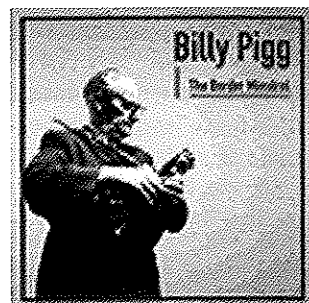
better to do than flatten cities and amongst these was Bill Charlton who founded the Alnwick Gathering. He scouted around for singers, musicians and dancers to perform and soon recruited Billy Pigg who was, by virtue of his earlier competition success, something of a legend. And so it was that Billy reappeared on the radar at the first Alnwick Gathering, which took place in 1949.

Billy had hitherto been largely a solo performer, as were most pipers, but now he began to break new ground, playing in a group with fellow piper John Armstrong, John's sister Annie on piano and fiddler Archie Dagg. The quartet were known as 'the Border Minstrels' and their vibrant performances at concerts and gatherings excited audiences wherever they played.

Then, in 1952, disaster struck. Billy suffered a serious heart attack that brought his farming career to an abrupt end. From then on his health was an ongoing problem but every cloud has a silver lining, they say, and Billy could now devote his time to music. He practised and practised and took his piping skills and his musical imagination to new heights. He composed great new tunes that were added to the repertoire of many a piper and developed variations on many traditional tunes. He introduced more and more decoration under the influence of Scottish and Irish music. He sounded like no other piper on the planet.

Slowly but surely he was at last becoming known outside of his native Northumberland. He appeared at concerts and even on that newfangled gadget, the television. Yet still no one sat him down in a recording studio to record that glorious music for posterity. Fortunately, some tapes were made by fellow piper and fiddler Forster Charlton (a past secretary of the Northumbrian Pipers Society and a founder member of North Eastern England super group, the High Level Ranters). Other recordings were made by Royce Wilson, an American working on Tyneside, and by the BBC and the School of Scottish Studies. The fact remains, however, that not a single recording of Billy was released in his lifetime despite the rapidly growing interest in folk music in the sixties.

Billy, of course, had the same attitude as many of his contemporaries in traditional music. He played to please himself and his friends. Fame and fortune were not the motivation. Those fortunate enough to have been there tell of all night musical sessions in remote farmhouses where the music, the food, the drink and the crack flowed until the dawn. Lucky people!

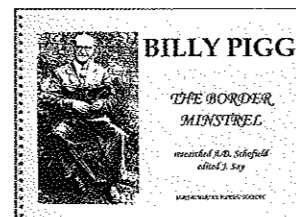


Sadly, Billy's worsening health finally got the better of him and he died in 1968. In 1971 (at last, at last) an album of his music was released on Leader Sound, one of the finest labels for traditional music at that time. The album, entitled 'Billy Pigg, The Border Minstrel', consisted largely of tapes made by Forster Charlton and included a booklet giving details of Billy's life and music complete with photographs. At that time I was becoming increasingly interested in traditional (as opposed to 'revival') music and the album was added to my small, but growing, collection. This was the first time I had actually heard his music. It was, as they say, a real eye opener.

The album opens with that archetypal Northumbrian tune, 'The High Level Hornpipe', composed by legendary fiddler, James Hill. I sat mesmerised as the notes snapped, crackled and popped from the speakers in a dazzling audio fireworks display. It was an experience I've had only a few times, such as when I first

heard Leadbelly or Django Reinhardt, the recognition that here was a huge and unique musical talent.

The album includes other Northumbrian tunes such as 'The Exhibition Hornpipe' (James Hill again) and 'Holey H'apenny' alongside some of Billy's own compositions and some interlopers from Scotland ('Skye Crofters') and Ireland ('Madam Bonaparte'). All of the tracks are solos except track two which is a fascinating collaboration between Billy, Forster Charlton on fiddle and Irishman John Doonan on piccolo. But, to my mind, no tune symbolises Billy's wild and extravagant style more than 'The Wild Hills O' Wannies', a fairly simple, traditional Northumbrian waltz which Billy transforms beyond all recognition into a stunning evocation of sky and hills with his dazzling runs, triplets, grace notes, arpeggios, and variations in timing and rhythm; in fact, every conceivable trick in the book bar variations in volume (which are not possible on the Northumbrian pipes). If he had only ever recorded this one tune you would know the first time you heard it that you were listening to a master.



The good news is that this album was re-released as a CD in 2004. You can also hear other 'home made' recordings on the FARNE website (www.asaplive.com/FARNE/RadioFARNE.cfm) and a book of Billy's life and music, 'Billy Pigg, The Border Minstrel' by A. D. Schofield and J. Say has

been published by the Northumbrian Pipers Society. So there you are, I hope I've whetted your appetite; a rare genius awaits your discovery.

Brian Bull

"GOD HELPS THOSE THAT HELPS THEMSELVES - GOD HELP THEM THAT DON'T"

I book approx 12 artistes per year at Gregson Lane Folk Club and 18* at Worden Arts Centre Leyland (*These being underwritten against loss by South Ribble Arts Forum). (NB any loss at Gregson Lane is covered by monies accrued by the raffles). Both the Folk Club and the Forum are 'Non-profit making' organisations and both use a payment system whereby the artiste is on a minimum payment against a large percentage of the door-take (Whichever is greatest). Criteria for booking an artiste first time is simply that our regulars ask for them - re-bookings usually take some of the following into consideration.

OBVIOUS FACT - the bigger the audience - the bigger the payday. Some artistes seem to struggle with the principle here.

The organisers provide - Venue - Sound system - A nucleus of 'regulars' in the audience - websites showing 'What's On' - Flyers and posters displaying the program for the season and an awareness of events through use of local media.

As an organiser I expect artistes booked to recognise that this is a partnership and that they will help themselves and their pay packet if they put a little effort into helping promote the gig. This is not just me ranting (again) - the attendance figures at both venues show that artistes who are pro-active in publicising forthcoming gigs get bigger audiences.

WHAT DO I WANT from artistes prior to their booking (I don't think that I should have to tell them this, I would expect that common sense should dictate here)?

o Half a dozen eye-catching posters - 6 weeks prior the event

JUBILEE CONCERTINAS

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 Saturday 5th January 2pm to 5pm
 Saturday 2nd February 2pm to 5pm
 Saturday 1st March 2pm to 5pm

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 (near The Minstrel Pub)

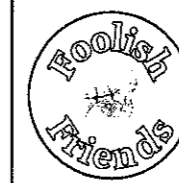
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E-mail:- angie@jubileeconcertinas.org

Web site: www.jubileeconcertinas.org

or Mike Bartram on 01744 817 127



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Malc Gibbons

A local singer and musician who has performed with the well known group "Strawhead", for over 30 years and has recorded many LPs and CDs with them. However, he has only just found the time to record his first solo CD.

Sid Calderbank

Has been researching and performing songs and poems, in Lancashire Dialect for many years. His interpretation and performance of them is unique. Forget Stanley Holloway - this is the real thing!

Alex Fisher

Performs and teaches Lancashire and Lakeland Clog Dancing in the Chorley Area and is currently engaged in carrying out research on "Clog Culture" of the Chorley Area.

Cake Stall

Barbara and Sue's cakes are always in great demand at our Folk Festival. Bring plenty of money - they're addictive. You're sure to want to take some home.



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(A must)

- o A couple of biog type paragraphs for press release - 4 weeks before the gig (A must)
- o A5 Flyers - 6 weeks before the gig (nice to have)
- o A request for all my media (local newspaper and radio contacts) and any on-line what's on listings (A Nice to have - Some artistes do this - it works)
- o Information about the gig on the artist's web site.
- o An assurance that the artiste has forwarded details of the gig to everyone on his/her/their mailing list.

WHAT I DON'T WANT

- o Artistes turning up on the night and covering the tables with flyers about themselves which do nothing to promote the night (Posted 6 weeks earlier they would have done)
- o Artistes (after showing concern about numbers and then having it pointed out that they did not send me any publicity) telling me that I 'could have' downloaded 'Press Packs & flyers from their websites. - I Work full-time and have enough to do promoting my own band I don't have the time or resource to do other artistes publicity for them.

It's not difficult but, unfortunately, some artistes are still under the misguided impression that all they have to do is simply turn-up and the world will arrive to watch. If they spent as much effort promoting their gigs as they do (and rightly so) in trying to secure gigs it would generate positive results.

Important to note - this is not 'a whinge' but hopefully it will be accepted in the spirit in which it was written - we all need to do our bit to ensure that Folk Clubs survive and we do have lots of good nights - the thing is that the 'partnership' approach with the artiste giving some thought to how 'he' can help promote the event can only serve to help. Those extra 'Bums on seats' can turn a good night into a great night.

I know through my own experience that a 'full house' usually prompts a re-booking too.

Graham Dixon

Too Old to Rock & Roll, Too Young to Die

WHAT HAPPENED TO THE SUMMER?

Well it has been and gone and as the end of the year approaches, I can't help looking back at my folk music year 2007. I heard some terrific music and saw some great performances at festivals, in pub sessions and local clubs as well as in some more unusual places such as open-air street-side concerts.

The music I've enjoyed all comes under the 'Folk Music' umbrella but included many different types, and instrumental line-ups. In fact, my greatest recollection of 2007 is one of variety - musicians, songs and genres both traditional and contemporary. There are times when it seems Folk Music is a collection of all the musical highways and byways that can't be pigeonholed anywhere else.

Nevertheless, yes there are some common threads that run through this jumble we call folk music. These include honest musicianship (and often much more than this), it's usually acoustic, the songs tell a story and it is performed with certain integrity.

I guess it has always been there but during the year, I've started to notice a recognisable moral and political stance of some performers and their songs. Although there are individual performers who are always renowned for this, I'm speaking generally. Much folk music has its roots in dissent and about half a century ago from Woody Guthrie forwards the words

protest and folk music were almost synonymous. Then recently, with some the usual noticeable exceptions, the emphasis had shifted to other qualities, or so it seemed. Perhaps the wheel is turning again.

The biggest festival I got to in 2007 was Shrewsbury. It was obvious that the 2007 Shrewsbury Folk Festival had learnt many lessons from its previous and initial year. The spaciousness of its new location at the West Midlands Showground allowed everything to be on the one site. I guess you may have already read full reviews of the festival but I saw some stunning performances from well-known acts like Bellowhead, Kathryn Tickell, Show of Hands, Kate Rusby as well as people I hadn't seen before like Chris Wood, Keith Donnelly and Les Barker together and individually provided humour and comedy throughout the festival. I wish I'd been able to see Paul Brady but the need to earn a living intervened and I had come home on the Bank Holiday Monday before his appearance in the evening concert.

Chester Folk Festival is my local festival and close to my heart as I always enjoy it immensely. But as I'm involved organisationally with it, I won't say much except that I had a terrific time again. Other good times were had at Middlewich (blistering set from Seth Lakeman) and the new Wirral Folk on the Coast festival being tirelessly promoted by John and Angela Owen who run the Hungry Horse Acoustic Club each week at the Rake, Little Stanlow on the Wirral. We spent an entertaining and sometimes moving evening listening to Vin Garbutt. What was I saying earlier about integrity?

Moving up the Wirral my travels took me to another local club The Boat House at Parkgate where Jez Lowe and the Bad Pennies were appearing. The Boat House is a characterful pub in a great location and on Thursday nights hosts a friendly club. Jez and his pence had come across from Tyneside for the gig following a big concert the previous evening in Gateshead. The evening was pleasant enough but I felt the band were recovering from the previous evening, lacking their usual verve and sparkle.

You take your pleasure where you find it and on a day out in North Wales, I chanced upon a street concert that was part of the Llangollen Fringe Festival. I wasn't expecting music and was wandering around Llangollen while the family had gone for a trip on the steam train. The stage was the steps of the Tourist Information centre and a notice showed a mix of wildly different musical artists. I was curious to see, just before the George Formby Appreciation Society, "Virginia Barrett, Folksinger", and made a mental note to come back a little later.

Although Virginia Barret is Chester-based, like myself, our paths hadn't previously crossed. When she came on, I was struck by the quality and warmth of her voice and delivery. A guitarist herself, she is accompanied by another guitarist, Stewart (I don't know his surname). I suppose you'd class Virginia as contemporary acoustic songwriter. Her songs have good lyrics and uncluttered arrangements. Their overall feel is personal and relaxed. It was a warm afternoon, the music was totally unexpected and I was feeling quite mellow as I walked over Llangollen's famous bridge to welcome the family back from their railway adventure. Yes, what did happen to the summer?

From festivals big and small via clubs and pubs to pavement concerts, I've found good and enjoyable music this year. I'm hoping 2008 will be even better.

Didge Lewis
(Music-Didge@Talktalk.net)

LETTERS



Dear FNW,

What planet does John Owen live on? If it's this one, John, you must have been to some different Festivals than us, albeit with the same names. For example, you found that you were "rather disappointed with the musical fayre(sic) offered" at Upton-upon-Severn. Disappointed with Karen Tweed and Roger Wilson, James Fagan and Nancy Kerr, Devil's Interval, Pete Moreton (brilliant guitar!) and not forgetting our own locally grown and organic Quartz? Then you paid "a day visit to the Four Fools Festival". This was reckoned by those who were there for more than a day to be the best Four Fools ever - but all you could find to say was that you met a few friends! If that's all you can find to say of it, why mention it at all? No mention of the extensive guest-list, the imaginative programming, the school's events, or even the general "buzz". In fact, a festival full of the kind of music you later missed at Brampton Live Festival.

You were, you say, disappointed in Brampton, having been "drawn there by the fact that Steve Earle was the headliner". Is this the same Steve Earle who, on Googling, we found was "a country rock legend"? The same one who has "survived seven wives, 50 arrests..." and has "... lambasted the War on Terror and infuriated the political establishment at every turn"? Good for him, I say - but this does not sit too easily with your later statement that you disapprove of "political preaching and swearing on stage" at the very same Brampton. Political preaching in folk music? What a new idea! Moreover, you found that there was too much emphasis on Roots and not enough on "traditional/contemporary folk music". If you'd had your wits more about you at Upton, and at Four Fools, you might have found plenty of both.

This is a pity - all the more so, as it follows some quite coherent and informative paragraphs on Chester, Middlewich and the Lymm Festival - though I know there was much more going on there than "the Return (again) of Garva". Which leads us on to the general nature of "John's Diary Chat". Not so much a Chat, more a Vague Ramble. Does it need to be quite so long? Brevity, says the cliché, is the soul of wit - and it also makes for much easier, informative and entertaining reading. Not that we have any problem with taking the time and column-inches when there is something to say - the "Club News" section, for example, looks a lot at first, but is brief and to the point.

Finally, there is a sort of naughtiness in writing a regular article, which too often mentions the writer's Club and Festival, and the glowing references to Artistes on his Agency books, as in "... the wonderful Fiona Simpson". However, we are prepared to overlook this free publicity if you would include a small "plug" for our ex-chapel harmonium, which we are trying to sell for £30 o.n.o...

Yours in brief,
Ruth and Michael Bartram, St. Helens

Dear Ken,

I would respectfully suggest that Chairman - Dave Jones - familiarises himself with the 'oft' published aims of The Federation - copied below from www.folknorthwest.co.uk and (until recently) regularly displayed on the pages of 'Folk North West'.

THE AIMS OF THE FEDERATION SHALL BE:
" THE JOINT PUBLICITY OF THE MEMBER CLUBS

- " THE GENERAL SUPPORT OF THE MEMBER CLUBS
- " JOINT ORGANISATION OF CONCERTS & CEILIDHS IN THE AREA
- " THE SUPPORT OF FESTIVAL ORGANIZERS IN THE AREA
- " THE ORGANISATION OF EVENTS TO ATTRACT THE 'UNDER 18's'

This got me wondering! How can the Chairman, of our organisation, go into print, in the organisation's magazine (Chairman's jottings - Autumn edition) and criticise the efforts of local organisers, who by organising small festivals are providing platforms for performers and enthusiasts alike? (It seems to be against the principles stated in bullet points 2, 4 & 5).

"Jumping on the bandwagon" is an interesting statement from Mr Jones - 99% of performers can't "Jump on the bandwagon" because the bandwagon has "CLOSED SHOP" written all over it. He also states that "There isn't the depth and quality to sustain all these events" - He obviously hasn't attended any!

He then goes on to say that "it would be better to strengthen those well-established festivals rather than go for a number of 'Embryonic' gatherings" Sounds like the rantings of some tyrannical Nazi abortionist who has vision of a Folk Reich where only Super-folkies will be allowed to perform. (Next festival in Nuremberg perhaps?)

The only people upset by you and I running festivals are the agents who are not getting their seventeen and a half percent of the inflated fees of the artists (Same old faces) that they represent (heavily subsidised by the generosity of local acts - who willingly turn up for nothing more than expenses - and bring along their friends and followers) and also Folky entrepreneurs who as 'Events Managers' get their share of the lottery funding pumped into these festivals. (Worth bearing in mind that "Awards For All" <http://www.awardsforall.org.uk/> will give preference to new festivals rather than established ones - so if you are thinking of organising a festival next year - have a go).

So maybe we should go a step further here and demand (as members/supporters of the NWFFC) that officers of the federation declare their interests if they personally stand to gain financially from either any event publicised in the magazine or any artist that they review (either live or CD). Recent events suggest to me that this may be the case (I hope I'm proved wrong). First of all an artist presented himself at a 'singers night' at Gregson Lane - goes down very well indeed - so much so that we offer him a booking to which he replies 'You'll have to go through my agent - he suggested I come here (The agent is a Federation officer). Secondly I regularly receive agency type emails from another officer of the Federation trying to sell me various acts. He may be doing this from the kindness of his heart and not working on a percentage - he doesn't make it clear - but if he is making a few quid should he really be taking advantage of the fact that he has access, through his involvement with the Federation, to all the organisers contact details.

I'm not implying that anyone is doing anything wrong or dishonest here and I know that all the officers put the music first but please could officers with another interest put their cards on the table where we can all see them.

Graham Dixon, Preston

Dear Ken,

I see that some of the Federation's more optimistic organisers are now catering for a new category of audience: the psychick folkie!

In the excellent Autumn edition, I spotted three interesting omissions:-

1. A constituent club with an organiser and a venue but no dates either in the listings section or in an ad.
2. A constituent club who have bought an ad, which omits both the venue details and even the town they meet in.
3. An associated festival advert that lists next year's excellent potential line-up - but with no dates!

OK, so the latter two give a website/Email and phone number, and the first a phone number, but really, if they can't be bothered even in the journal of choice in their main niche market, why should I - or any potential punter?

It doesn't matter what you call yourself - folk club, cultural event, unplugged, open mike session, grand day out - people need to know where to find you and when you're doing whatever it is. Otherwise, you are the just the folk equivalent of vanity publishing.

I remember quite some years ago The Fed ran a 'How to do publicity' event at an annual meeting. Another time, I did a small workshop at Fylde. In both cases, most of the organisers who turned up were those who were already pretty cute in what they did. And most of those clubs are still up and active, even if in different venues. One problem is, there is no way of putting a positive spin on: 'You're so ignorant you don't even know how ignorant you are.' So the people who need help the most are the least likely to ask for it.

FNW has a regular spot on radio coverage: yet when I went into Radio Lancashire's website to put in a village event, I could find very few folk clubs listing their events. OK, do write to The Drift with your details, but that's like this magazine and the FNW website - it's where those who already know hang out. If you want to spread your audience, you need to be in the general What's On lists. This applies even more to those clubs in less fortunate local radio areas.

Ian Wells

Dear Editor,

I read with great surprise the remarks made by David Jones in his 'Chairman's Jottings' section of the last issue of the magazine. In contrast to his remarks I believe anything that promotes and keeps folk music alive the better, be it embryonic folk festivals or clubs. Particularly important when we hear of cuts in folk radio programmes and sadly some clubs and festivals closing. His remarks are in variance to the excellent positive comments made by Rob Dunford in his article 'Radio Review: Roundup and Rebukes' (last paragraph page 20).

Anyone who sets up anything new, particularly clubs and festivals takes great risks, has to have enormous courage, tenacity and needs strong commitment. They should be congratulated not deride. Congratulations by-the-way to Mr David Jones who recently set up his embryonic folk club in the Wirral alongside the very well established ones.

I will conclude by saying it is very strange that he appears to have such a negative attitude towards the means to promote folk music, promotion and growth I believe should be at the very core of the Folk North West organisation - the organisation he represents as chairman.

Yours sincerely
June Ritchie

Hi Ken,

18 Firstly, many thanks for the Obituary article that you published

about my brother Chris - much appreciated!

Secondly, I notice in your editorial that you mention The Favourite pub which, just by chance also happened to be my old 'session' ground.

I was a friend of Tom McManamon (the landlord's son) and his mate James McNally (founder member of the Afro Celt Soundsystem) and eventually wound up getting the lads several gigs when they first started out as 'Storm'. In fact, I remember getting Storm their original big break appearing at Fairport's Cropredy Convention some years ago. Following their set on stage a massive crowd were queuing up to buy their CD only to be told they had sold out...in fairness we only had 50 copies of the CD produced at the time as it was a rush job.

I've also just learnt that Tommy died (I presume in 2006). Tom was a giant of a man in music terms as his banjo pyrotechnics put him right up there alongside Gerry O'Connor! He also had a knack of waking me up in the morning by phoning me at ungodly hours.

He'll be sadly missed

Just thought you might like to know

Cheers
Pete Fyfe

Hi Mr Ken Bladen!

I was interested to read your observation in Folk North West and agree with you that virtually all the acts on some festivals are guitar players. Even as a professional guitar player and teacher I am acutely aware of this and feel that variation is needed. I play a mountain dulcimer and had it fitted with pickups so it can be heard. I would love to come and do a spot for you at the Four Fools but it is a hike up the motorway so this email is to check that I would be welcome and you could fit me in sometime.

My site is www.martinpleass.com

Cheers,
Martin Pleass.

FESTIVAL NEWS AND MUSIC EVENTS



WHITBY MUSICPORT FESTIVAL IS MOVING TO BRIDLINGTON IN 2008

With acts like Rachid Taha, Vartina, Courtney Pine & Linton Kwesi Johnson heading the 40 plus act line-up the UK's biggest indoor World Music Festival was determined to make its last year in Whitby one to remember. This year's festival was expected to be another sell-out. Having outgrown the current venue (which holds 1000) the move to the 3500 capacity Bridlington Spa (currently undergoing an £18m transformation) will give the festival room to expand in future years and attract even bigger name international artists.

Organiser Jim McLaughlin said:

"We think this is a really exciting development for the Festival

John Wright

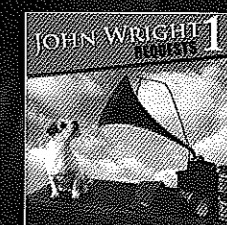
IN CONCERT

accompanied by



Pete Abbott
guitar & vocals

Gregor Borland
fiddle, mandolin, guitar
& acoustic bass



New Release Requests 1

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Concerts & Tours Autumn 2007

GERMANY	September 28th to October 21st	
UK		
08.11.07	Duke of William, Skelton, Saltburn	01287 622623
09.11.07	Town Hall, Maghull, Merseyside	0151 531 9273
10.11.07	The Buccleuch Centre, Langholm, Scottish Borders	01387 381196
HOLLAND	November 16th to December 2nd	
UK		
07.12.07	Nailers' Concert Room, Belper	01773 853428
08.12.07	Auld Cross Keys, Denholm, Scottish Borders	01450 376651/363322
11.12.07	Sports Club, Newton Aycliffe, Co. Durham	01325 301534
12.12.07	Clarence Hotel, Blackpool	01772 683027
13.12.07	Black Swan, York	01904 632922
15.12.07	St. Wilfrid's Centre, Standish, Wigan - Special Guests!	01833 638826
16.12.07	Playhouse 2, Shaw, Oldham	01706 847281

• See new website for details www.johnwrightmusic.co.uk

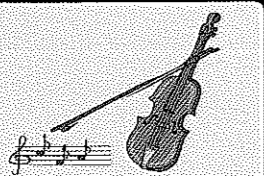


and for Bridlington and we want to make this years event a celebration of the 8 years in Whitby that have helped make it such a big cultural event in the north.

Its a tribute to the quality & diversity of music that is out there in the wider world and the desire of a growing number of people to explore that diversity that has enabled this festival to grow so rapidly. From small beginning with a £5000 budget in 2000 it has grown year on year and sold out for the last 3 years.

A move down the coast to Bridlington in 2007 brings many challenges and opportunities but we firmly believe that the majority of our loyal and geographically diverse audience will follow us to the new site at Bridlington Spa. With its excellent facilities we will be able to ensure the festival continues to grow year on year and attract more of the big names on the international music circuit to the Yorkshire coast at the very end of the tourist and festival seasons."

ARTIST CORNER



ANTHONY JOHN CLARKE GIGS



You can catch Anthony John Clarke live at the following North West venues over the next few months:

December 2007: 6th - Gregson Lane Folk Club, Hoghton, Lancs. Details from Graham Dixon on 01254 853929; 7th - Ulverston Sports Club Christmas Night Special (Buffet Late Bar Fun); 16th - 'Folk At The Manor', Withens Lane, Wallasey. Details 0151 722 7241

February 2008: 8th - Northwich Folk Club

April 2008: 14th- The Prospect Folk Club Runcorn; 22nd - Sandbach Folk Club; 23rd - Uppermill The Crosskeys Saddleworth (contact Jim Schofield 01457 833897); 24th - Parkgate Folk Club, The Wirral details: Eddie Morris 0151 677 1840; 25th - Bollington Folk Club, The Dog and Partridge, Bollington Cheshire (Details: Arthur 01625 573 596)

Visit www.anthonyjohnclarke.com for further details and CD offers

A CLARTY CHRISTMAS - A CELEBRATION OF THE GREAT BRITISH CHRISTMAS



An evening of traditional Christmas songs, carols and tales from around the British Isles. Presented in Victorian costume by Clarty Sough. Clarty Sough are Geoff Convery, Jim Hancock & Keith Brown. All have a reputation as fine singers of traditional song. Geoff & Jim are

song writers of repute, with songs such as "Owltime", "All to Build a Railway" and "Nights Like This" regularly heard around the folk clubs and their compositions performed and recorded by other artists, including: Witney-Gin, John Connolly, Roy Clinging, Pegleg Ferret, Pat Needham & Steve Hindley.

Mummers and Guisers, wassails and carols, songs from the pagan to the present day delivered as unaccompanied harmonies or with guitar and concertina accompaniment as appropriate. Clarty Sough take a not too serious look at the traditions of the festive season with material ranging from the rarely heard to full throated carols for all to join in on.

There are songs from Twelfth Night plough plays, songs about hunting the wren and Christmas at sea, and if you want to know what really happened on "Christmas Day in the Workhouse" this is the place to be. The show consists of 2 x 45 minute sets with a break for refreshments plus the option of massed carol singing to finish off as appropriate to venue. The audience receive complimentary carol booklets to take home and use over the festive season.

All are long time members of Coleby Plough Jag mummers team. Geoff was a founder member of Barleycorn Ceilidh Band, along with Sam Pirt, whilst regular festival goers will readily recognise Jim from his appearances with the Roaring Forties shanty group. Multi instrumentalist Keith Brown is an ex member of Guinness Duo.

Clarty Sough are winners of both the 2001 and 2005 Radio Lincolnshire Folk Songwriters of the year award (runners up in 2004) and trophy for best live performance. They have numerous club, festival and concert appearances to their credit together with appearances on local and national radio. For details contact Jim Hancock 01724 844241; Email clarty@folk-now.co.uk

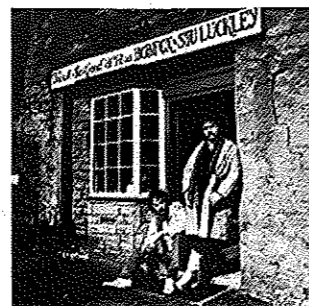
CLIFTON VILLAGE HANDBELL RINGERS



The Clifton Village Handbell Ringers are now booked for a fund raising concert. They are generally reckoned to be the best team in the country and recently represented Britain at a symposium in Mexico. They use

140 handbells and have a fairly wide musical repertoire. The concert will be on Saturday 12th April 2008 at 7.30pm and will be held in The Mount Pleasant Suite, St Mary's Parish Centre, Chorley. The room will seat 140 people (1 per handbell!!).

Please try to get as many people to come to find out why Handbell Teams were popular enough to draw thousands of spectators, from all over the country, to the annual contest at Belle Vue in the 1800s and 1900s. We hope to have 2 support acts, a cake stall and last, but not least - there is a bar. Tickets are £4.50 and more details can be obtained from Geoff and Lindsay on 07855 806704, e.mail Edeophone56@yahoo.co.uk (see also advert on page 15)



BOB FOX AND STU LUCKLEY RE-FORM FOR ONE-OFF TOUR

Nowt So Good'll Happen Again. One of Britain's most celebrated folk duos of all time will re-form for an anniversary tour during 2008. Bob Fox and Stu Luckley took the folk world by storm when they began playing together in the

late 1970s. Their reputation was cemented in 1978 when they released Nowt So Good'll Pass, their debut album. Melody Maker's Colin Irwin wrote: "Great White Hopes of Folk are such a rarity you'll forgive us for making an excessive fuss" and the magazine went on to award the LP its 'Folk Album Of The Year' award. The acclaim was justified: milestone folk albums are few and far between but Nowt So Good'll Pass remains up there with the very best and has proved enduringly popular.

The success of Nowt So Good'll Pass led to Bob and Stu touring intensively. As well as performing at every major folk club and folk festival in Britain, they played in continental Europe, Australia and New Zealand and also toured with Richard Thompson and Ralph McTell.

Next year marks the thirtieth anniversary of the release of Nowt So Good'll Pass and to celebrate, Bob and Stu will be performing together again. They will be touring selected folk clubs and arts centres during October 2008 and also playing some of the UK's major music festivals during the summer.

Bob and Stu will play the range of instruments featured in their original live set - including guitars, acoustic bass, dulcimer, and bouzouki - and the reunion concerts will feature all the songs from Nowt So Good'll Pass as well as a wealth of other material from their days as a duo.

This will be a strictly one-off reunion. Email: stevie@iconicmusic.com for more details.

DAVE WEBBER AND ANNI FENTIMAN



Dave and Anni have managed to secure the last few remaining stock of The Widow's Uniform CD recorded in 1996 to accompany the Show they did around Festivals and Theatres in 1996. The album is of some of Rudyard Kipling's Barrack Room Ballads to Peter Bellamy's settings and features Dave and Anni, Brian Peters, John O'Hagan, John Morris with Fi Fraser and Gina Faux. This album has been out of

stock for quite a few years and there are only a few, so if you are interested go to their website and click on Albums. www.oldandnewtradition.com/daveandanni

LISA KNAPP

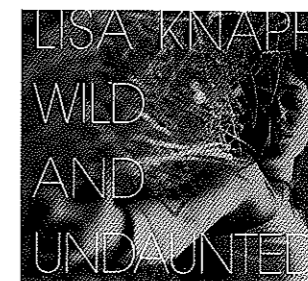
'A major discovery' Mojo 'The sexiest folk album of the year' Word 'Guaranteed to blow you away' The Telegraph

It's been quite a year for Lisa Knapp. Live performances or interviews on Radio 1, 2 and 3, a debut album which has been greeted by universally rave reviews, a UK tour, a festival season which took in some of the biggest UK festivals around including BBC Radio 2's Cambridge Folk Festival, features and covermount tracks for fRoots, Living Tradition, Word, Songlines and more. And the autumn brings no slow down...

Autumn 2008 Update

BBC Electric Proms.... Last Thursday Lisa performed for the BBC Electric Proms as part of the Lal Waterson Tribute along side members of the Waterson family, Martin Carthy, James Yorkston, Alasdair Roberts, Katherine Williams and Tim Van Eyken. Lisa performed on Her White Gown solo and then played a collaborative version on Evona Darling with James Yorkston followed by a duet with Mike Waterson. The concert can be

view on BBC TV by pressing the red button and searching the Electric Proms menu. Extracts from the concert will also make up a one hour special on The Mike Harding Show at 7pm on Wednesday 7th November.



Guest for Bellowhead at the South Bank...

Lisa has been invited to be a special guest of English folk's biggest big band Bellowhead for their Christmas show in the Royal Festival Hall Ballroom on the 18th of December as part of Bellowhead's one year South Bank residency.

Living Tradition feature...

Press continues to roll in for Lisa and her album 'Wild And Undaunted' with latest addition being a three page feature in Living Tradition magazine.

JEZ LOWE



Welcome to the many people who have signed up for our mailing list during Jez's recent mammoth round of UK gigs. November will see the debut of a new touring production featuring Jez and the band, plus singer Benny Graham and fiddler Shona

Mooney, entitled A SONG FOR GEORDIE. This special tour is concentrated in Northern England, with a single Scottish date included, and seems likely to be a once-only set of shows. It will feature Jez's own compositions alongside Geordie songs old and new, traditional folk songs and works by writers like Alex Glasgow, Tommy Armstrong, Alan Hull and many more. There is also a visual presentation including archive film and photographs, plus works by local fine artists and painters - all in all a stunning and different type of performance, and one that Jez and the musicians are extremely excited about.

For overseas readers - "Geordie" is a familiar name given to the people from North East England, and also to the songs and music from that region. Among the other local writers who's work is included in this show are Ed Pickford, Tommy Armstrong, Lindisfarne, Joe Wilson, Alex Glasgow and Mark Knopfler. The origins of the show lie in a series that Jez wrote and presented for BBC Radio 2 some years ago, which was very successful at the time, and included songs by and conversations with all of these writers. The idea to turn it into a stage show has been in Jez's mind ever since, and it has now finally come to fruition.

Tickets for all the shows are still available but selling very quickly - there are contact numbers next to all the venues listed below and you can also book tickets on line via the Bad Apple Theatre website

OTHER NEWS - There are several exclusive tracks available for playback at Jez's MY SPACE website, taken from the soundtrack of a Dutch TV show from 2006. Tracks are A HARD LIFE, A FEW FRONTIERS and THE OLD DURHAM WALTZ. The site also features a "blog" that Jez regularly updates.

Boston Folk Radio W-UMB recently featured a pre-recorded concert and interview with the band circa 2002 which should still be available online at www.wumb.org. A number of new videos have sprung up also on You-Tube featuring the Bad Pennies at Shrewsbury Festival this summer as well as some great new shots from Ben Sutton that feature on the www.jezlowe.com

website this month.

At www.jezlowe.com there are some special offers on the shop page for ordering CD's by mail-order. The Tantobie Twin-Set featuring HONESTY BOX and THE PARISH NOTICES is selling extremely well both on-line and at gigs. Meanwhile, in Canada, Tantobie are about to announce a new distribution arrangement, which should mean easier access to all Jez's albums in record stores across that country. You can also download all Tantobie releases via I-Tunes and Napster and via the Woven Wheat site at

TOUR DATES:

6 DEC JEZ SOLO - Nag's Head, Wrexham - 01978 755478
11 JAN 2008 JEZ SOLO Potteries Folk Club, Stoke 01782 616015
19 JAN JEZ SOLO Frodsham Folk Club Anniversary Concert

www.jezlowe.com

Jez Lowe is kindly supported by Elixir Strings and Headway Music Audio Ltd. Jez Lowe and the Bad Pennies are kindly assisted by the PRS Foundation and Arts Council England.

STEVE TILSTON



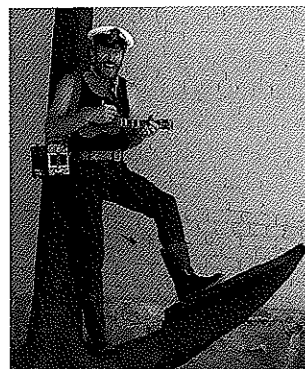
Steve Tilston is marking his career with a 5-CD boxed-set retrospective released by the same company that did a similar thing for Richard Thompson last year. Called, appropriately Reaching Back, it's a really well put together compilation; three discs of Steve's own material, a disc of eclectic covers and a disc of other artists performing Steve's songs, plus an accompanying book, full of career hi-lights, pictures, stories and anecdotes; a timely celebration of the life and work of one of our finest performers.

Steve will be touring a "Reaching Back" show featuring selected material from his extensive repertoire including new songs specially written for the set.

You can find music clips and news at www.stevetilston.com and www.myspace.com/stevetilston.

TOM LEWIS

Hello, Tom Lewis here, with an genuine offer!



There are a couple of my songs, which I've been singing recently, but which I've no current plans to record on CD ...
FAIR WINDS AND A FOLLOWING SEA
and
PRINCES IN THE LINE

However, if you'd like to have them just click on <http://www.tomlewis.net/#download> and they're yours - totally free! Help yourself. I hope you enjoy them.

Use them in whatever fashion you wish. Burn them onto CDs. Give them to friends. Best of all; learn them and sing them!

Whilst you're on the website you can read the latest news about the upcoming songbook: 'WORTH THE SINGIN'. You can even view the cover art. It'll be out in April and you can drop me a line if you'd like advance notice of that momentous event! ;-))

Hope to see you next year, Tom.
"Fair winds - and a following sea."
<http://www.tomlewis.net>

ONE ACCORD

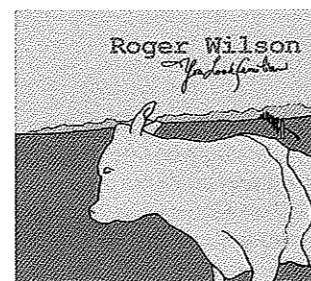
Only 82 days to go until Christmas. If you think that is bad enough, the One Accord round of Christmas concerts is even closer starting on: 1st December at Stand Chapel, Whitefield; 8th December at Dean Row Chapel, Wilmslow; and 15th December in the ancient church of St. Michael and All Angels, Croston. Keep your eye on their website www.oneaccord.plus.com and they will post the contact details as soon as they have them.



They are also going to be at Rivington Village Club on Friday 7th December. They are planning a Big Sing where they would like you to join them in the singing of the local or village carols that they perform. One Accord will provide

the music and words - you provide your voice. A bar is available with good bottled beers, wines, spirits and soft drinks at very reasonable prices and they will put out a few snacks to help the party atmosphere along. There is no charge, but they will be taking a collection. It's from 8 p.m. until 11.00 p.m. Contact One Accord on 01942 816569 for further details.

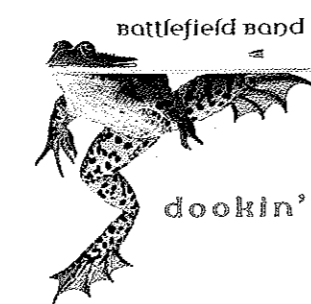
ROGER WILSON - YOU LOOK FAMILIAR



"You Look Familiar" - the brilliant new album from Roger Wilson, featuring ten great original songs, with guest appearances from Ian Carr, Martin Green, Martin Carthy, Chris Wood, Keith Angel, Joel Evans, Andy Seward, Pete Kubryk Townsend and Richard Latham. To order it visit: www.littlebackroom.com. To hear sample tracks visit:

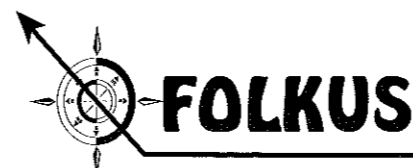
www.myspace.com/littlebackroom

BATTLEFIELD BAND RELEASE NEW CD



Under their banner Forward With Scotland's Past, The Battlefield Band have been distilling their own unique version of Scottish spirit and bottling it in the world's concert halls for more than 30 years. They released their latest album 'Dookin' via Temple Records on October 17.

Inspired by their rich heritage of Celtic music and fired by the strength and vibrancy of today's Scottish cultural scene, which indeed they have done much to create and fuel, they have led, and been, at the forefront of a great revival in Scottish music. Refusing to be limited musically by suffocating antiquarianism,



The Folk Arts Network of the North West

THE 5TH FOLKUS WEEKEND OF MUSIC MAKING

Waddow Hall, Clitheroe, Lancashire
Friday 8th - Sunday 10th February 2008

One evening and two full days of exciting music making in the luxurious Waddow Hall in the beautiful Ribbles Valley.

National & International artists will be giving tuition on **Guitar** for beginners, intermediate and advanced players
Fiddle- beginners and advanced. **Whistle** and **Irish Whistle**. **Bodhran**. **Piano Accordion**. **Melodeon**- all styles. **Voice**. Song writing. Spoons.
Music sessions (including slow & easy)

Concert & Ceilidh

Saturday 9th February.

Free to delegates - open to the general public

Tutors booked so far include the superstars **Nancy Kerr & James Fagan, Hilary Spencer (Mrs Ackroyd Band & Quicksilver) Brian Peters, Will Lang, Robin Shepherd, Chris Harvey, Derek Gifford and Fred Rose.**
Other to be confirmed.

Full details of prices including accommodation, meals and all tuition fees available.
Ask for leaflet.

Waddow Hall with annex can accommodate 80 people. Register your interest as soon as possible to secure your place.

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



Mellor Brook Community Centre
7 Whalley Road, Mellor Brook, Blackburn BB2 7PR

Maire Ni Chataasaigh & Chris Newman

plus support

Saturday 8th December 8.00pm

tickets £10 / £8



01254 812131
or
07871 153 880

Peter & Barbara Snape



Highways & Byways

Traditional songs from the British Isles
Peter & Barbara are available for bookings at folk clubs and festivals, or for anyone who loves to hear a broad variety of traditional songs from the British Isles.

Phone for a promo CD 'Highways & Byways' on
01257 233467 or 07831 311 028
or email

peter@petersnape.p3online.net

or the music business' fashions, they have mixed the old songs and music with a new self-penned repertoire, all played on a fusion of ancient and modern instruments - bagpipes, fiddle, synthesiser, guitar, flutes, bodhran and accordion

Named after the Glasgow suburb of Battlefield, where the group was formed by four student friends, Battlefield Band have been on the worlds roads for just on 30 years, now distilling their own unique form of the Scottish spirit and bottling it in concert and onto disc in Germany, Hong Kong, Australia, New Zealand, Italy, Austria, Switzerland, Holland, Syria, Jordan, India, Sri Lanka, Egypt, U.S.A., Canada, Uzbekistan and the U.K. They have broken down barriers and pioneered many new directions that others have followed. Angry, joyful, raucous, contemplative, their music is most importantly - accessible to all.

During those years there have obviously been line-up changes and indeed the band are remarkable for the smooth and organic way in which these changes have taken place. Their continued creativity, freshness and enthusiasm is due to the positive way they have viewed and used these changes - and of course the new musicians themselves have been of prime importance. Musical evidence of these changes can be heard on their many albums made over the years. Visit www.battlefieldband.co.uk for more details

CHRISTENE LEDOUX

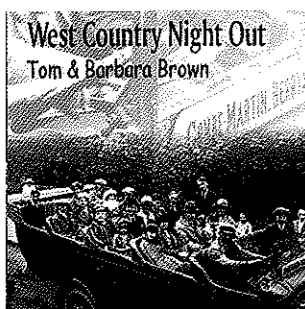


Christene LeDoux is from Austin, Texas. She has just completed touring the UK solo. Christene has toured with such artists as Willie Nelson and Brian Kennedy. She has been played on BBC radio by Bob Harris and Marie Crichton amongst others and featured by Alan Cackett in Maverick magazine. You can look on her site for information... and a listen to her songs www.christeneledoux.com. Her highly anticipated new CD, "Dust and Branches - Songs from a Wanderer", will be released later this year

Dates are currently being planned for another UK tour from June 2008. These include:

10 June 2008 - Bury, Winelight Club; 21 June 2008 - Cumbria, The Acoustic Tearoom @ Rattan and Rush, Kirkby Stephen

TOM & BARBARA BROWN



NEW-ISH CD. While we were away, the new CD was released ~ rubbish timing really. It's not really all that new a CD either. Having realised that Where UMBER Flows and Prevailing Winds are both virtually sold out (a very few left ~ if you want one), and Tide of Change is rapidly heading that way, we needed 'product'. Couple that with the fact that we keep getting

asked for certain songs (mainly from the shows ~ that's our shows, not Broadway) we hadn't recorded, and we decided, with Wild Goose, to release a West Country CD called (with blinding originality) West Country Night Out. It takes some tracks from

each of the previous CDs but has NINE previously unreleased tracks and costs only a tenner. There's a track listing and even (he said hopefully) an order form at the end of this newsletter. Take a look at the photo we've used on the cover ~ couldn't be better. Barbara found the postcard on E-bay and it dates from 1926 ~ the whole village is currently trying to identify everybody in the charabanc.

BACK IN THE STUDIO.

We're actually recording the proper new CD at Wild Goose in January. It will have a decidedly maritime bias this time, but we don't even have a working title yet ~ all (sensible) suggestions welcome.

For all enquiries about Tom and Barbara's workshops, shows and other performances, you can always e-mail us at tomandbarbara@umbermusic.co.uk

GUITAR WORKSHOP



Storm Over Glencoe

Tuning DADGAD

This is a piece of mine from my CD Voyage of the Dunbrody.

As regards background to the piece, briefly on my way driving down the Glencoe valley one year, several of us pulled into the side of the road to witness an almost unbelievable sight. One side of the valley was bathed in sunset and as if God was drawing a blanket over us. The opposite side of the valley was covered by the blackest of clouds I think that any of us had seen in our lives, and approaching fast. Typical me, I never have a camera with me when I really need one, but I'm not sure a photograph could actually have captured this particular scene. Needless to say 10 minutes later it was just like being in a car wash the rain making it impossible to drive.

Anyway trying to interpret that musically this is the piece that eventually came out. As can be heard from the recording, it needs to be played in quite an ad lib fashion as regards tempo and for Martin Simpson and Pierre Bensusan fans it's a almost an exercise in itself in legato technique (lots of hammer on's and pull off's throughout)

To further explore playing in D minor in DADGAD tuning Pierre Bensusan has recorded a lovely version of his tune Voyage for Ireland on his CD Nice Feeling.

Once learned as written it's quite fun to play with the ornamentation and add your own phrasing to the basic tune.

To hear the tune as recorded go to my web site www.jimronayne.co.uk and go to the lessons page. An mp3 recording of the tune and a pdf file of the notation and tab are there for you to download.

Have fun with this one.

Jim Ronayne

Storm Over Glencoe

Jim Ronayne

Ad lib tempo

Capo 2nd fret

Section A

CLUB RESIDENTS (as on 8th October, 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, Steve Moran

BACUP – Brian Eastwood, Helen Slater, Mark Almond, Pete Benbow, John Kearns, Barry Hardman, Rose, Ray

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 (Dave Grimshaw, Alex Nearney, Keith Cocker & Paul Morris), Steve Cook

CROSS KEYS – Jim Schofield

CROWN – Kieron Hartley, Polly MacLeod, Ann Fitton, Mike Musgrave, Steve Moran

EARBY – Station Folk

EVERYMAN -- Chris & Hughie Jones, Shirley Peden

FLEETWOOD -- Spitting on a Roast

FOLK AT HILLBARK – Tom Topping Band

FOLK AT THE MANOR -- Gill & George Peckham, Roger Parker, Marje Ferrier, Mike Hignett

FOLK AT THE PROSPECT -- Chris Hanslip, Carol & John Coxon, Eric Rafferty & Tony Toy

FOLK AT THE NURSERY – Lynn & Barrie Hardman, Dave Jones, Crumbly Fruit Cake, David South

FOUR FOOLS -- Malc Gibbons, Geoff & Lindsay Smith, Gill Coyne, Tom & Ann, Angie Bladen

FRODSHAM – Alton & Carol Alexander

GARSTANG UNPLUGGED -- Pete Hardman, Caroline Lovett

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

HEATON MERSEY – Kieron Hartley, Mark Williams, Polly MacLeod

HUNGRY HORSE ACOUSTIC – Alison Parker & Jim Gallagher, Ian Dawson, Vocal Point - (John Owen, Sue Farley, Patricia Ward, Angela Owen)

KINGS LOCK – Liz Rosenfield, Ian Murfitt, Brian Ayling, Stephen Dent, Richard Sherry, Jeff Leigh

LEIGH – Pauline Dowsett, Des Cooney, Julie Houlton, Steve Eckersley, Jim & Bernadette Heaton

LONGRIDGE -- Ron Flanagan, Brian Preston

LYMM -- Stewart Lever, Nick & Lin Tysoe, Bernard Cromarty, Nelson Peach, Don & Heather Davies

MAGHULL -- Tony Gibbons, Loctuptogether, Back in Business, Joe Ryan, 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

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,

WALTON -- Ray Ellis, Arthur Best, Joe Wilcoxson, Lil French, Tommy Everett, Sacked Paddy, Andrew & Steve Hesford

WESTHOUGHTON -- Auld Triangle

WOODEN HORSE -- Quartz, Loctuptogether, Back in Business, Mark Dowding

WREXHAM – Offa

Please notify changes via email to - folksingerjohn@aol.com

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	0151-678-1962
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
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	07717-613205
Conwy	8:30 PM	Malt Loaf, Rosehill Street, Conwy, North Wales	Denis Bennett	01492-877324
Folk at the Prospect	8:30 PM	Prospect Inn, Weston Road, Weston Village, Runcorn, WA7 4LD	Roger Hanslip	01928-731567
Four Fools	8:15 PM	Crown Hotel, Platt Lane, Worthington, nr Standish, WN1 2XF	Ken & Angie Bladen	01257-263678
Red Bull	8:30 PM	Red Bull, 14 Middle Hillgate, Stockport, SK1 3AY	Peter Hood	0161-432-4142
Room at the Top	8:30 PM	Red Lion Hotel, Ashbrow, Newburgh, WN8 7NF	Mark Dowding	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-
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
Longridge	8:30 PM	British Legion, Townley Road, Longridge, Nr. Preston PR3 3EA	Ron Flanagan	01772-785179
Maghull	8:30 PM	Maghull Community Ass'n, 604 Green Lane, Maghull, L31 2JH	Tony Gibbons	01744-607566
Skipton	8:30 PM	Royal Oak, Water Street, Skipton, BD23 1PB	Sheila A. Kelsall	01535-665889
St Anne's Acoustic Roots	8:30 PM	Conservative Club, 353 Clifton Drive North, L/St Annes, FY8 2NA	Mike Black	01253-781448
Urmston Acoustics	8:30 PM	Nags Head Hotel, 1 Lostock Road, Urmston, M41 0SU	Martin Kavanagh	0161-748-5497
WEDNESDAY				
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, BB10 4RG	Alex Nearney	01282-436467
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				
Acoustic Folk at the Nursery	9:00 PM	Nursery Inn, 258 Green Lane, Heaton Norris, Stockport SK4 2NA	Brenda Judge	0161-432-4830
Chorlton	9:00 PM	SW Manchester Cricket Club, Ellesmere Road, Chorlton M21 0SG	Joseph 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
Heaton Mersey	8:30 PM	Heaton Mersey Sports & Social Club, Halewood Road, SK4 3AW	Kieron Hartley	07957-492917
Hungry Horse Acoustic	8:15 PM	The Rake, Rake Lane, Little Stanney, Ellesmere Port, CH2 4HS	John Owen	0151-678-9902
Lymm	8:30 PM	Spread Eagle Hotel, 47 Eagle Brow, Lymm, Cheshire, WA13 0AG	Stewart Lever	07919-270-916
Parkgate	8:15 PM	Boathouse Pub/Restaurant, 1 The Parade, Parkgate, CH64 6RN	Eddie Morris	0151-677-1840
South Lakes Music Promotion	8:30 PM	Sports & Social Club, Priory Road, Ulverston,	Nick McDermott	07743-555227
Wrexham	8:30 PM	Nags Head Inn, Mount Street, Wrexham, LL13 8DW	Ian Chesterman	01978-357307
FRIDAY				
Bollington	8:30 PM	Dog & Partridge, 97 Palmerston Street, Bollington, SK10 5JX	Arthur Wakefield	01625-573596
Carlisle Folk & Blues	8:00 PM	Sunset Suite, Carlisle Football Ground, Warwick Road, CA1 1LL	Myrna Rae	01697-72305
Folk at Hillbark	8:00 PM	Hillbark Hotel, Royden Park, Frankby, Wirral, CH48 1NP	David Jones	0151-639-9350
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
SATURDAY				
Acoustic Tearoom at Masonic	8:30 PM	Acoustic Tearoom, Market Street, Kirby Stephen, CA17 4QN	Penny & Paul	017683-72123
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
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	Principally @ Worden Arts Centre, Worden Park, Leyland, PR25	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	01524-582878
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

25th NOVEMBER to 29th DECEMBER			
(NB: Always check with organisers before travelling)			
SUNDAY	25TH NOVEMBER	2ND DECEMBER	9TH DECEMBER
Bothy	Singers Night	PAT RYAN	Singers Night
Bury Met	Singers Night	MOISHE'S BAGEL	Singers Night
Folk at the Manor	Singers Night	KATE CAMPBELL	Singer
Kings Lock	Singers Night		Singer
Mr Kite Benefits @ St Bede's	Singers Night		Singer
Open Door	Singers Night		Singer
Playhouse 2	Singers Night		Singer
Wooden Horse	Singers Night		Singer
MONDAY	26TH NOVEMBER	3RD DECEMBER	10TH DECEMBER
Bacup	Singers Night	MOONS OF VENUS	Singers Night
Conwy	Singers Night	FIDDLESTONE	Singers Night
Folk at the Prospect	Singers Night		Singers Night
Four Fools	Singers Night		Singers Night
Red Bull	Singers Night		Singers Night
Room at the Top	Singers Night		Singers Night
Swinton	Singers Night	MICRON	Singers Night
Acoustic Collective	John Keighley	KEVIN TARPEY & STEVE WOOLEY	Geoff Monks
Burnley Mechanics	Singers Night	ANGELO DEBARRE	Singer
Crown Folk & Acoustic	Singers Night		Singer
Everyman	Singers Night		Singer
Longridge	Singers Night	THISTLE	Singer
Maghull	Singers Night		Singer
Skipton	Singers Night	MARTYN WYNDHAM READ	Singers Night
St Annes Acoustic Roots	Singers Night		Singer
Urmston Acoustics	Singers Night		Singer
WEDNESDAY	28TH NOVEMBER	5TH DECEMBER	12TH DECEMBER
Allison Arms	Singers Night		Singers Night
Biddulph up in Arms	** ANDY IRVINE		Singers & Musicians
Burnley	Singers & Musicians	ELIZA CARTHRY TRIO	Singers & Musicians
Burnley Mechanics	Singers & Musicians		Singers & Musicians
Bury Met	Singers & Musicians		Singers & Musicians
Clarence	Singers & Musicians	MAURICE DICKSON	Singers & Musicians
Cross Keys	tba	STRAWHEAD	JOHN WRIGHT BAND
Friends of Folk @ Preston Guild Hall		PETE BUTLER	ALAN MAYALL
Garstang Unplugged	Singers Night		Music Session - English
Red Bull	Music session - English		Music Session - English

25th NOVEMBER to 29th DECEMBER			
(NB: Always check with organisers before travelling)			
SUNDAY	25TH NOVEMBER	2ND DECEMBER	9TH DECEMBER
Bothy	Singers Night	PAT RYAN	Singers Night
Bury Met	Singers Night	MOISHE'S BAGEL	Singers Night
Folk at the Manor	Singers Night	KATE CAMPBELL	Singer
Kings Lock	Singers Night		Singer
Mr Kite Benefits @ St Bede's	Singers Night		Singer
Open Door	Singers Night		Singer
Playhouse 2	Singers Night		Singer
Wooden Horse	Singers Night		Singer
MONDAY	26TH NOVEMBER	3RD DECEMBER	10TH DECEMBER
Bacup	Singers Night	MOONS OF VENUS	Singers Night
Conwy	Singers Night	FIDDLESTONE	Singers Night
Folk at the Prospect	Singers Night		Singers Night
Four Fools	Singers Night		Singers Night
Red Bull	Singers Night		Singers Night
Room at the Top	Singers Night		Singers Night
Swinton	Singers Night	MICRON	Singers Night
Acoustic Collective	John Keighley	KEVIN TARPEY & STEVE WOOLEY	Geoff Monks
Burnley Mechanics	Singers Night	ANGELO DEBARRE	Singer
Crown Folk & Acoustic	Singers Night		Singer
Everyman	Singers Night		Singer
Longridge	Singers Night	THISTLE	Singer
Maghull	Singers Night		Singer
Skipton	Singers Night	MARTYN WYNDHAM READ	Singers Night
St Annes Acoustic Roots	Singers Night		Singer
Urmston Acoustics	Singers Night		Singer
WEDNESDAY	28TH NOVEMBER	5TH DECEMBER	12TH DECEMBER
Allison Arms	Singers Night		Singers Night
Biddulph up in Arms	** ANDY IRVINE		Singers & Musicians
Burnley	Singers & Musicians	ELIZA CARTHRY TRIO	Singers & Musicians
Burnley Mechanics	Singers & Musicians		Singers & Musicians
Bury Met	Singers & Musicians		Singers & Musicians
Clarence	Singers & Musicians	MAURICE DICKSON	Singers & Musicians
Cross Keys	tba	STRAWHEAD	JOHN WRIGHT BAND
Friends of Folk @ Preston Guild Hall		PETE BUTLER	ALAN MAYALL
Garstang Unplugged	Singers Night		Music Session - English
Red Bull	Music session - English		Music Session - English

** = Not the usual venue

3rd FEBRUARY to 8th MARCH

(NB: Always check with organisers before travelling)

	3RD FEBRUARY	10TH FEBRUARY	17TH FEBRUARY	24TH FEBRUARY	2ND MARCH
Bothy	Singers Night	ALLAN TAYLOR Singers Night	RECKLESS ELBOW Singers Night	KIMBERS MEN Singers Night	Singers Night
Folk at the Manor	Singers Night				Singers Night
Kings Lock	Singers Night				Singers Night
Open Door	Singers Night	SARAH GREY Singers Night	Singaround Singers Night	Singaround Singers Night	Singers Night
Wooden Horse	Singers Night				Singers Night
MONDAY	4TH FEBRUARY	11TH FEBRUARY	18TH FEBRUARY	25TH FEBRUARY	3RD MARCH
Bacup	WYNDHAM READ				
Burnley Mechanics	4TH FEBRUARY				
Conwy	DERVISH Singers Night				
Folk at the Prospect	Singers Night	JAMES DEWDNEY Singers Night	Singers Night	THREE SHEETS TO THE WIND Singers Night	Singers Night
Four Fools	Singers Night				Singers Night
Philharmonic Hall	BARBARA DICKSON Singers Night				Singers Night
Red Bull	Singers Night				Singers Night
Room at the Top	Singers Night				Singers Night
Southport Arts Centre	FAIRPORT CONVENTION Singers Night				Singers Night
Swinton	CLAIRE MOONEY Singers Night				GRAHAM COOPER Singers Night
TUESDAY	5TH FEBRUARY	12TH FEBRUARY	19TH FEBRUARY	26TH FEBRUARY	4TH MARCH
Acoustic Collective	tbc	Linda Wild Singers Night	Chris Turner Singers Night	Jan & Pete Shevlin Singers Night	tbc
Crown Folk & Acoustic	Singers Night				Singers Night
Everyman	Singers Night				Singers Night
Longridge	Singers Night				Singers Night
Maghull	Singers Night	KEN POWELL & RUTH FUGA Singers Night	tba		Singers Night
Skipton	IAN HILL Singers Night				Singers Night
St Annes Acoustic Roots	Singers Night				PETER WOOLEY Singers Night
Urmston Acoustics	Singers Night				Singers Night
WEDNESDAY	6TH FEBRUARY	13TH FEBRUARY	20TH FEBRUARY	27TH FEBRUARY	5TH MARCH
Alison Arms	Singers Night				Singers Night
Biddulph up in Arms		ALAN PROSSER with BENJI KIRKPATRICK Singers & Musicians	Singers Night		MICHAEL WESTON KING TRIO Singers & Musicians
Burnley	Singers & Musicians				
Burnley Mechanics			FAIRPORT CONVENTION Singers & Musicians		
Clarence	EDDIE WALKER & FRAISER SPIERS tba	PETE ABBOTT (tbc)	DAVE WALMSLEY	TOM McCONVILLE with CLAIRE & ARON and Friends Singers Night	CATHRYN CRAIG & BRIAN WILLOUGHBY tba
Cross Keys		tba	PETE ABBOTT		
Garstang Unplugged					
Red Bull		Music Session - English		Music Session - English	
Rose Theatre	VIN GARBUTT				

	7TH FEBRUARY	14TH FEBRUARY	21ST FEBRUARY	28TH FEBRUARY	6TH MARCH
THURSDAY	7TH FEBRUARY	14TH FEBRUARY	21ST FEBRUARY	28TH FEBRUARY	6TH MARCH
Acoustic Folk at the Nursery	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Choriton	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Earby	Singers & Musicians		TIA McGRAFF & TOMMY PARHAM		
Garstang Unplugged					
Gregson Lane	Singers Night	Singers Night		TOM BLISS	Singers Night
Heaton Mersey	Singers Night				GRAHAM COOPER with Vocal Point
Hungry Horse Acoustic	VOCAL POINT with Special Guests	Singers & Musicians	JOE TOPPING	Singers & Musicians	WIZZ JONES
Lymm	MARTYN WYNDHAM READ	Valentine's Singers Night	TONY DOWNES	Singers Night	DEVIL'S INTERVAL SHONA KIPLING & DAMIEN O'KANE
Parkgate	BOO HEWERDINE			TOM McCONVILLE TRIO	CATHRYN CRAIG & BRIAN WILLOUGHBY
South Lakes Music Promotion					7TH MARCH
Wrexham	tba				
FRIDAY	8TH FEBRUARY	15TH FEBRUARY	22ND FEBRUARY	29TH FEBRUARY	7TH MARCH
Acoustic Tearoom		Songs of Sandy Denny with LINDE NJLAND			
Bollington	Singers Night	JOHN KELLY	PETE ABBOTT	Singers Night	Singers Night
* Bothy	Ceilidh - GALLIMAUFRY				
Bury Met					
Carlisle Folk & Blues	MICHAEL CHAPMAN ELBOW JANE Singers Night		ALAN PROSSER	EMILY SMITH	Singers Night
Folk at Hillbark					
Frodsham	Singers Night			BILL WHALEY & DAVE FLETCHER Singaround	Singers Night
Hale & Hearty					
Leigh					
Northwich	ANTHONY JOHN CLARKE	Singers Night (venue tbc)	SAD PIG (tbc)	HOUGHTON WEAVERS Singers Night	Singers Night
Porkies					
Preston	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	ROSIE HARDMAN & GRAHAM COOPER Singers & Musicians
Rhyl	Singers Night	PETE ABBOTT			WIZZ JONES
Southport Arts Centre		MICHAEL WESTON KING TRIO		DERRIN NAUENDORF	
SATURDAY	9TH FEBRUARY	16TH FEBRUARY	23RD FEBRUARY	1ST MARCH	8TH MARCH
Acoustic Tearoom			DON MESCALL		
Armoury Folk & Acoustic		Singaround		Singaround	
Barnoldswick				Singers & Musicians	
Buffet Bar		Singers Night		Singers Night	
Playhouse 2					LAST NIGHT'S FUN PRESTON REED
Southport Arts Centre	DAY OF FOLK - featuring DAVE BURLAND TRIO THRELFALL BRASS MONKEY, DERVISH MOISHE'S BAGEL, BREABACH plus headline act - tba				

NB: * = Not the usual night

** = Not the usual venue

THE NEXT CALENDAR IN THIS MAGAZINE WILL COVER THE DATES - Sunday 24th February to Saturday 7th June 2008 FINAL COPY DATE IS - Sunday 13th January, 2008

**ADVANCE DATES FROM
MARCH 2008**



ACOUSTIC FOLK AT THE NURSERY

March 13 Singers Night
March 27 Singers Night

BIDDULPH UP IN ARMS

March 5 Michael Weston King trio
April 10 Martyn Joseph
April 23 Lau
May 13 Jonathan Kelly

BOLLINGTON

May 16 Lyra Celtica

BOTHY

March 2 Singers Night
March 9 Gordon Tyrall
March 16 Singers Night
March 23 Easter Special
March 30 Doug Eunson & Sarah Matthews
April 6 Singers Night
April 13 Debra Cowan (USA), Pete Smith
April 20 Singers Night
April 27 Peg Leg Ferret
May 4 Singers Night
May 11 Brian Peters
May 18 Maggie Holland
May 25 closed - Spring Bank Holiday
June 1 Singers Night
June 8 Lester Simpson
June 15 Singers Night
June 22 Steve Tilston
June 29 Singers Night
July 6 Mick Ryan & Pete Harris
July 13 Singers Night
July 20 John Kirkpatrick
Summer break - reopens
Sept 7 Santa Cruz River Band

BURY MET

April 17 Lau

CARLISLE FOLK & BLUES

March 14 Tom Kitching & Gren Bartley

FOLK AT HILLBARK

March 14 John Tams & Barry Coope

FOLK AT THE MANOR

March 16 Jenny McCormick
March 30 Marje Ferrier
April 20 Breeze & Wilson
May 18 Pamela Ward & Paul Cherrington
June 15 Jeff Warner (USA)
June 29 Gill & George Peckham
July 20 Phil Hare
Aug 17 Zoe Mulford
Aug 31 Roger Parker
Sept 21 Alastair Artingstall
Oct 19 Dave Gibb
Nov 16 Strangeworld
(other nights - Singers Nights)

FOLK AT THE PROSPECT

April 14 Anthony John Clarke
May 12 Cherrington & Ward

June 9 Mark Dowding
July 7 Mick Ryan & Pete Harris
(other nights - Singers Nights)

FRODSHAM

March 14 Barbara & Peter Snape
April 25 Sara Grey & Kieran Means

GARSTANG UNPLUGGED

March 26 Singers Night
April 17 Tiny Tin Lady
April 30 Singers Night
May 28 Singers Night
June 12 Julie Ellison
June 21 4th Kenlis Arms Music & Beer Festival
June 25 Singers Night

GREGSON LANE

March 13 Singers Night
March 27 Dave Walmisley
April 10 Singers Night
April 24 Wenchall
May 8 Singers Night
May 22 Bernard Wrigley
June 5 Singers Night
June 19 Stanley Accrington
July 3 Singers Night
July 17 Kimbers Men
July 31 Singers Night
Aug 14 Singers Night
Aug 28 Singers Night
Sept 11 Scolds Bridle
Sept 25 Singers Night
Oct 9 Mike Kneafsey
Oct 23 Singers Night
Nov 6 Trio Threlfall
Nov 20 Singers Night
Dec 4 Alternative Therapy
Dec 18 Singers Night

HUNGRY HORSE ACOUSTIC

March 6 Graham Cooper
March 13 Singers & Musicians Night
March 20 Julie Felix (USA)
March 27 Singers & Musicians Night
April 3 Baker's Fabulous Boys
April 10 Singers & Musicians Night
April 17 Beck Sian (Australia)
April 24 Singers & Musicians Night
May 1 Bandersnatch
May 8 Singers & Musicians Night
May 15 John Wright Band
May 22 Singers & Musicians Night
May 29 Singers & Musicians Night
June 5 Singers & Musicians Night
June 6 - 8 4th Wirral Folk on the Coast Festival
OC Club, Bromborough (see advert)
Sept 4 Anthony John Clarke Band
Nov 6 Chris While & Julie Matthews

LONGRIDGE

March 4 Singers Night
March 18 Alternative Therapy
April 1 Singers Night
April 15 Alan Bell Band
May 6 Singers Night
May 20 tba
June 3 Singers Night
June 17 John Connolly
July 1 Singers Night

July 15 Singers Night
August 5 Singers Night
August 19 Ron Flanagan's 60th Birthday Party
Sept 2 Singers Night
Sept 16 Singers Night

LYMM

March 6 Wizz Jones
March 13 BIG SPOT - Derek & Maureen Britch
March 20 Chris Stern
March 27 Singers Night
April 3 Mary Humphreys & Anahata
April 10 BIG SPOT - Katuscz
April 17 Time Bandits
April 24 Singers Night
May 1 Phil Hare
May 8 BIG SPOT - John Condy
May 15 Clive Leyland
May 22 BIG SPOT - Virginia Barrett
May 29 Ken Powell & Ruth Fuga
June 5 Singers Night
June 12 Anthony John Clarke
June 19 BIG SPOT - Harry Wells
June 26 Lymm Festival

MAGHULL

June 3 Allan Taylor

NORTHWICH

March 7 Singers Night
March 14 The Boat Band
March 21 Singers Night
March 28 Flossie Malavialle
April 4 Singers Night
April 11 J P Slidewell
April 18 Singers Night
April 25 Singers Night
May 2 Tanglefoot
(other nights - Singers Nights)

OPEN DOOR

March 9 Extravaganza 14

PARKGATE

March 27 tba
April 24 Anthony John Clarke

PLATFORM

May 3 Tanglefoot
May 25 Tannahill Weavers
May 31 Cara Dillon

PLAYHOUSE 2

March 8 Last Night's Fun

RED BULL

Oct 27 Lynn Heraud & Pat Turner

RHYL

March 7 Wizz Jones
April 4 Tom Doughty
April 25 John Wright Band
May 23 John Briege Murphy

ROSE THEATRE

April 2 Bella Hardy & The Askew Sisters

SKIPTON

March 4 Singers Night
March 11 Big Al & Skipper John

March 18 Singers Night

SOUTH LAKES MUSIC PROMOTION

March 6 Devil's Interval plus
Shona Kipling & Damien O'Kane
April 3 Kirsty McGee & Matt Martin
April 17 Half Man Half Biscuit
May 1 Emma & The Professor & Jonathon Draper
June 5 Tom Kitching & Gren Bartley
Aug 7 Cathryn Craig & Brian Willoughby
Sept 4 Vin Garbutt
Oct 2 Mad Agnes
Nov 6 The Queensberry Rules
Dec 4 Dave Gibb

SOUTHPORT ARTS CENTRE

March 29 Monkey Swallows The Universe
April 18 Sid Griffin: The Basement Tapes
May 24 Tannahill Weavers

SWINTON

March 3 Graham Cooper
March 17 Ed McGurk & Nick Caffrey
April 7 tba
April 21 Anthony John Clarke
June 2 Johnny Silvo
July 21 Phil Hare
(other nights - Singers Nights)

WOODEN HORSE

March 9 Nick Caffrey & Eddie McGurk
March 16 Singers Night
March 23 Closed - Easter
March 30 Singers Night

WREXHAM

March 6 Cathryn Craig & Brian Willoughby
March 20 Singers Night

A Day For Joe

A day of celebration for the life
of Joe Kerins.
Mighty singer, friend to all
who knew him, and a great
ambassador for Ireland.



Saturday 16th February 2008

Irish World Heritage Centre

10 Queens Road, Off Cheetham Hill Road Manchester, M8 8UF

2.00pm. Singaround and Music Session
6.00pm. Grand Irish Buffet/evening meal
After the meal: Giant Irish Ceili Dance with songspots and
Giant Raffle of Donated Prizes (Don't forget bring them along)
Caller, Geoff Miller, with superb scratch band.
Musicians - Bring Your Instruments
Singers - Bring Your Voices
Most of All - Bring Yourself
Children Welcome

Tickets £10.00. Admission by ticket only from
The Irish World Heritage Centre
0161 205 4007 for payment by card
Keith Scoweroft (Scowie) 01204 361573
Fred McCormick 0151 678 6311

**ALL PROCEEDS TO THE
BRITISH HEART FOUNDATION**

NEWSREEL



FOLK CLUB ORGANISERS FORUM

I'm having another recruiting drive for our very successful Folk Club Organisers Forum. When we started the group last April, we thought we'd invited all the clubs in the UK to join - to discuss problems, solutions and issues around running a folk club (or similar venue) in the 21st Century - but we now know we missed a quite few people out.

The forum is email based - it's a Yahoo group. You just send a mail to Yahoo (or reply to one that's come in from the group), and the server forwards the message to everyone on the list. That's 100+ members, but there are 300+ clubs in the UK, so we do hope for a lot more to join us. Everyone has something to contribute, whether they run the club as a venue with paid guests or not, and there's always a need for the exchange of ideas and moral support if nothing else.

The group is private - ONLY members have access to messages, and people are asked not forward anything out side of the group without express permission. I'm the only 'musician-only' involved (well, I'd been banging on about the idea so long, Jacey made me a moderator to serve me right!) but there are other musicians on the list. However, these are what we call 'TwoHats' on Britfolk - meaning that they also help to run a club, so do qualify. As it happens most TwoHats are also members of Britfolk, our sister list for performers. Their ability to see both sides of any issue is a huge asset to both forums.

If you're on dial-up or don't like to receive too many mails, never fear. You can choose only to read and post messages (and read all past messages) by visiting our own private yahoo website - just when it suits you - instead of receiving emails.

The website also lists 66 (and counting) great ideas suggested by members to help you to help your club to thrive - and who knows, maybe even win Club of the Year (see, it was relevant after all)! Please think seriously about joining, and please forward this to other committee members, in fact to all the clubs you know about!

The club scene is (mostly) thriving-ish in the UK - but we do need to put our heads together if we're to ensure that this marvellous institution (and this fantastic music) will be around for our grandchildren to enjoy.

Thanks for reading - and good luck with that award!

Instructions

The group is a closed private email and web forum, where folk club organisers can share ideas, and discuss issues around running a folk club. To join the group just send an email saying who you are to folkclubs-subscribe@yahoogroups.com. You'll get an email saying you're in - once we've clicked you through - and with further instructions.

Tom Bliss

FOLK ORBIT 'MAGAZINE' CEASES

It is with much regret and a heavy heart that I need to discontinue the publication of the Folk Orbit 'Magazine'. There will be no

October issue or following issues. The reasons being threefold:

" My school, in which I taught, will be closing down in the near future. They have been good enough to print the magazines for the last 7 years with no rise in costs. They were considerably lower in cost compared to other printers from the outset. The Folk Orbit magazine has always, only just, kept its head above water economically and could not survive any increase costs.

" I have assessed the money left in the Folk Orbit bank account and there is just enough money to return fees (at a pro-rata rate) to all advertisers and subscribers. If I leave it until after the October issue I will need to pay out of my own pocket up to £200 per month through to Xmas to close the Folk Orbit magazine down. The window of opportunity is now.

" I have just received early retirement from my school and I only have one set week every month where I can leave the cares of the Folk Orbit, to go and do my own thing. When I was working I didn't mind, but now I am a free agent I want to travel etc.

I have spoken with Helen Armstrong who voluntarily runs the Folk Orbit Website. She has worked tirelessly with artistic skill and dedication to produce, what I believe to be, the most comprehensive Folk website in Britain. Her only assistance with cost has been with broadband through the Folk Orbit, but this will now cease. Nevertheless, she is content to continue managing the website but in a much more cut down version. www.folkorbit.co.uk

" Regular Venues will stay. I will inform Helen of changes. If you want a print out, there are no copyright restrictions. Morris & Dance Clubs will probably stay and I will keep Helen informed of changes.

" What's On is a question mark at the moment because it is very time consuming. We are looking into easier ways of collecting the data through the website.

" Other items are still being considered including advertising

I think you will all agree that Didge Lewis (our volunteer Chit-Chat author) and Brian Bull (our volunteer Front Cover Illustrator) have both made a huge difference to the Folk Orbit magazine and have given there time up, to give Folk Orbit readers the pleasurable experience that so many people have commented on in the past.

Those of you who are subscribers may not have appreciated the fact that the Folk Orbit magazine arrived at your doorstep due to a team of dedicated lady volunteers who once a month got together at the Chester Volunteer Centre to post the Folk Orbit to clubs and individuals all over the country. Many thanks to all involved at the Chester Volunteer Centre.

I can't thank the Folk Orbit volunteers enough for all their hard work and dedication, without whom the Folk Orbit would never have lasted all these years and be the success that it has been.

If you or someone you know would like to continue/resurrect the Folk Orbit magazine, in present format or new format, please let me know and I will give all the assistance I can to help get the show on the road.

Regards Colin

(Ed: On behalf of all of us who have used the Folk Orbit magazine a big thank you to Colin Matthews and his dedicated band of volunteers for all the hard work over many years. Glad to see that the website will continue and hope that someone may come forward to keep the magazine going)

Music in The Castle

Easter • 21 – 24 March, 2008



Benmore Centre & Botanic Gardens, Argyll, Scotland

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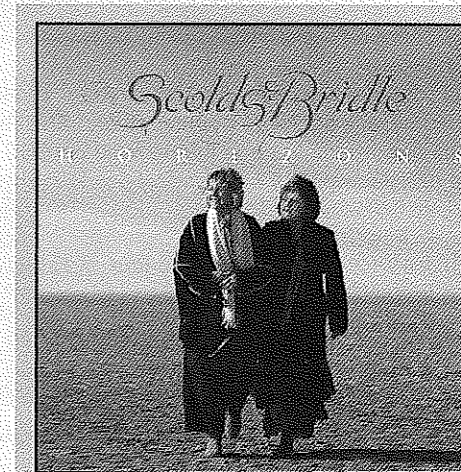
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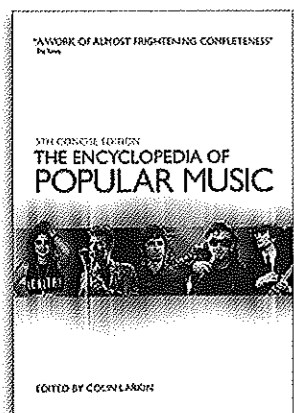
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THE ENCYCLOPAEDIA OF POPULAR MUSIC
5th Concise Edition by Colin Larkin



Published in hardback by Omnibus Press at £39.95 October 2007

The 5th Concise Edition of The Encyclopaedia of Popular Music is unique and accurate. It is the most up-to-date popular music reference book available in one volume. Compiled by the well-known music aficionado Colin Larkin, this unique book is his labour of love and an absolute must for all fellow music lovers; a music Bible in its own right.

The 5th Concise Edition of The Encyclopaedia of Popular Music is the most up-to-date popular music reference book available in one volume. Sweeping in scope it covers all music genres from Blues to Hip Hop, R&B to Soul, Rock 'n' Roll to EMO; and the leading pioneers of all other styles including punk, Grunge, AOR, Reggae, Folk, Jazz and Latin. The book tracks all the essential artists who have shaped popular music in the 20th Century to the present day, with succinct, informative biographies. The Encyclopaedia entries have been re-assessed, expanded and updated. Some previous artists whose impact has waned, have been withdrawn to make way for the newcomers such as Amy Winehouse, Arctic Monkeys, Norah Jones and Arcade Fire. Each entry contains a comprehensive discography, a bibliography under Further Reading, together with DVDs and Videos by the artist. The book also includes every significant music artist from the last 100 years and offers 'behind the track' insider stories, guaranteed to strike a chord in all music enthusiasts.

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Hundreds of new entries, exclusive to this edition
Comprehensive coverage of the most critically significant performers and albums
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Colin Larkin is a well-known bestselling music writer, broadcaster and editor of numerous books on popular music. Over the past 15 years Colin has regularly been interviewed on BBC Radio, and the EPM has become the music reference Bible. He is an inveterate comic collector, bibliophile and has a vast personal archive of music books and magazines from 1961 - to now. His vast personal collection of magazines and his record collection are two of the largest in the UK.

FOOT STOMPIN' NEWS

Màiri Mhòr nan Òran
There has been a recent celebration in Skye of the life of Mary MacPherson (Màiri Mhòr nan Òran) one of Gaeldom's greatest female songwriters. Mary MacPherson, known as "Mairi Mhor Nan Oran" (Big Mary of the Songs) did not begin to write songs until she was fifty, when she was a widow with five children, long exiled from her native Skye. The incident, which ignited her genius, was her imprisonment for forty-two days on a malicious accusation of petty theft. The shame and anger she felt resulted in her first song "Luchd Na Beurla" (The Speakers of English):-
"I am weary of the speakers of English I long for some warmth

and music ... Our land is defiled by sheep Coming up from the South like a plague, There's not a creature that moves Not tormented and torn apart"

For the next twenty-six years of her life, Mairi Mhor wrote prolifically on the issues, great and small, which affected her people - songs of exile, songs praising the beauty of the Skye landscape, songs recalling the joys and contentment of her childhood, humorous songs, songs celebrating the sport of shinty, songs of hope for the future of the Gaels, and most importantly, her songs recording the ravages of the Highland Clearances - the forcible eviction of the people to make way for sheep:-

"Who has ears or a heart Beating in their body? Who won't sing with me of the wrongs done to us? Of the thousands driven away, robbed off their land, their rights, everything All over the seas dreaming of The Green Isle of the Mists".

Mairi Mhor returned home to Skye in the 1880's, as Bard of the Land League, her songs drawing huge crowds to rally the crofters' resistance to decades of landlord exploitation: -

"For the children of our people Driven over the seas will come back again And the thieving lairds and landlords Will be driven out, as they were. The sheep and deer will be cleared And the glens be fertile again".

The above info on "Mairi Mhor Nan Oran" is an extract from a CD review in The Living Tradition Magazine. Check out the CD Catherine-Ann MacPhee Sings Mairi Mhor: www.footstompin.com/music/gaelic_song_catherine_ann_macphee_sings_mairi_mhor

Bob Dylan in Gaelic!
Skye-based poet Roddy Gorman has converted the lyrics of some of Bob Dylan's classic songs into Gaelic. 'Knockin' On Heaven's Door' into 'Cnogadh anns an Speur', 'All Along The Watchtower' into 'Shuas mun Chnoc-fhaire' and 'If You See Her, Say Hello' into 'Ma Thachras tu Oirre Fhein'. Maybe a CD won't be too far off?

Ayepod.Net
Check out Ayepod.net for a reasonably priced range of downloadable instrument and singing tuition courses. Also available as downloads is the Foot Stompin' own label CD catalogue - single tracks and complete albums. There are also free podcasts of Scottish music. We have two strands - Ayepod Radio featuring the latest releases in Scottish music and Ayepod 11 Questions where we ask Scottish musicians to talk about their lives and music. www.ayepod.net

Foot Stompin' Celtic Music
Read the news and reviews. Discuss the articles and CDs. Hear the Scottish music from Scotland's bright stars. www.footstompin.com

CAROLS AND CAPERS 2007 - MADDY PRIOR AND THE CARNIVAL BAND



This live show features Christmas Music played on medieval and modern instruments. Festive favourites such as The Holly and the Ivy and I saw Three Ships rub shoulders with secular carols like The Boar's Head and dance tunes like Old Joe Clarke.

If life is determined by a series of happy accidents, then

somebody upstairs was beaming long and hard the day the Carnival Band happened across Maddy Prior. Beginning as a one-off experiment for a Radio 2 Christmas Special, their collaboration has become an ongoing concern - with regular tours and six albums released. Organised by Friends of Folk this event is on Wednesday 19 December 2007 - Preston Guild Hall Tickets for the concert are £15-50 - Box Office: 01772-258858

ROSE THEATRE DATES

The following events are taking place at The Rose Theatre, Edge Hill : Wednesday 6 February, 8pm Vin Garbutt Ticket price TBC
Wednesday 2 April, 8pm Bella Hardy & The Askew Sisters Ticket price TBC
Thursday 17 April, 8pm Aly Bain & Phil Cunningham Ticket price TBC. For more details please contact the Box Office: 01695 584480 or email the Box Office staff at Rose@edgehill.ac.uk

WHEATSTONE, HIS SIGHING REED, AND THE GREAT REGONDI Tuesday 27 November 1.30-2.00pm BBC RADIO 4 Repeated: Saturday 1 December 2007 15:30-16:00 (Radio 4 FM)

Physicist Dr Bernard Richardson, from Cardiff University, specialises in musical acoustics and is also an accomplished amateur musician. In this programme he looks at how the lives of two of the most unlikely bedfellows became entwined.



Giulio Regondi was a guitar virtuoso from the age of five and later a concertinist with an extraordinary talent and reputation. He achieved such success in London that he remained there until his death in 1872. Yet mystery surrounds his past and questions surrounded the shadowy Joseph Regondi, who travelled and performed with him but who robbed and deserted him and was rumoured to be his father.



On the other hand, the life of Sir Charles Wheatstone is well documented. He was one of the great pioneering 19th-century physicists and inventors. In 1829, his attention was diverted to the creation of musical instruments. He invented the symphonium and later the concertina. Tens of thousands were manufactured, mainly by Wheatstone's company which still makes them. It was the concertina which supplanted the guitar as Giulio Regondi's favoured instrument. At the peak

of his powers and the height of concertina mania, he composed and performed hundreds of works and commissioned many more from major composers.

Discussing these two extraordinary men are Wheatstone researcher Neil Wayne; biographer Dr Brian Bowers; virtuoso concertinist Douglas Rogers, who has revived and recorded some of Regondi's works; Dr Allan Atlas, Director of The Center For the Study Of Free-Reed Instruments at Brooklyn College,

New York; and Dave Townsend, performer and researcher whose Concertinas At Witney weekend is one of the largest annual gatherings of players in the UK.

Producer/Paul Evans BBC Radio 4 Publicity
(Ed: Hopefully, if you have just read this you'll be able to listen again by going to the BBC Radio 4 website.)

BRITON'S SELECTION

Saturday 8th December sees an eclectic mix of music at the Britons Protection Hotel on Great Bridgewater Street in central Manchester (just behind the Bridgewater Hall). This famous old city centre watering hole - a real ale emporium full of character - opens its doors early, to provide a showcase for bands and artistes from Greater Manchester and beyond under the all-embracing title "Briton's Selection".

The event is planned to run from 3.00pm till midnight and performers invited to date include: Clayfaces, Madison, Dave Hulston, Pillowfish, Pete Ryder, The Razors, Claire Mooney, Dom Collins, Colin Rudd, J.P. Slidewell, Ivan Campo, Cameras Have Eyes, and Dave Kidman.

Such a line-up will enable a varied schedule to encompass daytime acoustic sessions and concert plus full evening concert.

Tickets, priced at £5.00 (£4.00 concessions) will be available in advance via 0798 4743294 and 0161 793 5441. A compilation album of artistes appearing is in production and a free copy will accompany the first 20 tickets sold.

This event both follows on from, and intends to build on, the success of a similar but more modest concert in February this year when the meeting of musical genres, led by folk drew an appreciative crowd.

For further details go to: myspacejpslidewell.co.uk



THE ASKEW SISTERS All in a Garden Green (Wild Goose WGS345CD)



Emily and Hazel Askew are among the many up and coming younger acts in the English folk scene. One of my criticisms of much of the younger set has always been that, while most of them are unquestionably superb musicians, the song side of the tradition is quite often at best given half hearted recognition and at worst weak rendition.

This is definitely not the case with the Askews. The opening track Adieu to Old England exemplifies Hazel's strong vocals with Emily's close harmonies as well as some nifty musicianship. Emily plays fiddle and cello and Hazel melodeon with a lovely, lively lilting vibrancy and enthusiasm that immediately becomes infectious.

There are some very well crafted and entertaining performances of a number of well-known traditional songs including The Old

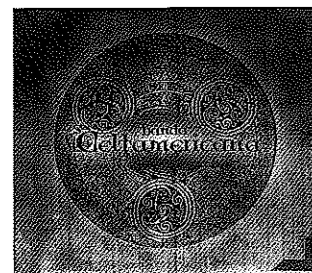
Virginia Lowlands, High Germany, The Banks of the Sweet Primroses and Three Drunken Maidens. However, it is Hazel's fine acapella solo performance of The Lover's Ghost and their sensitive duo performance of Fare Thee Well, My Dearest Dear that stand out from the rest of the better known songs. The tunes, many of them from the Playford collection, are also very well performed with a surprising maturity. I particularly liked the linking of Unfortunate Tailor to The Shaalds of Foula to both of which the girls added some interesting variations including a subtle change of tempo at one point. The lively All in a Garden Green is the tune that is used for the title track of the CD.

Erudite and informative sleeve notes confirm that the lasses know well and respect our wonderful English traditional music; couple this with a very attractive cover designed by Hilary Bix from Bideford and you have the perfect marketing package with musical content to match. Highly recommended by this old 'un!

Available from WildGoose at www.WildGoose.co.uk or Proper Music at www.properdistribution.com

Derek Gifford

BANDA CELTAMERICANA Banda Celtamericana

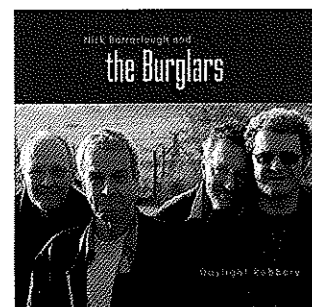


This album really should be called Banda Irishiana due to the predominant musical influences of both Chile and Ireland. Just glancing through the titles of the tunes I felt at home with the Celtic connection side of things but it took a while to get past the fact that these melodies were performed by a Chilean band.

The cross-culture works reasonably well on "The Butterfly" although perhaps less well on the sets of jigs and reels. I've always liked the approach of Chilean musicians who utilise panpipes but unfortunately there's none that I can detect here, only whistles which don't have quite the same feel. This album to me is an oddity rather than a necessity but still quite pleasant in a quirky way. www.bandaceltamericana.cl

Pete Fyfe

NICK BARRACLOUGH AND THE BURGLARS Daylight Robbery (Gott discs, 2007)



Maybe this album should have been called "Telephone Bill and the Smooth Operators - Rides Again," for all the Burglars have at one time or another been members of that Cambridge-based band. They are Steve Reynolds: accordion, piano, organ, and vocals; Rob Appleton: harmonica, and vocals; and Chris Cox: double bass, guitar, mandolin, and vocals.

So it is no surprise that they feel at ease playing together, and in all fairness, they do it very well. With the Burglars, Nick Barraclough takes off his BBC Radio presenter/producer hat, for up until April 07 he presented a weekly program playing selected country and Americana music. Nick handles the lead vocals, guitar, and Dobro and he does it extremely well. In fact, you would be hard pressed to distinguish him from an American singer, particularly on the first two opening songs, 'Across the Borderline' (Ry Cooder) and 'Parchman Farm' (Mose Allison). For my money these are amongst the best tracks on the album.

The rest of the covers are taken from gems of new wave, country, blues, American roots, swing, and even a John Lennon and Paul McCartney song 'And Your Bird Can Sing'. The album also features seven 'almost original' songs written by band member Chris Cox and one Nick Barraclough. Of these I have to single out 'Mean Old Southern', 'The Chicken Song' and 'We Fit Together', although the chords to the latter might have been lifted from something by the Rolling Stones! Likewise on the song 'Guarantee', the chords and tune is a bit close to the 60's Beatles song 'That Boy' for comfort! But it's all good fun, lifted by the excellent vocal harmonies. My favourite track has to be Nick singing his brilliant cover of Don Hicks' song 'Payday Blues'.

What is loosely termed as folk in the U.K is an ever-changing genre, particularly in the midlands and south. The Cambridge Folk Festival is probably the biggest and most famous, and now encompasses all branches of folk music. This leads me to say that this album may perhaps not be taken on board by some of the traditionalists amongst you, but it is still damn good listening. I recommend you buy it and go with the flow.

Pete Massey

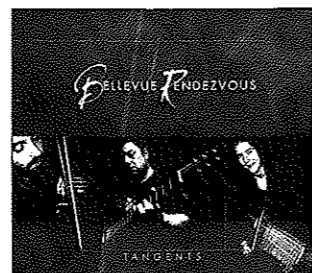
BATTLEFIELD BAND Dookin' (Temple Records COMD2100)

One thing you can never accuse the Battlefield Band of... and that's playing it safe. Let's take for instance the opening few bars of the 'bluesy' "Dookin' For Beetroot/ The Head Rooster" where the ominous piano riff is picked up by guitar chops and whistle then the lead fiddle melody. Add to this mix the texture of practice chanter and finally the full-blown war pipes and you have a serious case of a band going into musical meltdown - in the best possible way. On another set 'Oh, I Am A Forlorn Man', Mike Katz (pipes), Alan Reid (keyboards), Alasdair White (fiddle) and new boy Sean O'Donnell (guitar) are joined by the near legendary Mike Whellans on mouth organ.

Now, before you think that is going over the top let's not forget that Mr Whellans was an original member of Boys Of The Lough! As always the lads provide a finely honed combination of traditional and contemporary music including an old/new version (see their sleeve notes for details) of Burn's classic "My Luv's Like A Red Red Rose". This cavalier approach has of course endeared them to generations and looks likely to continue for many years to come. Excellent stuff - now pass me another mail. www.battlefieldband.co.uk

Pete Fyfe

BELLEVUE RENDEZVOUS Tangents (JYM001)



This album is essentially for those of you who enjoy listening to music from an artistic point of view. The three members, Gavin Marwick (Fiddle), Ruth Morris (Nyckelharpa) and Cameron Robson on Bouzouki and Guitar (as their sleeve notes point out)

have leanings towards a broad European repertoire including Schottisches, Polskas and Waltzes.

This is the kind of recording that will capture your imagination in a non-sterile, pleasant way featuring as it does well structured

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21st	Singers & Musicians Night	Free	22nd	Singers & Musicians Night	Free	
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	Singers & Musicians Night	Free	HUNGRY HORSE ACOUSTIC			

arrangements evoking images of baronial splendour (think of elegant Elizabethan dancers in banqueting halls) with graceful, measured performances. An interesting and beautiful album that will grow on you with each repeated play. www.myspace.com/bellevuerendezvous

Pete Fyfe

MAIRE NI CHATHASAIGH & CHRIS NEWMAN Firewire (Old Bridge Music OBMCD17)



Secure in the knowledge that I will never attain the lofty heights of musicianship achieved by artists such as Chathasaigh & Newman... down to the fact that I'm far too lazy... I'm quite happy to sit back and listen in awe as these two artists strut their stuff. On this, the duo's sixth album together, they once again display the flair with which we in the 'folk' world have perhaps selfishly come to expect.

There's a kind of Mardi Gras enthusiasm about the opening track "Pheasant Feathers" that would leave Carmen Miranda in a state of ecstasy whilst the second track J Scott Skinner's "The Triplet Hornpipe" with its harmony mandolins brings to mind the glory days of Fairport's "Flatback Capers". Joined by Cathy Fink's frailed banjo and Roy Whyke's drums on the old timey "Big Scotia" the tune is a whirlwind tour de force led by Chris's astonishing guitar and mandolin lead work topped by Maire's exquisite harp. Technically skilled yet always soulful, the duo brilliantly let their folk roots shine whilst letting other influences tag along for the ride.

This is a recording that is a pleasure to listen to from beginning to end and I hope it won't be another six years before the next one. www.oldbridgemusic.com

Pete Fyfe

CHURCHFITTERS Amazing (Own Label CH030297)



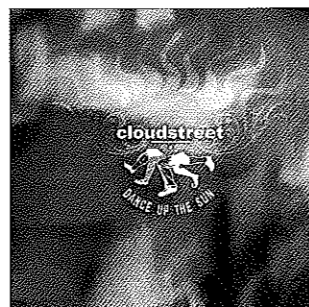
The title track of this, the sixth album by ex-pats The Churchfitters speaks volumes and brings back many fond memories of when I used to hang out with the brother and sister team of Chris & Rosie Short in their formative years as members of the folk band Cara. I suppose that there was always very much a case of throwing caution to the wind in the band's arrangements but that's also what

makes this recording so fresh and vibrant. Chris's self-penned polka "Bees Knees" is a real joy that would have a Kerryman grinning from ear to ear whilst the band's driving rhythm joined by a neat underpinning riff allows the melody to flow beautifully.

Employing jazz style flourishes, Rosie's soaring vocals on the traditional "The Handsome Cabin Boy" brings to mind the recent recordings by Eddi Reader and the accompaniment by Topher Loudon (bouzouki) and Boris Leuret on double bass is just right. I suppose understatement is a word not often used to describe The Churchfitters choice of material, "The Chicken Song" being a prime example but trust me, if you enjoy your music with more than a splash of colour - you'll definitely find it here. On a final note: Organisers!!!... book this band - you won't be disappointed. Contact: www.churchfitters.com

Pete Fyfe

CLOUDSTREET Dance Up The Sun (Own Label - CDST04)

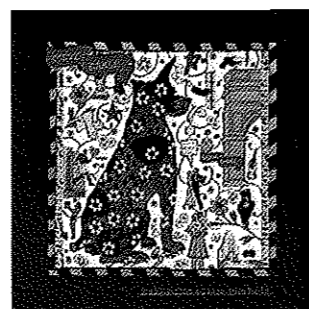


Nicole Murray and John Thompson from Australia have been gaining momentum in the UK with their numerous festival and club appearances. Opening with a bright and breezy tribute to the Morris dancing tradition "Dance Up The Sun" this provides the listener with gentle concertina and flute backing and solid harmony vocals. Both Nicole and John possess good tonal quality and this is demonstrated admirably on the second track "The First Time Ever I Saw Your Face".

Featuring a mix of their own self-penned songs and traditional material, the duo offer a sound reminiscent of a bygone era when good, honest folk music cut through a majority of the pretentiousness that currently permeates the... let's see how clever we can be today brigade... a refreshing change. www.cloudstreet.org

Pete Fyfe

STEVE EARLE Washington Square Serenade (New West Records 9864168)



Steve Earle has been away from the new releases lists for a few years. Not that he's been out of live action with a variety of appearances including Brampton and Cambridge Festivals and, before that, a 'secret' tour of Scottish islands. Needless to say, this consummate songwriter has amassed a pile of excellent songs for his new release, 'Washington Square Serenade'.

Opening the record is his counter to the earlier 'Guitar Town' song that heralded his arrival in Nashville. Here, he waves goodbye to that town in 'Tennessee Blues' and says a big hello to New York where this was recorded. He tells the truth about the ethnic New York mix in his delightful 'City Of Immigrants' with its Latin flavour provided by Brazilian band, Forro In The Dark. In 'Satellite Radio', we get some catchy big beat pop whereas 'Sparkle And Shine' in homage to his wife, Alison Moorer, takes him back to the simple guitar picking style of earlier albums. The lady herself pops up adding duet vocals to the little beauty that is 'Days Aren't long Enough' which is a cute slice of 60's pop ballad if ever there was one. But those politics aren't too far away with the likes of 'Jericho Road' and he tips his hat in the direction of the old campaigner Pete Seeger with 'Steve's Hammer'. If you've still not had enough of jaw dropping good songs, he closes with a cover of Tom Waits 'Down In The Hole' which beats the original version.

Unlike some of his other albums which tend to be electric in flavour, 'Washington Square Serenade' shows of his acoustic skills to the full with a dash of folk here, some blues there and a hint of country too. He seems to have said goodbye to his demons and found himself a comfortable space where he can rant at the powers that be while throwing in an occasional love song.

Though I hesitate to say these things because we all have different tastes; for my ears, the end result seems to be his best album to date.

Steve Henderson

ELBOW JANE England Stone (Own Label EJCD02)



This second album from Wirral based band Elbow Jane shows just how far they've come in a very short space of time. Each of the eleven tracks demands your participation and unlike many CD's none of those tracks are there just to "make up the numbers".

Richie Woods, Kevin Byrne and Joe Topping, three members of the five strong band, are all fine songwriters, which shines through comprehensively.

Undoubtedly for me, "England Stone", is my song for 2007. It stopped me dead in my tracks when I first heard it and I never tire of it's sentiments, for whatever we achieve, in the end, our names will all be carved in stone. "Long May You Stand", is a song of hope for what might be and sorrow for that which has passed. What are we waiting for, what are the solutions, questions posed by "Catcher in the Rye". When a life partner passes on, the will of the one left seems to resolve to rekindle the partnership in a better place. Joe's song, "Lord Willing", will surely bring a tear to the most stoic eye.

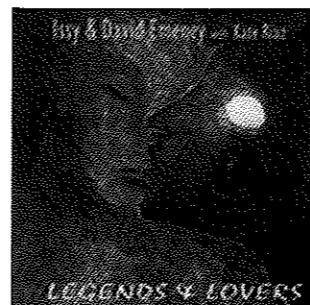
My view of the next track is that perhaps "St. Theresa" is not as innocent as the title would suggest!!!! British Rail once famously used "Leaves on the Line" as an excuse for the late running of the trains but this can also be translated into personal relationships. "All in Time", explains just how at times, we are viewed by others. A story of longing is the subject of the Irish based "Cavan Girl", delivered superbly by Richie.

Have computers really enriched our lives or are they a necessary evil? listen to "Progress" and decide. "So Long", for wherever you go someone, somewhere will be thinking about you and missing you. Much closer to home, "Stay a While", tells of the tribulations of life which bind us together.

This is truly a CD to savour by five unpretentious musicians whose sole aim in life is to entertain their audience. Their musicianship and stage presence is of the highest calibre and I predict a bright and successful future ahead.

David Jones

ISSY & DAVID EMENEY WITH KATE RIAZ Legends & Lovers (Wild Goose WGS344CD)



Issy Emeney who sings and plays melodeon and David Emeney who also sings and plays guitar and bouzouki are originally from Suffolk, now living in Somerset, which is possibly why many of you, like me, won't have heard of them. They are joined by Kate Riaz, another new name to me, who plays cello and recorder and adds some fine musical harmonies to some of the songs

in particular, The Skies Turned Grey, which was written by Issy at the time of the foot and mouth crisis. This song has been taken up by John Kirkpatrick. John Dipper also joins in on a few tracks with his fine fiddle playing.

Issy, therefore, is a writer of songs in traditional style and all but two of the twelve titles on this CD are hers. There are also four

of her tunes and the traditional tune Rattle the Cash featured. The traditional song tracks are a very enjoyable version of Bold Turpin entitled Turpin Blade and Baring Gould's collected version (not my favourite one I have to say) of The Mole Catcher.

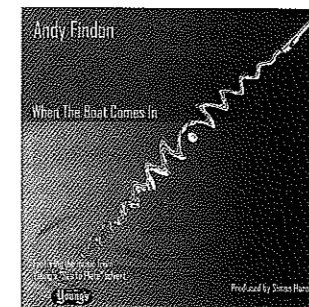
Issy's own songs are well written and the singing and playing by her and David is extremely competent and professional but, to me, it's all a bit pedestrian and lacks that extra sparkle to make it stand out. The aforementioned Turpin Blade does show signs of more energy however.

Also, the song The First of May caught my ear as did The Bristol Giant, the latter written almost 'to order' following an e-mail from David to Issy about this legendary Irishman.

Overall this is a very pleasant CD to listen to with some interesting songs on it but, on the other hand, I don't think it will set the world on fire either.

Derek Gifford

ANDY FINDON When The Boat Comes In (AMF 01)



I've rarely bought an album on the strength of one track but Andy Findon's title track does it for me every time. If you loved the evocative mini version of When The Boat Comes In - as used for the Young's Sea Food advert - then you'll doubtless enjoy this extended version.

But, I'm pleased to report this is no one-hit wonder as there are many tracks for the 'folk' musician to enjoy including a jaunty Percy Grainger interpretation of the traditional "Molly On The Shore" (evoking memories of arrangements by Andy's old band The Home Service).

Casting his net further he manages to include everything from "Ave Maria", "Theme From Poirot", "Sabre Dance" and even "Stairway To Heaven". This album proves nothing if eclectic and the proverbial breath of fresh air... whistle and flute induced of course! www.andyfindon.com

Pete Fyfe

FIVE MILE CHASE Your Town (own release, 2005)



Five Mile Chase are Django Amerson on fiddle, bouzouki, plus backing vocals, and Brian Miller on guitar, flute, accordion, whistle and vocals, with Owen Weaver on snare drum and percussion. Usually, when I first put pen to paper to write a review, I listen to the album several times then write what I think of the music content. Afterwards, if I have never heard of the artist before, I generally hit

the Internet for some background information on the artist and paste it in if it is relevant to the recording.

As it happens, this was just the case for Five Mile Chase. I know nothing about them other than they appear to originate St Paul, Minnesota, U.S.A. and play in Celtic style with a strong Irish content. So let me say straight away they do very well indeed. I understand this is only their second album.

From the outset I enjoyed the album, for it is clear two very talented musicians who blend together very well are entertaining

you. Their style is very much in keeping with the sort of thing heard from many other Celtic bands at this time. If you are a fan of 'Last Nights Fun', John Spiers & Jon Bowden, or Dave Swarbrick's Lazarus etc, you will be in good company with Five Mile Chase. The album cover does little to convey what is in store for the listener, nor does the inset photo of the duo 'jamming' on the back porch, - in fact if you weren't familiar with them you could be mistaken for thinking it is a 'American old timey' album.

There are 16 tracks on the album, but out of these only 4 are songs, which I thought a bit of a pity - but hey, I'm being picky! For Brian sings quite well and apart from having quite 'folkie' voice, they have chosen some interesting songs most pinned by some tasteful backing featuring Django's fiddle against Brian's guitar or accordion. The tunes on the album are virtually a treasure chest of slip jigs, reels and hornpipes that will satisfy and entertain even the most ardent trad fans amongst you. I can't play the fiddle but I can recognize something good when I hear it!

Of the songs, I particularly liked the title track 'Your Town' wrote by Brian Miller. It says in the sleeve notes, a song inspired by American old time music, small towns and pretty girls. I'll leave the rest to your imagination...

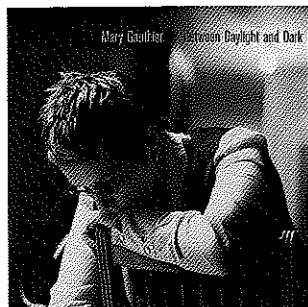
At track 15 you will find another original song 'The Bermidji Song' sung unaccompanied to an Irish tune, Brian words take a light heated look at his home town and in particular, one Mr Paul Bunyan one of the towns founders, a larger than life caricature. Also the song 'Time', Django's version of this classic Tom Waits song is well worth an extra mention.

One of the sets of tunes is an original composition written by Django. Set in polka time, these are 'Blame the Dog' and 'Nine to Eleven' an imaginative title for a tune that has 9 bars for the A part and equally standard and common 11 bars for the B part. As it says in the sleeve notes, totally common, happens all the time. - So there you know!

To sum up, this is a nice album that will be particularly enjoyed by devotees of traditional Irish folk music. All will enjoy it and I can recommend it. I bet Five Mile Chase are a good act to catch live! You can learn more about Five Mile Chase on the website here: www.5milechase.com and buy the album online.

Pete Massey

MARY GAUTHIER Between Daylight and Dark (Lost Highway Records 0602517338579)



She's been creeping up on the singer songwriter scene for a few years now. With plaintive vocals and a big dollop of downbeat country in her music, she's not easy listening. However, the song writing is out of the top drawer and her following has been steadily growing. Especially, since she signed to the Lost Highway label who seem to have got

the music fans in her American homeland to wake up to her talent.

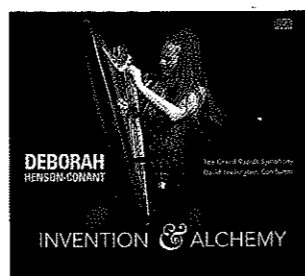
Even the 'Snakebit' title of the opening track that she co-wrote with Hayes Carll gives the game away that this is dark stuff with the subject under discussion clutching onto the barrel of a gun in what seems a tortured, suicidal cry for help. No, you're not going to be skipping around the room to her material. Though it's not all as dark as the opener with the aching beautiful

'Can't Find A Way' telling the story of the effects of Hurricane Katrina set to some atmospheric piano from Van Dyke Parks. Cleverly, this song can also be read as one of personal search and shows how her writing has really developed. The imagery of the title track is classic American hinterland created with the song writing assistance of another painter of pictures in lyrics, Fred Eaglesmith.

Her growing reputation has attracted the attention of other established artists such as Loudon Wainwright who adds vocal to 'Soft Place To Land' and 'I Ain't Leaving'. On 'Last Of The Hobo Kings', the music starts with a simple thigh slapped beat that sets a great mood to this paean to the traveller. It also highlights how the 'live' recording approach to this record has helped give a raw feel to songs that often have raw lyrics. It's a trick that has worked a treat all the way across the record and kept recording time down to five days - a minor miracle in this day and age. Though one might say that her subject material based on a very personal tough life has changed little, there's no question that each album shows a steadily improving mastery of the musical style and deeper lyrical content. If you don't mind your music with a darker, sadder edge to it, you should start right here, right now.

Steve Henderson

DEBORAH HENSON-CONANT Invention & Alchemy (Golden Cage Music GC-06-002-CD)/Invention & Alchemy DVD (Golden Cage Music GC-06-001-DVD)/Artist's Proof: Phase 2 (Golden Cage Music GC-03-013-CDX)/Round The Corner (Golden Cage Music GC-87-002-CD)/Talking Hands (GRP Records GRD-9636)



Having studied and performed classical music from the age of 12, Deborah Henson-Conant has exploited the harp more than any other musician I can think of. Dispelling the myth that this beautiful, sweet-toned instrument should be thought of only in terms as background music for the purposes of sipping tea in an elegant restaurant or an

interesting diversion in an orchestra are soon replaced with a sense of wonder at what the instrument is actually capable of.

OK, so Henson-Conant pays lip service to the requisite 'popular' standards "Take Five", "Over The Rainbow" and "Summertime" on her 1987 recording 'Round The Corner' but even then there's a sassiness that makes you feel something is brewing. By 1991 on her album Talking Hands she is totally in control with a fusion of Latin jazz that would put a smile as wide as the Grand Canyon on the face of Carmen Miranda. Jumping ahead to 2003's Artist's Proof and she has found her voice (literally) opening with a gutsy "Dance The Way You Dance" proving that she's no shrinking violet... in fact, this lady has balls! Confidence manifests itself in many ways... with Deborah it's an exuberance that on her latest recording Invention & Alchemy explodes when she's on stage joined by the Grand Rapids Symphony Orchestra.

Much like the sorely missed Burl Ives, Deborah is an engaging raconteur who can conjure pictures vividly in your imagination with introductions regaling the audience like some modern day troubadour. Visually (check out the DVD also titled Invention & Alchemy), she cuts a striking figure in spangly-top, mini-skirt and cowboy boots using her garish blue clarsach as a kind of sexy extension. As I said, not for the faint-hearted folkie but for those who like their music with a bit more poke. Finally a word of congratulations must go to the outstanding publicity package compiled by Michael Belcher. It really makes a journalists job

a pleasure when the artist is this well represented - artists take note. www.hipharp.com

Pete Fyfe

EILEEN IVERS - An Nollaig - An Irish Christmas (Compass Records 744672)



Ever since I became the lead soprano in my early school days I've always looked forward to Christmas. Not so much for the opening of presents but more for the carols. Therefore I now look forward even more to Christmas coming early with the release of a plethora of Christmas songs and melodies by many diverse artists such as Diana Krall and Alice

Cooper (OK, that's wishful thinking on my part) or this offering from the diva of the fiddle Eileen Ivers. I was expecting great things and, indeed there are some real gems here including an 'Irish' take on "Jesu, Joy Of Man's Desiring" although, personally I could have done without the choir and sounds uncannily like something Peter Knight of Steeleye Span would have dreamt up. The reel injected "Do You Hear What I Hear" would have Bing Crosby and David Bowie wondering what all that was about - now there's a thing and although not every track hits the mark if you enjoy your carols and Christmas songs driven along by some truly inspired fiddling then this will be the album for you. Contact: www.eileenivers.com

Pete Fyfe

SHONA KIPLING & DAMIEN O'KANE Box On (Focal Music FMCD02)



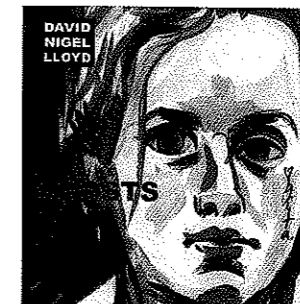
Great... an album that doesn't pull any punches! OK so enough of the clichés already but this is a recording that seriously delivers what it says on the cover. You're left in no doubt that Shona (piano accordion) and Damien (guitar and tenor banjo) have not only utilised their instruments full potential they have worked out

how to exploit them in the context of a duo brilliantly. So, no shrinking violets here then. I haven't been this excited by a duo since I heard Boden & Spiers and before them Fox & Luckley. Both Kipling and O'Kane have that essential powerhouse energy to make every track a winner and I can't wait to see them live for, if they can pull off the flashy triplet triggered "Flighty Girls" dead stop into "7/8 Tune" then we've found the new Phil and Johnny Cunningham such is their intuitive connection with each other.

From reading the sleeve notes I detect a few names that both Shona and Damien acknowledge as inspirational including Karen Tweed, Martin Matthews (ex Champion String Band) and Alistair Anderson among them well, I'd go so far in saying that I feel that this dynamic duo will soon be as inspirational to a new wave of youngsters themselves. Without sounding in the least bit jealous I'd like to point out that Damien plays a Phil Davidson tenor banjo (surely the finest maker of these fine instruments on the planet) and the use of photographer and designer David Angel in bringing out 'the attitude' is a visual tour de force. Ten out of ten... on second thoughts let's make it a resounding 11 (!) according to the mighty Spinal Tap. www.shonaanddamien.co.uk

Pete Fyfe

DAVID NIGEL LLOYD How Like Ghosts Are We (Silk Purse Records, 1998)



David Nigel Lloyd is an English emigrant living in Hot Springs, California. He has an inward passion for English/American Traditional Song, or maybe not, as the case may be. This may sound like an odd statement but all will be revealed if you read the liner notes with this album. I quote: "In this post-literate age, can such a thing as the literary ballad exist? If so, these (with some exceptions) are mine set

to old tunes and performed with mostly acoustic instruments. Post-literary ballads perhaps? I have always preferred to call them trad/DNL songs. The term is a quasi-pun and also a quasi-ideograph: If you can see the slash as a sideways mirror, then perhaps you can see the ghost of traditional and the personal aspect of the contemporary confront each other."

One thing is for certain, is that he has met Martin Carthy, and was suitably impressed with Martin's guitar work and style of singing, and maybe his view or outlook on English Traditional song. On this album Nigel appears to be searching for deep hidden meaning in the way some songs are perceived or performed. Indeed he seems to have taken a lot of influence from Carthy in the interpretation and arrangements for the songs. Nothing wrong with that you might say.

I don't want/intend to get into a heavy diagnosis about the ins and outs of English traditional songs here, but suffice to say DNL appears to have been influenced, in his performance and interpretations, by Martin Carthy. So if you are a fan of Martin's work, you might well like this album.

So, enough of the inane waffle, what's on this album and what's it like? I hear you thinking. David Nigel Lloyd has taken quite an interesting selection of songs, some English and some American. I think it fair to say he does not possess the best singing voice in the world, but it's not that bad either. He accompanies himself on guitar, mandolin, octar, and bass by multi-tracking, however, the accompaniment is held to the minimum needed allowing David to deliver the vocal honestly and cleanly.

I liked most of the tracks. The album starts with an interesting version of 'On the Trail of Tears' (trad). It's from a line in this song that the album takes its title. It followed by 'The Deserter', this is pinned by the lines of a poem called 'Brief poem'. Other traditional songs include 'Moreton Bay', 'The Bird in the Bush', 'Bold Johnny Barleycorn' and are OK, with arrangements that will find favour with the staunch traditionalists amongst you.

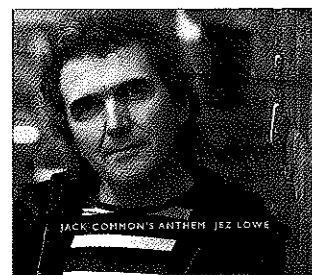
I can't say I was 'over enamoured with his version of 'Leaving of Liverpool' - re-titled 'Farewell to Liverpool/Off 2CA'. Songs like this are often regarded as an anthem on Merseyside and best left alone.

One song I was rather taken by is 'The Ballad of Cole Younger/Suquilly Yamanywy'. It's an interesting song with some extra words added by David, - but I not really sure if it needs the Indian tune as a bridge? The jury is still out on that one.

To sum up, I have say that this is still an interesting album, strong in places, and weak in others. However, it's still an album worthy of a listen.

Pete Massey

JEZ LOWE Jack Common's Anthem (Tantobie Records TTRCD 109)



Jez Lowe is many things to many people. To me he is probably the hardest working and finest singer-songwriter in what we British lovingly call 'the tradition'. I've never experienced a bad recording by Jez and never expect to so it goes without saying that this album is another fine collection of songs joining an already more than prolific repertoire. Conjuring images of a colourful North East both good and through the hard times was never a problem in the skilled hands of Mr Lowe and the melodies, often quirky are always approachable. Real life situations play an important part and none more so than the hardships encountered at the shipyards in "Taking On Men" or the doomed love of "The Sea And The Deep Blue Devil".

To be perfectly honest I'd rather listen to the lyrics of one of these songs than plough through a whole autobiography (Jez's excluded!) and I apologise if that makes me sound too 'unbookishly' modern. Aided and abetted amongst others by long time collaborators The Bad Pennies, Steve Knightley (also the producer) and Phil Beer the musical accompaniment is never less than sparkling. I know I don't need to say it but if you like 'folk' music or just good stories then buy this album at the earliest opportunity! www.jezlowe.com

Pete Fyfe

JONI MITCHELL Shine (Hear Music HMCD30457)



It's a crying shame that Joni Mitchell has hung up her singing boots... yes, that's what I said in my last review of a compilation from Joni Mitchell. And here we are looking at a new release from her. I'm always nervous about such comebacks. Here, for example, she's returning having said in the past that the deterioration of her voice meant she should retire from singing.

Adding to that by making some vicious criticism of the money grabbing music business. The cynic in me asks whether this comeback was 'inspired' by the offers of Hear Music, a record company recently put together by Starbucks and home to Paul McCartney's last release. However, she seems to have been genuinely drawn slowly away from her paintbrush to writing music with something to say about the current state of the American nation. For example, a number of the songs here were produced by her desire to help bring up to date a ballet project using some of Joni's older material.

The opening track is purely instrumental and had me wondering if this was the answer to those vocal limitations. But no, the remaining tracks do feature those famous cigarette battered vocals but without the high notes that used to be part of the Joni trademark. Musically, the instrumentation is sparse with piano and other keyboard accompaniment being joined by the jazz flavourings that she has favoured in the later part of her career. Bass from her old friend Larry Klein, drums, saxophone and the swooping pedal style of Greg Leisz make up the main musical backdrop. Though the jazz feel harks back to the era of 'Court and Spark', the lushness is much thinner and tends to be taken at a languid pace. Indeed, well suited to use in a

dance performance as these tracks seem very much like pieces of poetry set to a simple music framework.

There are some more up-tempo songs here including a revamped version of 'Big Yellow Taxi', a song no stranger to political comment on the nation when initially released. Yet, the overall feel is one of musical reflection from one of our best-loved female singer songwriters. I suspect there will be lots of gushing praise from her fans for this record and it does stand up well against many a modern songstress. However, less hardcore fans may well feel a tinge of disappointment that this lacks the class of some of her earlier releases. Particularly as the emphasis seems to be on lyrical content as opposed to spectacular music. Let's just be thankful that she's back playing and singing as it shows what dullness abounds in the current crop of young female artists.

Steve Henderson

NOEL MURPHY - The Quality Of Murphy (The Murf Label MURF001)

'Murf' never asked if I'd contribute a write-up for his latest album but I'm going to do one anyway. OK, some of you might accuse me of nepotism as I personally performed with the affable Irishman for about ten years but many of those gigs have provided me with more anecdotes than anyone is likely to achieve in lifetime. Spanning an incredible 42 years, amongst the many musical associates featured on this recording Noel managed to entice... with bribes of liquid refreshment no doubt... Davy Johnstone (the legendary 'Shaggis' and ever since Elton John's musical director!), Alun Davies (Cat Stevens guitarist) and even a trio version of The Strawbs. The album (a double-disc) features many of Noel's most requested songs including "The Bricks", "The Folker", "From Clare To Here" and "Meet On The Ledge" and, like the performances themselves they always sound ragged but right. With no chronology to the track listing (order never was Noel's strong point) I'm working my way through the entire CD finding everything increasingly nostalgic. The humorous banter and atmosphere of smoke filled back room bars will put the listener in mind of venues your mother never intended you to visit and the melodies which never sounded quite the way you originally remembered them are given that famous Murphy spin. A quote from the working class millionaire himself Richard Digance just about sums up all of the thoughts of those of us that have joined Murphy on stage at one time or another... "Noel is someone I could listen to all night - and frequently have to!" By the way... have I told you the one about Dennis Waterman & Les Dawson at The Winning Post... how much time have you got? You can purchase copies of the CD direct from Noel Murphy, P O Box 57, Helston, Cornwall. The cost is £16.00 (inc P&P) Cheques payable to: N Murphy. Website: www.martin-kingsbury.co.uk/noel

Pete Fyfe

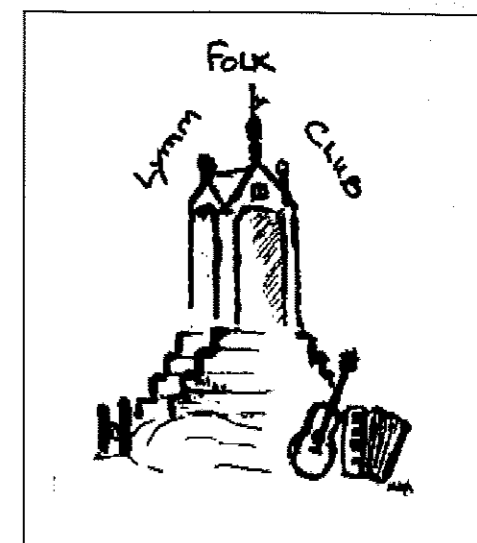
OLD BLIND DOGS Four On The Floor (Vertical Records VRTCD083)

The 'dogs' have been going for 15 years now in which time they have never failed to deliver the goods. From MacColl's "Terror Time" to the energetic "Harris Dance" the infectious rhythms fleshed out by Fraser Stone (percussion) and Aaron Jones (bouzouki/guitar), joined by the lead lines of Rory Campbell (pipes) and founder member Jonny Hardie's fiddle forge ahead with a fine sense of dynamics. For instance, the use of multi-layered strings on the "Star O' The Bar" lends as much to lush orchestral arrangements as anything 'folky'.

A band that doesn't mind utilising a recording studio for full effect will always get a 'thumbs up' as far as I'm concerned. On "Bedlam Boys" the integration of the classic "Rights Of Man"

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08 May Big Spot: John Condy (£1); 15 May Clive Leyland (£5);

22 May Big Spot: Virginia Barrett (£1); 29 May Ken Powell & Ruth Fuga (£4);

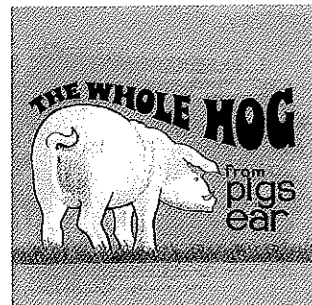
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hornpipe (played here as a reel) is a clever use of titles and the downright funky delivery will doubtless be a crowd pleaser. Perhaps it would have been nice to credit the melody of Bedlam to Nic Jones though as he composed it - still a minor quibble for what is otherwise another cracking album.

Pete Fyfe

PIG'S EAR Salted (pig004)/A Silk Purse (pig005)/The Whole Hog (pig006)/Choice Company (pig007)/A Cracklin' Good Christmas (pig009)



You can take nothing for granted in this game. Well, let's face it when you have a name like Pig's Ear for the title of your band the puns are obviously just going to come thick and fast. And I'm sure the Rule family, that's Sue, Grant, Keith and Lyndsey would be the first to agree with me as they liberally use plenty in the titles of their albums. Apart from the humour, there's a feel good

factor that comes from a time (about thirty years ago if memory serves me right) when bands such as The Spinners used to reign supreme and it's from this era that the Rule's have taken a majority of their inspiration.

There are lots of familiar traditional songs including "Arthur McBride", "Turpin Hero", "Rout Of The Blues" and standards such as Steve Tilston's "Slip Jigs And Reels" and Cyril Tawney's "Sally Free And Easy" also, if you're looking for new compositions in much the same vein as Hughie Jones (of The Spinners) both Keith and Sue have produced many fine new 'folk songs' with very singable choruses! Armed with an artillery of instruments; guitar, fiddle, oboe, concertina and Appalachian dulcimer etc plus the all important 'wall of sound' that has become synonymous at a Pig's Ear performance this happy band of musicians and singers just go to prove the old adage that if it ain't wrong don't fix it. Long may they continue and, by the way they've got a new CD "Pig's Year" being released on October 27th. For more details contact <http://homepage.mac.com/pigsear>

Pete Fyfe

ROBERT PLANT AND ALISON KRAUSS Raising Sand (ROUNDER RECORDS 478 938-2)



I know, I know. I'm stretching editorial patience again but who could resist checking out a joint effort between two of the finest vocalists around. My excuse is that Robert isn't in heavy Led Zeppelin mode but singing at his gentlest and Alison Krauss is bluegrass lovely as ever. It is rather an odd combination

when taken at face value but we should remember that Robert Plant in his solo career has turned up at Folk Festivals such as Bridgenorth and he once welcomed Sandy Denny as a guest on a Led Zeppelin album. So, it's not so strange a set of circumstances after all.

You wouldn't hold this record up to be wall-to-wall goodness but some of the duets on 'Raising Sand' are a delight to behold. I guess we should also acknowledge the fact that there is a certain amount of experiment going on here with the blues meeting bluegrass. Would you have expected to here Plant laying on harmonies to a banjo fuelled 'Sister Rosetta Goes

Before Us', for example? Other tracks like 'Killing The Blues' turn into gentle swing ballads which are a fair old distance from Zeppelin at their heaviest. Some tracks like 'Gone, Gone, Gone' and the re-working of 'Fortune Teller', do give us a slice of R'n'B to remind us of Plant's roots. My favourite track is the pleading 'Please Read The Letter' which is a reworked Page/Plant song. Running in a close second is the sweet vocal from Alison on 'Trampled Rose', a Tom Waits song. The songs chosen by the pair come from artists ranging in style from Gene Clark to Little Milton Campbell, Mel Tillis, Townes Van Zandt, Doc Watson as well as The Everly Brothers.

So, you get the picture in terms of the range of music drawn upon for this record. What, perhaps, isn't known by the many fans is that both these musicians dig deep into musical history as a matter of course and you can see the result here. So with their encyclopaedic knowledge to hand, all you need is top-drawer producer T Bone Burnett to lovingly pull it all together. He has talked of recognising Robert and Alison's ability to act as storytellers in song which is certainly part of the charm of the record. Certainly, it is a fascinating record but one that playfully mixes styles around with differing amounts of success.

Steve Henderson

KATE RUSBY Awkward Annie (Pure Records PRCD023)



It's a tried and trusted formula now but one that is well loved. Though Kate's career started with the simple collecting of traditional folk songs for interpretation, her song writing talents have blossomed to the point where 'Awkward Annie' contains five of her own compositions. Her style is probably well known to you and, more recently, it's been

astute moves in collaborating with stars from the world of pop (with Ronan Keating) and rock (with Idlewild's frontman and lead singer Roddy Woomble) that have widened her audience. Here, there is a 'bonus' track in the form of her version of The Kink's 'The Village Green Preservation Society' as used in BBC TV's 'Jam and Jerusalem' that will spread the word even further.

Taking all that on board and her split from John McCusker, you might be ready for a record that has 'sold out' to commerciality and/or lost its way. But no, one listen tells me that there'll be no Rusby backlash around this way, for sure! The title track opens the CD showing off not only how strong her song writing has become but also that McCusker still features in the throng of quality musicians that provide her musical accompaniment. However, he is absent from the production controls where Kate takes over, aided and abetted by brother Joe. A fine job has been done too as can be heard with such as the beautiful strings and piano on 'John Barbury'.

You'll also find some lovely brass on 'High On A Hill' and elsewhere drawn from friends in the Coldstream Guards and the Grimethorpe Colliery Band. Such a broad palette of folk musicians, strings, brass, guests of the calibre of Chris Thile, Eddi Reader and Kris Drever helps to keep this formula as fresh as when she emerged onto the scene around ten years ago. Surely, youthful that she still appears, she can now lay claim to being the queen of contemporary English folk.

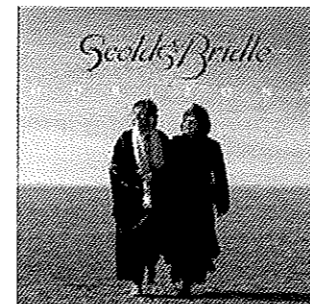
Steve Henderson

SCOLDS BRIDLE - "Horizons" (SBCD 407)

Liz Moore and Sue Bousfield have been singing together for more than thirty years, following a chance meeting at the Kings

Arms Folk Club in Blackpool.

Over that period they have performed at many folk clubs and gatherings across the north west. Over the past few years they have somewhat spread their wings and are now in demand at clubs and festivals nationwide.



"Horizons", their new album however, has raised their game and is a superb body of work with each track complementing the preceding one. "Sounds of the Night", by Ivan McKeon has become an anthem for the duo, which sets the mood for what is to follow.

Most of the songs have been in their repertoire for a while and I for one am delighted they have committed them to CD. Briege Murphy provides, "The Sea", which is given real poignancy by the girls. Beautiful harmony from Felicia Dale marks out "Sail Away", as a special moment, while the much loved traditional song "The Blackbird", is performed flawlessly. Robin Dransfield would be delighted with their interpretation of "Fair Maids of February".

It's back to the tradition for "Rigs of Rye", which leads to the other end of the spectrum and Lynn Heraud's "The Menopause", but being a mere male it's all lost on me!!!! The popular standard "Banks of the Red Roses", gives way to Alan Bell's "Siren Sea" and with both girls being daughters of the Fylde, the sea features prominently in whatever they do.

My personal favourite on the CD is, "Come Home Safely To Me", from the prolific pen of Allan Taylor, it's a song they perform so exquisitely. "The Unquiet Grave", another traditional favourite is followed by "Molly", written by Fleetwood's Ron Baxter, again it flows effortlessly.

It is no coincidence that Alan Bell's songwriting is featured again with the final track "Sailor's Sky", for he has encouraged Sue and Liz from the early days and must be quietly pleased by their continued success.

I too feel this new recording raises their profile considerably, for it is well thought out and performed, with sensitive production by Dave Walmisley. Sue and Liz have become friends of mine over the years and I wish them continued success, for with material like this they will continue to flourish and be in demand for years to come.

David Jones

SECRET GARDEN Earthsongs (Universal 986 940-1)



Being a hard working folk music journalist can prove a solitary experience but nonetheless, at times a rewarding one. Around 1979 I remember being entranced by Vladimir Cosma's "David Balfour" soundtrack and some years later James Last's orchestral take on traditional melodies. This has since been superseded by the beautiful recordings of the duo Rolf

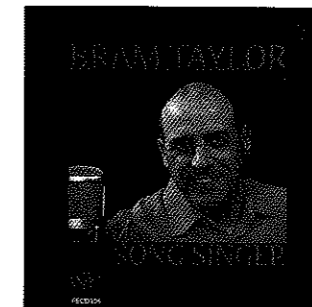
Lovland and Fionnuala Sherry otherwise known as Secret Garden. Who would have thought that in 1995 winning the Eurovision Song Contest with their blend of neo-classical music

they would still be going strong in 2007.

They have created an enviable niche by appealing to a mass audience far outreaching the confines of folk whilst drawing from rich Celtic sources and Classical landscapes for a majority of their repertoire. Utilising the services of amongst others Manus Lunny, Steve Cooney, Mairead Nesbitt and Michael McGoldrick this album proves a celebration of cross-cultures whilst maintaining a high regard for their musical roots. Some may wave an accusing finger at what they view as ethereal or new age music but it goes without saying that this album comes highly recommend. Go on, indulge yourselves with some real easy listening. www.secretgarden.no

Pete Fyfe

BRAM TAYLOR Song Singer (Fellside Recordings FECD206)



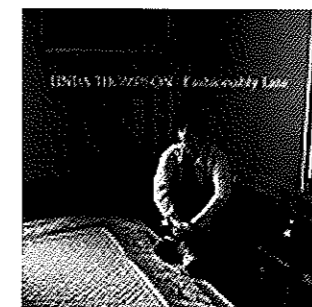
A gentle album featuring a selection of songs that Bram has performed over the years but never got round to recording until now that is. Just a few of the songs he has selected shows his love of both traditional and contemporary material and includes Huw Williams "Geordie

Will Dance The Jig", Mike Harding's "King Cotton" and my personal favourite "The Rose Of Allendale".

Joining Taylor for the ride are guest musicians Steve Lawrence (Bouzouki and Mandolin etc), Iain Anderson (Fiddle) and Wendy Weatherby on Cello. This is an album that won't set the world on fire but still proves a very enjoyable listen. www.bramtaylor.com

Pete Fyfe

LINDA THOMPSON Versatile Heart (Topic Records TSCD821)



Well, a five-year gap since her last record is nothing compared to the wait we had for that 2002 release, the ironically titled 'Fashionably Late'. Mind you, as always, our patience with Linda is rewarded. Here, on 'Versatile Heart', the music very much reflects the company she keeps. If her last release was populated with her folkie friends making supportive gestures, here, she

has family support and the help of their friends. In particular, Teddy Thompson has played a central role in helping to write a number of songs as well as co-producing a number of tracks on the record.

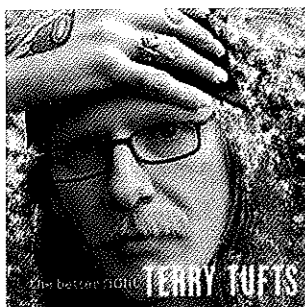
The record is sandwiched with instrumental opening and closing tracks with the latter produced by Robert Kirby, the man behind the distinctive strings used by Nick Drake. Despite this, it's really the filling in the sandwich that calls for admiration. Introducing the junior family members means that there has been a real mix of styles added into the pot. Take the standout track, 'Beauty', which has been written for her by Rufus Wainwright and features a harmony vocals from Anthony (of Anthony and The Johnsons) served on a bed of lush strings. It is truly tasty enough to eat. Elsewhere, there is 'Katy Cruel', a fine traditional song with John Doyle on guitar and bodhran from John Joe Kelly of Flook. Daughter Kamila who also appears on 'Day After Tomorrow' (written by Tom Waits and Kathleen Brennan but made to sound

like a traditional tune) writes 'Nice Cars' and adds harmony vocals.

'Do Your Best For Rock And Roll' does what it says on the tin whilst 'Give Me A Sad Song' has a country lilt to it that suggests Linda's residence in America has rubbed off here and there. But, then, Martin and Eliza Carthy turn up on 'Whisky, Bob Copper and Me' to lend a folkie hand to proceedings. Also in the mix is a gentle ballad, 'Go Home', telling the tale of the other woman in an affair with a married man. So, you'll see that this is a recording rich in variety, young and old, folk and country, lush strings and starkness. If you need to convince anyone that folk music is no longer the realm of 'finger in your ear stuff', here's your proof. Delightful it is, too.

Steve Henderson

TERRY TUFTS The Better Fight (Borealis records, 2005)



It seems like there is a lot of great music coming out of Canada these days. This album from singer-songwriter Terry Tufts is a testament to that flow of music. This Terry's third album on the Borealis label and follows four previous independent releases. On this album Terry handles all the vocals as well as guitar, mandolin and cittern. The rest

of the band are John Dymond on bass, Mark Ferguson on keyboards and trombone, John Geggie on bass, Rob Graves on percussion, Ross Murray on drums, with Jesse Winchester providing backing vocals.

There is one traditional song on the album, at track 5 'Awake Ye Drowsie Sleeper', this is a version I had not come across before, but many will recognise it as 'Silver Dagger'. The arrangement is by Terry, and is most excellent I might add. It fits in well with rest of the new wave, contemporary acoustic folk style on the rest of the album, which is essentially very North American and easy listening. Terry sings very well, his voice put me in mind of Tom Paxton and Gordon Lightfoot with a nice clear concise delivery that never sounds strained.

Most of the songs are written by Tufts, including the title track 'The Better Fight', a social comment song with a mind of what our society is doing to our planet. As if to highlight why the album is titled as such, the disc tray is transparent and the underlay has a passage outlining some interesting facts about our tropical rainforests, the ecosystem therein, and the fact that we are using up the Earth's resources for financial gain in one way or another, and we do need to care more for the environment. Heavy stuff you might think, but the song works very well, and it has a great chorus! In fact most of Tufts tunes are bright and funky. The most notable and worthy of an extra mention are 'Hey Jerusha' a love song, and 'Dirty Little War' anti war song.

Those that relish something a little more heavy, but with a purpose can sink their teeth into 'Embracing The Addiction', the conflict between humans and all the other species, but if the shoe fits...At the end of the day will we enjoy eating our own waste? Make up your own mind.

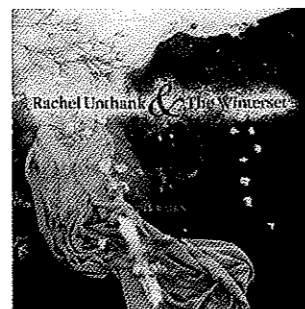
Overall I found the album good listening and musically very rewarding. On a lighter side, after writing this review of his CD, I had a look at Tuft's website. Under the blog of things he would most like to outlaw to save the planet, I found: "Outlaw the manufacture and use of plastic. It doesn't go away. It breaks down into parts per billion, granted, but it is currently on the shoreline of every waterway (creek, stream, river, lake, and

ocean) on the face of the planet and has entered the food chain."

Fine sentiments, so if you do buy this album (or any other for that matter) and decide you don't like it please burn it on you house fire, - that is unless you've got central heating, - then you're screwed! Have you ever tried to make plant pot out of a CD? Hmmm! I recommend you buy this album, whether you fancy yourself ecologically friendly or not. It's still dam good.

Pete Massey

RACHEL UNTHANK AND THE WINTERSET The Bairns (EMI/Rabble Rouser 5099950438020)



One to watch was the general message when I reviewed Rachel Unthank's debut. And what a delight it is to find some rapid progress with the follow-up, 'The Bairns'. For a number of young folk music artists, there's a temptation to add in electronic instruments and edge towards the quirky rather than the solidly musical. Not so for Rachel and her friends in The Winterset.

Throughout this record, there is sophistication and variety in equal measures. Take the opening track, 'Felton Lonin', for example. Strings sweep and swoop across the tune whilst the simplest percussion from a pair of high heels leaves a very traditional feeling to the music. Contrast this against the track that follows, 'Lull 1', with its beautiful harmonies and the sounds of birds twittering in the background whilst Rachel delivers a simple but evocative acapella vocal. This track is the first of four brief forays scattered about the record using the same song but treated quite differently each time. This approach helps to break up some of the more intense tracks and these differing approaches keep tradition in place whilst still using modern recording technology for the addition of an atmospheric backing. Quite clearly, there's some intelligent musicianship at play with these ladies.

Of course, like all sophisticated music, there are moments when the listener will be challenged. The almost scary elements of Rachel's whispers on 'I Wish' allied to the stark piano gives the music that edge you'll find on some contemporary classical music. But this then gets followed by the light touch of 'Blue's Gaen Oot O'the Fashion' taking us to a brighter place altogether. Their sources are often traditional but nothing stops them from dipping into the songs of Robert Wyatt or Bonnie Prince Billy. So, all in all, a diverse record that shows some bright sparks at work and signals their move to the front of the stage. Methinks, these Hexhamshire lasses will go far.

Steve Henderson

VARIOUS ARTISTS - Morris On The Road/Great Grandson Of Morris On/The Mother Of All Morris (Talking Elephant TECD083/TECD062/TECD118)



In 1972 Ashley Hutchings unleashed Morris On on an unsuspecting audience whose introduction to the folk-world had generally been via Celtic influences such as folk-rock stalwarts Steeleye Span and Fairport Convention. Since then of course we have come to know and love the quirky nature of



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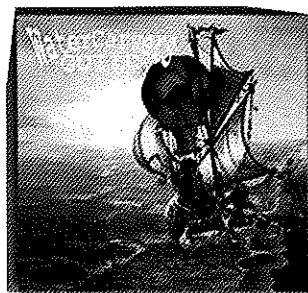
Ticket Box Office -- 0151-652-0734

Further information :- 0151-678-9902, 07981-639-336 or 0777-320-5028

these very British dance tunes. The near legendary line-ups of the Morris On 'band' over the years have now comfortably settled with the trio of Hutchings on bass, Simon Care (melodeon) and Ken Nicol (guitars) with 2005 seeing the release of Morris On The Road and Great Grandson Of Morris On. These particular albums re-visit many past glories including "Shepherd's Hey", "Nutting Girl" and "Princess Royal" so you would imagine by now that most of the 'good' traditional Morris tunes had just about run their course. Not so I'm pleased to report as various Morris styles including Abbots Bromley Horn Dance and the Minehead Hobby Horse swell the ranks of the more established Bampton and Bledington traditions. According to the sleeve notes of The Mother Of All Morris this could be Ashley's swan-song for the band and, indeed if this is the case then he has left the English 'folk' scene with one of the most colourful and lasting portraits of our traditional heritage. With a legacy that hopefully will continue for many years to come, accompanying tracks by artists the calibre of the Sultans Of Squeeze, The Glowworms and Jim Moray and contemporary tune additions from Chris Leslie and Ric Sanders amongst others these recordings are all must have purchases for any self-respecting follower of 'folk'. Contact: www.talkingelephant.com

Pete Fyfe

WATERCARVERS GUILD Balladeers and Aeronauts (Self released, Watercarvers music, 2005)



Surprisingly, outside of the northwest U.S.A, Watercarvers Guild are still a little known band (or should I say trio), however, judging by the quality and content on this album this may soon change. Watercarvers Guild is a band to watch out for!

They are one of the new wave of contemporary acoustic bands, while not exactly 'folk' as we know it in my part of the world, they can play folk festivals, and sit alongside traditional folk bands quite comfortably. I liked the music instantly and I think you will too. They have a musical style that sits firmly in the American folk mode, but the arrangements gently flirt with bluegrass and new contemporary acoustic music. The singing is pleasing to the ear. Embossed by acoustic guitar, a smooth piano and mandolin all pinned by a tasteful bass. All the songs are written by David Casey and for the most part are well crafted. The tunes and lyric style of a couple of them put me in mind of Tanglefoot (Canada). So if you are a fan of Tanglefoot you might well enjoy this album.

Watercarver's Guild is headed by father Darrell Casey on lead guitar, mandolin and backing vocals, with his sons David Casey on lead vocals, guitar, piano, accordion, recorder, bouzouki, and percussion and Nathan Casey on electric bass, fretless bass, and vocals. The trio produces admirably, singing with accompaniment that is very smooth and tight. An extra mention must go to Darrell Casey for his guitar solos. They are well crafted and match the tune without being too fussy, slinky enough to blend in superbly. Keeping it in the family, they are joined on two tracks by cousin Nollaig Casey on fiddle.

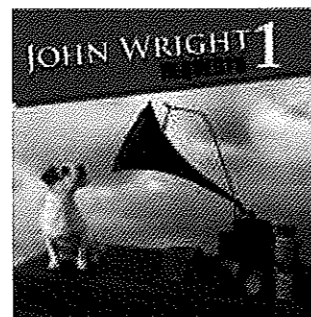
The album title and theme are a bit elusive at times but it doesn't matter. You just enjoy the selection of songs. The first song, 'Sailing Away', is not about sailing ships as you might imagine from the title, but turns out to be about balloonist Vincent Lunardi. The next song is 'Captain Maxwell' and is about a sinking ship. 'Waiting For You' has a lot of hidden meaning. After the only instrumental track, 'Carolyn's Ramble to Cashel', comes 'Neil Young Fan'. This and the next song, 'Self Made Man', have to

take the prize for being my favourite tracks, but 'Amelia' about Amelia Earhart is also worthy of an extra mention.

The album is well presented and the sleeve notes contain all the lyrics to David's songs. Essential readings if you are to fully appreciate the material. To purchase the album and listen to a few sample tracks I recommend you visit Watercarvers Guild website.

Pete Massey

JOHN WRIGHT - "By Request 1" (TW106)



This new recording is unique inasmuch as it doesn't feature just a dozen songs recorded in the past and repackaged, true, some of the tracks have been re-mastered giving them a fresher feel, but overall this is a delightful cross section of songs from a master craftsman.

Four of the numbers are taken from albums now out of print, whilst four more are numbers from John's current repertoire never before recorded. The final four are from his DVD recorded at the Vredenburg Theatre in Utrecht, Holland in 2005. "All The Lies That You Told Me", is a ballad which perfectly encapsulates John at his best. Hugh Moffatt and Pebe Siebert provided the inspiration for "Old Flames Can't Hold a Candle to You", a real audience pleaser.

John's good friend and fellow folkie Allan Taylor wrote "Close to the Edge", which gives John's two musicians Pete Abbott and Joe Wright a chance to strut their stuff. Without doubt a song that has been kind to John over the years is "The Lock-Keeper", by the much missed Stan Rogers, it never fails to evoke emotion. At the other end of the musical spectrum Don Henley and Bruce Hornsby inspired, "The End of the Innocence", given John's unique interpretation. "Down Too Deep", again changes the mood, this Dougie MacLean offering again enhances John's vocal gift.

Chris Jones was a gifted musician and friend to many on the folk circuit, sadly he was taken from us too soon, but his memory lives on with "Whatever Goes Around Comes Around". American singer/songwriter Pierce Pettis wrote the moving song about personal loss, "Family", for me it takes a special kind of voice to give it real impact, need I say more?

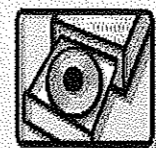
Scottish traditional song is not forgotten with the a cappella rendition of "Dumbarton's Drums", neatly it leads into "Angel Flying Too Close to the Ground". Willie Nelson's intuitive song allows John free reign and he remains the only singer I know who can do three different emotions in a single breath.

Ireland's Donagh Long penned, "Never be the Sun", again a ballad that demands control and clarity, but the highlight for me is the final track "The Things We've Handed Down", sung by John leaning on a grand piano at the Vredenburg Theatre played exquisitely by Angus Lyon.

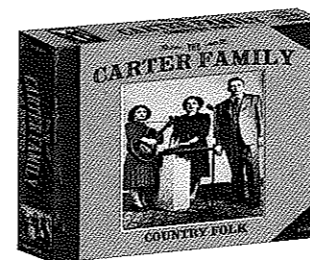
I know many of you will think that because of my friendship with John I could only possibly write a glowing review, that couldn't be further from the truth, I write my feelings based on what I've heard and once again John delivers songs sung from the heart with a voice that is unrivalled on the scene today. Long may that continue.

David Jones

CD COLLECTIONS, LIVE ALBUMS & RE-ISUES



THE CARTER FAMILY Country Folk (PROPER RECORDS PROPERBOX 127)



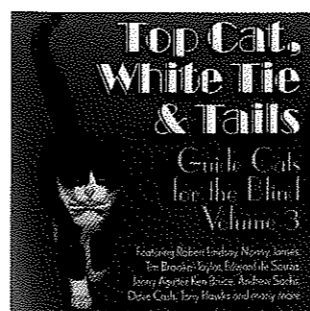
It's no accident that the title of this well packaged box set of four CDs is 'Country Folk'. If you want to know why Folk North West occasionally indulges my reviews of what some would think a foreign music; here, you'll find one of the key stepping-stones between British folk music and what has become country music.

This box set is one of a series of very modestly priced CD box sets from Proper Records that offer the opportunity to investigate artists or genres of your choosing. Each set comes with an informative booklet to help the listener in their listening by providing historical details of the music.

'Country Folk' has one hundred and three tracks and a forty-four page booklet - yes, you read that correctly. Naturally, it gives a comprehensive look at The Carter Family who often get referred to as country music's first family. The first CD opens with their seminal 'Bury Me Under The Weeping Willow Tree' which was recorded in the 1920's by Ralph Peer for the Victor Talking Machine Company. At this same session and included here, they recorded 'The Storms Are On The Ocean', a Scottish ballad with which they were familiar. Here, immediately, you see those links between the 'different' genres. Other well known tracks found here include 'Keep On The Sunny Side', 'Wildwood Flower', 'Motherless Children' and 'Are You Lonesome Tonight?'. Though their music has been seen as lyrically dark, reflecting the darkness of folk music's murder ballads, you'll hear religious inspiration in songs like 'Lord, I'm In Your Care', 'Sweet Heaven In My View' and 'River Of Jordan'. You'll also find the early signs of being able to lighten the mood via amusing titles like 'Fifty Miles Of Elbow Room'.

A sweet and sour mix to lyrics that later became very popular with country music songwriters to the extent that some always took this approach to their songs. So, as a package, 'Country Folk' provides a fascinating insight into musical development by a group recognised as helping to shape a musical style that swept the world. All this for as little as £10.99 - hard to turn it down, don't you think?

Steve Henderson



SONGS AND POEMS OF LES BARKER Top Cat, White Tie and Tails - Guide Cats for the Blind Vol. 3 (Osmosys Records OSMO CD 041)

Les Barker is, of course, the folk poet laureate. Festival audiences around the world are often found finishing of the final lines of his recitals in their enthusiasm for his work. This CD, as the title states,

is the third volume of poems that have been handed over to

others for performance.

There are 27 tracks with the man himself found only on a live recording of one of his classics, 'The Church of The Wholly Undecided'. Outside of that the majority of tracks are readings from the great, good and not so good. These include Jenny Agutter with 'Bungee Jumping for Lemmings', Judi Spiers with 'Go, Stay and Fetch' and Trevor Peacock and 'Inconsonants'. Other guest performers include Robert Lindsay, Tim Brooke-Taylor, Andrew Sachs, Joss Ackland, Ken Bruce and Tony Hawks.

I'm not going to pick out the 'not so good' from this list of BBC radio favourites but it's clear to me that some have either not long entered the wacky world of Mr Barker or simply haven't the delivery to match Les in his woolly cardigan clutching a plastic bag of his poetry books looking around as if he's a mischievous schoolboy who has stumbled upon a whoopee cushion. I'm also rather disappointed that there are no musicians of note included in this volume. The earlier volumes had the likes of Martin Carthy and Tom Paxton contributing to the poetry mix. They provided music to the words and a feeling that they knew just how far to push their tongue in cheek for humorous affect.

My review of the second volume suggested that there were signs that the idea had run its course and I've got more concern here. However, I should emphasise that sales of the CD will result in donations to The British Computer Association For The Blind. So, don't let me hold you back. But, if you haven't bought the earlier volumes, these would be a better starting point for your walk into the world of Mrs Ackroyd celebrity.

Steve Henderson

VARIOUS ARTISTS The Imagined Village (EMI/Realworld)



At time of going to press there was only a promo copy of this CD available. A shame really as I always like to give credit where credit's due. Having said that, you've only got to scan the list of artists to realise that this should be an album worth more than a cursory listen. Helming the project is Simon Emmerson stamping his trademark Afro-Celt (with a British spin) sound and an

array of English folk music greats such as The Copper Family, Martin Carthy, Chris Wood joined by an interesting array of 'major' artists including Sheila Chandra, Billy Bragg and Paul Weller. The opening track "ouses, 'ouses, 'ouses" with spoken introduction by John Copper is reminiscent of past glories such as Hutchings "Complete Dancing Master" coupled with a soundscape that sounds as if its been purloined straight from the 2003 track "Welcome To The New Century" by Breton band Skilda. That's not to say there's anything wrong with plagiarism (if indeed it is) it's just a case of haven't I hear this all somewhere before?

Still, far be it from me to sound churlish as this really is a recording worth obtaining and the outstanding Benjamin Zephaniah and Eliza Carthy's retelling of "Tam Lyn" is simply stunning! There isn't a duff track on the entire album as far as I'm concerned and the inclusion of many standards including "John Barleycorn", "Hard Times Of Old England" and "Cold Haily Rainy Night" prove just why they are so enduringly indestructible. For all my reservations... call me an old cynic if you like... this is a great album and more than worthy of your attention. www.imaginedvillage.com

Pete Fyfe 53

PRESS RELEASES



On 26th April 2008 it will be 22 years since the Chernobyl nuclear disaster in the Ukraine devastated the lives of the Belarussian people, who are now forced to live in a country where the economy has all but collapsed, many people live in appalling poverty and 90% of children have radiation associated health problems as a result of the disaster. The radiation will remain for thousands of years, as will the problems it causes. Belarus Aid is working to alleviate the appalling poverty and poor living conditions suffered by these vulnerable people, whose difficulties are almost forgotten by the wider world. We are currently planning our next renovation project in Belarus. (We have previously refurbished a special school for disabled children, a baby hospital and a general hospital). In the 20th anniversary year since the disaster, we refurbished a Day Care Centre for the aged in the grounds of the refurbished general hospital in the small rural town of Mir. Since there is no National Health Service and a poor economy, conditions in the centre are dreadful - peeling paint, damp, intermittent hot water (sometimes for as little as 2 hours a day), unsanitary toilets, hard chairs and no recreational facilities. We need to raise money to improve conditions for these people to a standard we would consider a basic necessity in this country.

In aid of 'Belarus Aid'

Lancashire Night

(Part of Medicine & Chernobyl UK registered charity no.1039688)

DON'T MISS THIS EVENT!! Saturday 23rd February 2008 at 7.30 p.m. in the Stanley Institute, Burscough, Lancashire.

This promises to be an excellent evening of entertainment with a Lancashire flavour, including songs, dialect stories, clog and morris dancing, with a Lancashire hot pot supper.

All the entertainers are local, but all have reputations much further afield than Lancashire and are sought after entertainers at festivals and concerts all over the country. They include:
 Mark Dowding - from Newburgh - a highly skilled musician and singer who plays guitar, banjo and concertina (to name but 3 of the instruments in his collection!) with equal ease and dexterity. He has many radio appearances and 10 CDs to his credit, including 'Manchester Ballads' (recorded with Chris Harvey). The ballads are increasingly being used by libraries and art galleries to illustrate the social history of 19th century Manchester. He is a regular performer at folk festivals and receives glowing reviews wherever he goes. He has managed to fit us into his increasingly busy schedule and is happy to support Belarus Aid.

Sid Calderbank - from Chorley - an accomplished performer of Lancashire dialect songs, poems and stories, Sid is much in demand at festivals and events around the country. His work is meticulously researched, brilliantly performed and often very funny, leaving his audience wondering not only how he remembers it all, but also how he speaks so fast in what seems almost a foreign language!!

John McAlister - from Preston - a veteran of the folk scene and a very entertaining performer with a wide ranging repertoire of songs and stories, both funny and serious. He is an expert at

getting the audience to join in, so be warned!!! John's claim to fame is that he once had the opportunity to book a young newcomer to the folk scene to play a gig at his club. He turned him down as he felt he wasn't talented enough. The singer subsequently proved him wrong by becoming one half of one of the most famous duos ever - it was Paul Simon!! As well as performing by himself, he also plays as a musician for Newburgh Morris dancers.

Liz Calderbank - from Chorley - at 19 years old, Liz (daughter of Sid), is a talented and energetic performer. She is a champion clog dancer and leaves the audience feeling exhausted for her!! As well as dancing solo, she also dances with Newburgh Morris.

Newburgh Morris - from Newburgh and district - this group of lady Morris dancers has been in existence for many years now and is much in demand at local fairs, fetes and festivals as well as further afield. They have performed in France and are always a delight to watch, performing traditional dances with skill and precision timing.

All this talent will make for a highly enjoyable evening of quality entertainment, and at £7.50 a ticket (including hot pot supper) the price is excellent value so don't miss it!! Tickets are available now from Maggi Huyton (01257 464215) or Sue Halton (01257 463703) - reserve yours now!

Acoustic single offers support to thousands with dementia

An acoustic duo that lists the Doves and ex members of the Smiths amongst its admirers are releasing a heart-rending single about Alzheimer's disease and donating all profits to the Alzheimer's Society. Damian Morgan & Mike Doyle will release their song, 'The Dimming of the Light', through Tune Tribe, iTunes, Napster and all major download stores on Tuesday 28th August.

Damian and Mike were compelled to write the track by his personal experience of the devastating affects of Alzheimer's disease, after Damian's mother was diagnosed six years ago.

Damian Morgan says:
 'My mother is now in the final stages of the disease and it has had a massive effect on the family and friends - the physical person is still there but personality and everything that the person once was slowly fades away.
 'I wanted to express the frustration, anger and sadness that I have felt as a son watching dementia rob my mum of her life. In the past, other people's poetry has helped me release a lot of pent up feelings that I couldn't articulate myself. I hope this song has the same effect on others.
 'I would like to urge everyone to download this single, to raise awareness and help support other people with dementia and their families.'

Jo Swinhoe, director of fundraising and marketing, says
 'The Dimming of the Light' will be the Alzheimer's Society's first charity single and we are delighted that Damian and Mike have chosen to support us this way.
 'One in three older people will end their lives with dementia and the impact on them and their families can be devastating. As a charity we rely on the generosity and remarkable spirit of people like Damian and Mike to provide essential support, care and advice to people with dementia and carers.'

Damian and Mike's song helps raise awareness and lots of money for the Alzheimer's Society.'

For further details please contact
 sarah.fenlon@alzheimers.org.uk or call 0207 306 0829.

Folk Thursday 20 December, 8pm
THE ALBION BAND'S CHRISTMAS SHOW
 £14 (£12 concessions)

Blues Friday 18 January, 8pm
BRITISH BLUES QUINTET
 £12 (£10 concessions)

Folk Saturday 9 February, 1pm onwards
'FOLKPORT' - Southport Art Centre's Day of Folk
 Featuring Oysterband, Dervish, Brass Monkey, Moische's Bagel, Breabach, and The Bothy Folk Club
 with Dave Burland & Trio Threlfall
 £25 (£23 concessions)

Folk Monday 18 February, 7.30pm
FAIRPORT CONVENTION
 £17.50

Alt.Country Friday 22 February, 8pm
MICHEAL WESTON KING
 With Allan Cook and Jimmy Stadler

Blues Friday 29 February, 8pm
DERRIN NAUENDORF
 £10 (£8 concessions)

Acoustic Saturday 8 March, 8pm
PRESTON REED
 £10 (£8 concessions)

Acoustic Indie Pop
 Saturday 29 March, 7.30pm
MONKEY SWALLOWS
THE UNIVERSE plus guests
 £7 (£5 concessions)

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2 Anthony John Clarke in North West into 2008 (Down the left hand side)

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Anthony John Clarke is now represented by
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10 Park Head, Sirdesge, Huddersfield, HD8 8XW, England

6th Dec, Thu

Gregsons Lane Folk Club, Hoghton, Lancs. **(Details: 01254 833929)**

7th Dec, Fri

Ulverston Sports Club

16th Dec, Sun

'Folk At The Manor', Withens Lane, Wallasey. **(Details 0151 722 7241)**

8th Jan, Tue

Acoustic Collective The Old General, Crescent Road Dukinfield

8th Feb, Fri

Northwich Folk Club The Harlequin

14th Apr, Mon

The Prospect Folk Club Runcom

21st Apr, Mon

Swinton Folk Club, The White Lion. **(Details: Ged 01942 811527)**

22nd Apr, Tue

Sandbach Folk Club

23rd Apr, Wed

Uppermill The Crosskeys Saddleworth **(Details: Jim Schofield 01457 833897)**

24th Apr, Thu

Parkgate Folk Club, The Wirral details: **(Details: Eddie Morris 0151 677 1840)**

25th Apr, Fri

Bollington Folk Club, The Dog and Partridge, Bollington, Cheshire **(Details: Arthur 01625 573 596)**

16th May, Fri

Leigh Folk Club Lancashire

12th June, Thu

Lymm Folk Club (Cheshire)

15th June, Sun

The Open Door Folk Club (TBC)

19th/20th July, Sat/Sun

Saddleworth Folk Festival

The Middlewich Folk Festival

" You'll be hooked as I was "

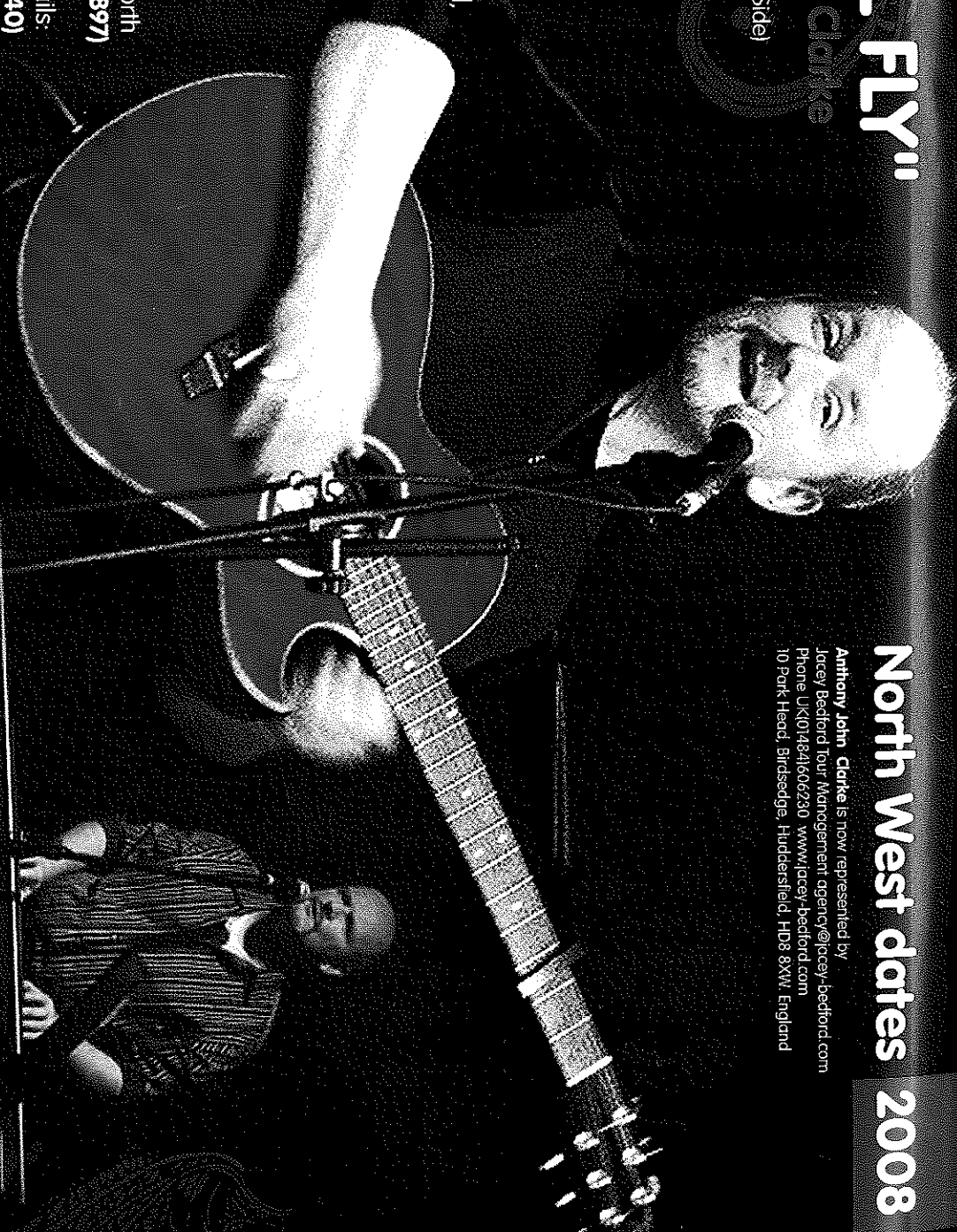
(Win Garbutt)

"Anthony John brought the house down at the Banbury Festival in 2006. Fantastic"

(Bernard Wrigley)

"When it comes to written songs, this lad has the knack"

(Dave Pegg, Fairport Convention)



Anthony John Clarke in North West into 2008