

FOLK NORTH WEST



The Tom Topping Band

SPRING EDITION 2008

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ISSN 1350-8083

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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 April 10th 2008.



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EDITORIAL

It is good to see that daylight hours are increasing and that the festival season will soon be upon us. Instead of suffering from SAD we can go Singing and Dancing so I suppose we musn't complain. I was very pleased to see that Southport Arts Centre were putting on Folkport and that quite rightly they have involved The Bothy Folk Club. Incidentally The Bothy have recently released a CD of music from the club residents aptly called "The Resident's Lounge" (apparently they do, must be a sign of age).

I must express my thanks to Roger Liptrot for kindly volunteering to supply photographs of the final celebration of Westhoughton Folk Club. Have a look on his website, www.folkimages.com for many more photographs of this event with an amazing line up of artists and a fantastic audience of loyal supporters of the club. Well done Pat Batty - enjoy your retirement you have certainly earned it.

Thanks once again to Brian Bull for his excellent articles. This time it is "The Day of The Luddites". I hope that they do not turn their attention to computers though I have been tempted to wreak havoc on this computer as it seems to slow down a little more every day. Somewhere ther must be a law of computing that says the start up time is inversely proportional to the time available for the user. I am however just glad to be using the products of Bill Gates rather than Pearly Gates (sad to hear of so many of our dear friends departing, though one can imagine some rather amazing celestial singarounds, concert and ceilidhs; obviously the devil no longer has the best music). Ken Bladen 36, The Oaks, Eaves Green Chorley, Lancs, PR 7 3QU
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CHAIRMAN'S JOTTINGS

I don't think I've ever felt so sombre sitting down to write for the magazine, for the past couple of months have proved to be so sad for the folk world in general and the North West in particular. Firstly, during December, after battling a long and at times a painful illness, Clive Leyland a member of both Auld Triangle and Bandersnatch passed away.

Not only was Clive a multi-talented musician but was also a perceptive and accomplished songwriter whose solo albums were particularly well received.

In January, Judy Hancock, one half of Sad Pig and a former member of the legendary Peak Folk, took seriously ill on stage at the start of a night at their club held in the British Legion in Poynton. Judy was rushed to hospital but despite the valiant efforts of the staff to save her, her life support machine was eventually switched off.

Judy like Clive was a hugely talented member of the folk family, here at Folk North West we extend our sympathies to their family and friends.

Both Harvey Andrews and Les Barker have suffered recent health problems from which they are now recovering and again we send our best wishes for a speedy return to good health.

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 - 9.00pm (Rpt) BBC Radio Lancashire - THE DRIFT presented by PHIL BROWN
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 The Music Well - SOUNDS OF FOLK presented by Ali O'Brien, via www.themusicwell.co.uk
pending PRS Clearance

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 - 10.00pm BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER
9.00 - 10.00pm BBC Radio Lancashire - THE DRIFT presented by PHIL BROWN
9.00 - 10.00pm BBC Radio Merseyside - FOLKSCENE presented by STAN AMBROSE/GEOFF SPEED

FRIDAY

7.00 - 8.00pm (Rpt) Oldham Community Radio - SOUNDS OF FOLK presented by Ali O'Brien

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

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 1386	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 FREQUENCIES

FM 92.4-94.7/MW 810
FM 102.8
FM 92.4-94.7/MW 810
FM 95.5
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 92.4-94.7/MW 810
FM 95.5
FM 95.8/MW 1485

FM 99.7

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



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 **World and Roots** 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 it's gone".

The North West remains a good region in which to hear folk music on the radio, even more so with Community Radio development. Hearing comments from folkies in other areas and looking at the situation elsewhere, we've certainly got what many other regions have not (and envy) - it is all well worth nurturing, not least for regional flavour.

Rob Dunford

LIVE REVIEWS



DAVE WALMISLEY at the Worden Arts Centre, Leyland, Lancashire on 1 November 2007



Dave Walmisley has only recently started as a solo performer on the folk circuit, having previously been a part of the very success trio, Risky Business who disbanded last year after twelve years together and I was interested to see and hear what he had to offer. James Blatchley who presents the Chorley FM Folk

Show and who had featured Dave on his show earlier in the week, introduced him on to the stage and gave an encouraging account of what we were about to receive.

I was surprised to note that there was no warm-up act for Dave to follow but that didn't matter unduly and we leaned back to await the entertainment. It was not short in coming in the form of Dave's opening song 'Ring the Changes' a song written about the plight of the Rumanian orphan children back in 1993. It's a song that's slightly guilt-ridden and berates the apathy and lack of action to relieve the suffering that surrounded that unfortunate episode. The audience some of which had heard this before took up the refrain and Dave encouraged more of that throughout the evening. He followed this with 'Harbour in the Storm', which has the wonderful line, 'Remember there's an anchor on every troubled ship and a harbour in my heart to ride the storm'. Great lines and memorable tune. One that will stand the test of time I think.

Many of Dave's songs are of a contemporary nature and 'My Mountain' is a song that he dedicated to his buddies in Risky Business. The audience murmured appreciatively when he introduced it and had obviously heard it before. The song is a tribute to the help that comes from friends in times of hardship and we very soon picked up the words and joined in. What a great song.

In order to provide some variety within the set he introduced on stage Liz Moore of 'Scolds Bridle', the well-known female duo. Liz was great at providing some subtle and effective harmonies to a couple of Dave's songs, one of which was a relatively new one, 'Count on You' which he wrote for Liz during a particularly scary episode in her life and conjures up the need to be thankful for small mercies. What a great song and again we easily picked up the chorus and sang along.

To end the first half we were given a debut performance of a new song written by a good friend of his, Andy Whittaker, who lives in the North East near Darlington. Liz on second guitar joined in with vocals as well and again the audience delighted in joining in on the choruses. Altogether this was a superb performance and a shout of "Good first half Dave" from the audience summed it up entirely.

He promised, on returning for the second part of the evening to pick up the tempo a bit and he began with "It's not over 'till the Fat Lady Sings" a fast number with Liz keeping tempo on the 'shaky eggs'. The audience were invited to join in which they did, with great enthusiasm. A whole new feel to evening began to

take place and they visibly started to sway to the music. The new song "Vagabond Rules" which he confessed was a subconscious desire to give up work and responsibilities (something I can well relate to!) went down well and this lead into a more African theme to the set.

Dave was born and brought up on a tobacco farm in Zimbabwe and he wrote a song called "Africa", a township tempo song in which he invites the audience to sing and provide suitable percussion. Great fun was had by all at this stage and to keep the theme going he then went into the wonderfully poignant "Rosemary's Garden" a personal and very emotional tribute to his mother who had created her own English country garden in Africa.

Dave is a diverse songwriter and showed this by next performing "The Raven" a chilling account of the horrors of trench warfare in the first World War. A powerful anti-war song, the lyrics of which touched everyone in the audience. His trick was to mix the emotions of the audience and he followed this with "Sweet Dreams" which delivered the message - "Hold on to your dreams even through the bad times". "Pictures of You" is a song that was inspired by light filtering through the window on to the wall of his previous home in Manchester. This song I know was a favourite of Ruth, from Risky Business, I can understand why she liked it so much. It does conjure up faces of people in the past.

We then got a surprise when he slipped in a Beatles song "Norwegian Wood" the second of only two songs throughout the evening that weren't his own. I thought it was a clever inclusion and it got a great reaction from the audience as voices by then were in fine fettle. His last song of the evening "Face it all" which he apparently wrote when lying in a hospital bed came all too soon. This is an outstanding song that roused the audience into singing along-with and ended with the applause being heartfelt and generous. Calls of more resounded around the room and he was made to come on for the last one which was "Gone to Ground", another song that lends itself for audience participation.

It was altogether an enjoyable and most commendable performance from Dave. His skills as a musician and his songs are first rate and his manner was easy and friendly. I was by the door on the way out and I heard comments like "Good music Dave", "Lovely", "Fantastic" on how much they had enjoyed the evening. He had entertained us exceptionally well with his fine collection of songs and some very fine guitar playing and I for one look forward to hearing his songs again soon. Check out Dave's web site www.davewalmisley.co.uk

Bernadette Dixon

BRACKENRIGG supported by Chris & Loz Lomax and Mark Wignall, at Gregson Lane Folk Club on 8 November 2007



Brackenrigg are Brian Oldham and Bruce Caulkin from the West Midlands, not the band of the same name from Yorkshire. Funny that; two bands of the same name, but they tell me it hasn't caused any confusion. They both sing and alternate lead and backing throughout the set.

Most songs are played with a guitar and mandolin combination. Bruce's mandolin is a guitar bodied 'Hoyer' made about forty years ago, and has a fine tone. When the employ two guitars, Bruce plays in DADGAD to Brian's standard tuning. Both have been playing for a number of years and in various combinations. As a duo, they're about four years old, with some interruption

when fingers were sliced in an industrial accident, but they're trying to forget that.

The first set included songs old and new, with Townes Van Zandt's 'No Place To Fall', and John Connolly's 'The Trawling Trade' standing out strongly. The second set was a round up of the songs we used to sing, including 'The Diamond', 'Lancashire Lads', 'The Smuggler' and 'The Manchester Angel'. It was nostalgic to sing some of these old choruses. It was good to know that whatever we've done with the new, some of the best from the tradition can stand up to it in an intimate performance.

Support from Chris and Loz Lomax, both club regulars, ranged from the anarchic, through traditional song, verse and worse. It was lively and accomplished. By way of variation, Chris introduced Mark Wignall who's a relative newcomer. Despite this, he stood in front of us like the confident performer he has so quickly become. His songs included acoustic versions of 'To Be Someone', and 'That's Entertainment' both by Paul Weller, accompanied by his own spirited guitar in strong rhythm.

Brackenrigg's decision to perform without the pa was an equally good choice. It meant that the instant they started to play, they had converted the room into one with an audience that had to be quiet and listen. And it was none the worse for that.

Don Moore

ANGIE PALMER WITH RICHARD CURRAN supported by Alex Hulme at Garstang Unplugged, Kenlis Arms, Barnacre, Garstang on 15 November 2007



A lot has happened to Angie Palmer in the two years since I last saw her. She's released a new CD, 'Tales of Light and Darkness', to excellent reviews, played live on the Bob Harris programme, and carved out a growing career in France.

Once away, Angie was instantly into her stride, with a personality and performance skills that filled the stage. The songs were mainly originals written with partner Paul Mason. They're intricately crafted with all the care and attention of an expert wordsmith as well as songwriter. The tunes are never trite, but drive along with an impetus of their own. There is the upbeat and the downbeat, but all have that power and force that commands attention. Standout songs are impossible to pick, but Angie's essential murder ballad 'The Ballad of John Henry' and 'Michelangelo' are high on the list, as was the fascinating 'Down the Street of the Cat Who Fished.'

Angie's Guild guitar kept a steady rhythm and clear beat throughout. Richard Curran, switching as if without effort from fiddle to mandolin and guitar, provided a perfect accompaniment. Angie grumbles that he won't sing the background vocals. He's doing enough already and he doesn't need to, the sound is complete already. Richard told me that he was just a bedroom guitarist. All I can say is that none of my bedrooms ever sounded so good.

Support came from Alex Hulme, a Garstang Unplugged regular making his first appearance in this slot. It was an exciting debut. He's sixteen and full of original songs, which defy the stereotypes of teenage angst. There's plenty upbeat stuff here, with mature lyrics and guitar. Songs included 'Scarecrows and Empty Fields', 'Great Divide', and a well judged version of the Paul Weller's 'English Rose, learned for a friend's wedding. The loop pedal was handled exceptionally well, and didn't appear just because he'd got one.

It was an almost capacity audience, many lured out by seeing the gig listed on Angie's website. They expected something special from her, and she gave it to them. The encore, Townes Van Zandt's 'White Freight Liner', finished a perfect performance.

Don Moore

FULL HOUSE at Worden Arts Centre, Leyland on 29 November 2007



Full House are a five piece from Chester, and came to Worden on a miserable November night to play in the penultimate concert of the fortnightly series

Graham Dixon organised at the venue for 2007. Whilst at heart they may be a folk band, their repertoire is drawn from a wide variety of traditional and modern sources, with an energy all of their own. And they come with their own liquid technician to keep the glasses full.

The driving heart of the group is Nick Mitchell on vocals, octave mandola and guitar, Dave Russell on vocals, guitar, bass, bouzouki and fiddle, and together with Chris Lee's vocals, bass, guitar, and mandolin, they produce a tight sound. They've played together for a long time, in various combinations, and their ensemble playing shows how they understand and follow each other instinctively. The group is completed with Ian Jones on melodeon, flute and whistle, and Mark Wooley on percussion and whistles. The solid rhythm, coupled with the strident mandolin to the fore in most songs, is the key to their performance.

The songs are mostly upbeat, and an eclectic mix. Ian McCalman's 'The Smuggler' sets the tone, and then we're off. 'When I was Hard Up' comes from a broadside ballad and is part of Roy Clinging's folk documentary piece 'A Poor Man's Heritage', about the workhouses. The Ghost of the Mary Rose is based on a grim and derelict pub in Shatterford where Nick's imagination ran to 'ghouls and ghosties' The group tell me it's become an old folks home!

The second half included Paul Metser's 'Farewell to the Gold' about the New Zealand gold rush, and John Tams 'Harry Stone' as well as some beautifully played tunes. There are original songs mainly by Nick, and tunes by Chris, Mark and Ian. It all fits together so well. The songs are all a delight because a lot of them come from that bunch of songs you've heard, quite liked, and never expected to hear live together. It's always interesting.

So that's it. Full House are tight, well rehearsed and gave us a well thought out and balanced set. They're excellent value for money. You'd never believe the set list was scribbled on a bit of scrap just before they started. And they're on an acoustic 'tourette' of folk clubs in the first half of 2008. Website www.fullhousefolk.co.uk

Don Moore

ANTHONY JOHN CLARKE at Gregson Lane Folk Club December 6 2007

Oh what a night! - early December 2007. A full house turned out on a horrible rainy night to listen to Anthony John. At the end of the night, after three encores, it was still raining outside, but inside the sun was shining.

The evening began with a wonderful opening set from Gregson Lane resident and multi-instrumentalist, Caroline Lovett, accompanied on guitar by Mark Claydon. She started with Bob Dylan's Simple Twist of Fate playing guitar then switching to cello for Jock O'Hazeldean and then fiddle for Lark in the Morning. We were also treated to a self-penned composition about the Windy City and she closed with the Cole Porter classic 'Every Time You Say Goodbye'.

Anthony John then took the stage, getting the audience involved from the beginning. He did two sets with a total of twenty songs each with its own introduction. The audience joined in with the choruses-'girls on your own' was his favourite, but 'bears on your own' with Max, was the most surprising. Accompaniment on some pieces was provided by bass player and Gregson Lane resident Dennis Wane, and on guitar by visiting Style Guru Jim Smith.

The sets contained many pieces from his new CD 'Tuesday We Will Fly', with some old friends like 'Gloria' 'Acquaintance' and 'Karaoke'. It's difficult for me to pick a favourite from the new songs as I liked them all. However 'Come Upstairs' was so good I'm thinking of selling my bungalow and getting a house. Other audience favourites were 'If There's a Next Time' and 'Walking on Sundays' He included a Ralph McTell song 'Magainot Waltz' which he regarded as an acoustic guitar classic and was accompanied by his wife Julia on a John Prine number 'In Spite of Ourselves'



If you've not seen Anthony John before, then you need to remedy that situation. If you have then you will know that 'a splendid time is guaranteed for all'.

The evening was designed to raise money for the Marie Curie Cancer Care Trust, which celebrates its sixtieth birthday in 2008. Anthony John's fee and the money raised from entrance charge, raffle, Max (the bear) and CD sales amounted to over £800 for this very worthy cause. However the climax of Julia's fund raising activities takes place in August 2008, when she does a Norman Tebbit, and sets off to Bike the Baltic. That's 520km. We all wish her well. Safe journey, no punctures and a comfortable saddle!

Trevor Wiggans

THE ALBION CHRISTMAS BAND at Southport Arts Centre December 20th 2007



"It's great to get together every December. Although the Albions broke up 4 years ago, we wanted to keep in touch. We just do about a dozen Christmas dates; it's lovely and the audiences are lovely. I think it's needed - an antidote to the commercialism." This is Ashley Hutchings talking as he signs CDs for a long line of smiling punters, after what has been, a peerless evening of Yuletide music, song and spoken word. Avoiding both over-reverence for the time of the season and nostalgic novelty, it's a vibrant blend of good cheer and bracing musicianship that we've been part of tonight.

With tinsel draped around the monitors and Ashley sporting a

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Or visit our website; www.woodfordfolkfestival.co.uk for Festival Information. Also watch out for future announcements on concerts booked for July 12th and November 1st

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

fetching tasseled Dickensian hat, we're off to a fine start with 'On Christmas Night' (All Christians Sing) followed by 'The King' from Steeleye Span's 'Please To See' album, "recorded when I was with them - they were dead good then" asserts Mr Hutchings. Tennyson poems, and 'How To Shop' by Weekend Guardian writer Guy Browning lead up to Alan Hull's 'Winter Song' featuring the sublime vocals of Kellie While. Southport-born, bred and lived in until 8 years ago, there are still references to her days behind the counter at Andy's Records included in the intros; some wag shouts out for "Two pints of Speckled Hen and a packet of dry roasted" recalling her stint as bar-person at 'The Coronation.' As the evening progresses the chemistry grows stronger, the banter and between-song anecdotes giving the feeling that we're at some informal private party.

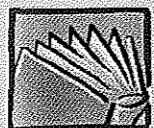
No advent period would be complete without?..... yes, 'The Holly And The Ivy' and tonight is no exception but it's hymnal, sublime and to be honest I think we'd feel cheated if it weren't on the set list. Elsewhere Simon Nicol ponders on the manger birth as "an invasion of animal space" whilst Simon Care's box playing coupled with his own energetic Morris dancing shows him to be a master at multi-tasking. Ken Alsop's description of the seasonal skyscape (read by Ashley) as a "pale, malt whisky wash of the winter sun" is evocative;- bare trees, grey streets, scarves, and dusk-at-4 days. The crowd loves them, the crowd loves everything. It's that kind of a show.

After the break, more of the same. Wassails from Somerset, Sydney Carter's 'Come Love Carolling,' and his composition based on the words attributed to Julius of Norwich, 'Bells Of Norwich' ("all shall be well again I know") using the metaphor of daffodils in the snow as representing survival through hard times, striking a note of optimism tempered by wistfulness. Kellie delivers a luminous reading of Joni Mitchell's 'River' - "it's coming on Christmas, they're cutting down trees" which though it co-opts the season as a setting for forlorn personal regret, shows the soulful strength in her voice and as such is bewitching. Guy Browning's 'How To Have A Cold,' Virginia Woolf, fairies on trees, Jackson Browne's 'The Rebel Jesus,' bacca pipes jig and 'Past Three o' Clock' are followed by carols-we-grew-up-with and then this unselfconsciously cosy and disarmingly intimate event is at an end.

Three words then that sum up Christmas for you, I asked Simon Care, whilst we're chilling out in the bar afterwards. "Ooh, magic, relaxation, fun, kids" he replies. I think that would hold true for the majority of won-over fans spilling out onto Lord Street on what is, a balmy winter's evening. Substitute cats for kids and the same goes for me!

Clive Pownceby

JOHN'S DIARY CHAT



Hello everyone

As a regular contributor to this magazine each quarter, it is inevitable that at times some of my opinions and views will not be met with approval by certain readers. And so it was, in the last edition of FOLK NORTH WEST. Ah well, you can't please all of the people all of the time, hey?

It appears that in the last edition I quoted a couple of pieces of information that were incorrect, even though the information was communicated to me directly and verbally. Here are my corrections.

The excellent young band Last Orders was one of my highlights last year having for the first time seen them at Fylde Festival in September. From the stage it was announced that they were breaking up due to forthcoming university commitments. Apparently that is not the case. Paul Adams (Fellside Records) advises me that the band are in fact arranging bookings in such a way that their respective seats of learning will not get in the way of their performing skills. This is good news indeed. You can hear their talents at - www.myspace.com/114140339 I also notice that this Spring they are booked for the following festival - at Loughborough (8th March 2008). They were also booked to appear at Cheltenham Festival in February.

I also mentioned that the duo The Marrowbones (Pete Massey and Gordon Morris) were calling it a day after many years together. I have been informed that this is not the case and that the break up will in fact only be a rest period. By the time you read this Gordon will be recovering from a hip operation. Pete is awaiting a date for a similar op in the not too distant future. They both hope to be back together in folk clubs some time in early summer. Again, this is very good news indeed. Pete can be contacted at - The.Massey@talktalk.net

The learning in this for me is that in future all the information I publish will have to be relayed to me in print. There is learning in everything isn't there?

Club news

Paul Reade at Skipton FC tells me that on 8th January (his normal club night) he arrived at his regular venue to find the Royal Oak, Water Street, Skipton all locked up and in darkness with a sign on the door saying that the pub had 'closed down'. Amazing!!

The very good news is that the club is now located at a new venue - The Narrow Boat, 38 Victoria Street, Skipton BD23 1JE (in the town centre off Coach Street). There are two changes though. The club night now is a Monday and not Tuesday and the club calls itself - 'Skipton Folk Unplugged'. All the very best Paul for the future.

We have lost a number of clubs this quarter due to subscription default. So out they go. Replacement folk clubs are always ready to take their places though and I am delighted that we have a familiar name to report - Jean Finney. Yes, the Ring O'Bells, Pit Lane, Farnworth, Widnes has rejoined the magazine. Still every Tuesday night starting at 8-30pm. Welcome back Jean. I love your song "One day daddy" by the way.

Further good news is that at long last Lynne Barnes's club - Dabbers, Welsh Row, Nantwich, CW5 5ET, has joined the Federation. They have recently moved to a new venue at - The Oddfellows Arms, and proceedings commence at 8-30pm on the first Thursday of the month. Lynne is a music agent and has a website at www.amandalynnemusic.com

Stewart Lever at Lymm FC is a regular contributor to this column and he informs me that since the change of venue to the Spread Eagle (WA3 0AG) and Lymm Rugby Club (WA3 0AT) a larger venue, things have settle down nicely. Although he wasn't present, (sunning himself in The Canaries), Stewart was delighted to hear that the very last Garva concert went down a storm, being an absolutely superb night. What Stewart will now be aware of is that Tony Gibbon's new band is entitled 'Fir Play', with 'Fir' being Irish for the word 'Men'. 'Men play' - good hey?

If you are going to Biddulph Town Hall to see any of Eric Cox's gigs there, then BYOD (Bring your own drink). 18th April and 28th June are the relevant dates for the next two concerts away from the normal club venue - The Biddulph Arms.



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Extravaganza 14

Sunday March 9
Kimber's Men
Scolds Bridle
Brian Peters

The Royal Oak
172 Manchester Rd
Werneth OL9 7BN

tickets:
whole day £12
single artist £5

Kieron Harley who runs three folk clubs, tells me that the Armoury Folk and Acoustic FC is now held once a month on the last Saturday when only local artists will be booked. The Heaton Mersey club is going quite well and Kieron is thinking of booking local artists for that venue as well - the first Thursday of the month.

Christine Jones (Hughie's wife) tells me that their (Singers) club at the Everyman in Liverpool city centre, Hope Street, is doing fine as well and on 20th May they have a guest performer - Brieger Murphy. The punters at the club are well satisfied with the quality of their own residents; therefore special guest nights are few and far between. I can vouch for the high quality of singing at this club and with one of the Spinners as the organisers it is bound to be good isn't it.

Gill & Myrna at Carlisle Folk and Blues FC tell me that on 25th April their special guests, Boo Hewerdine and Chris Difford (Squeeze) will take place at the William Howard Centre, Brampton. See www.carlislefolk.org.uk

Pat Batty informs me that the Westhoughton FC PA system is up for sale as a complete package. Anyone interested should contact Pat at wfc@folkclub.org.uk or 01257-230508.

Open Door FC (March 9th) is hosting another of their Extravaganza days. This time it is number 14, when the principal guests will be - Kimbers Men, Scolds Bridle and Brian Peters.

Finally in this section, in the Diary Date pages, the information I have placed against five clubs will not be 100% accurate as I have entered Singers Night or Singaround against all the empty spaces. Some of these dates may in fact be guest nights. I suggest you ring the following clubs - Bacup, Red Bull (Mondays), Frodsham (May onwards), Bollington and Wrexham (April onwards), for a more accurate update.

Festivals

One of the first festivals this quarter will take place over Easter weekend at Lancaster commencing on Good Friday 21st March and concluding on the Bank Holiday Monday (24th). It is the Glasson Maritime Festival. Artists booked so far are - Stormalong John, Sid Kipper, Hughie Jones, Dick Miles, Bitter End, Andy Kenna and Derek Gifford with more still to be booked. Contact details are 01524-582872 and Vsimpkin@lancaster.gov.uk

Graham Dixon at Gregson Lane is holding a one-day festival at St. Walburge's in Preston on 31st May. The day will feature many of the residents singers including Trouble at Mill, Smithereen, Celtic Fringe and, Ken Kershaw. The evening will see a concert with Anthony John Clarke followed by a grand ceiliidh dance with Mooncoyn. Further details can be obtained by visiting www.troubleatmill.com

No need to remind you that our own festival, the 4th Wirral Folk on the Coast Festival, (6th, 7th & 8th June), will take place at the beautiful location of the OC Sports and Leisure Centre, 28 Bridle Road, Bromborough, Wirral. We have already sold a load of weekend tickets and the whole weekend is sure to be a complete sell out, with some top acts - like Martin Carthy, Chris While & Julie Matthews, Harvey Andrews, Jez Lowe, Johnny Silvo and the Tom Topping Band topping the bill. We hope that Anthony John Clarke will also be able to be a part of the festival as well.

You can take advantage of buying weekend tickets at the discount price provided you purchase before 1st April 2008. i.e. £45 instead of £49, which includes free weekend camping. Find the advert in this edition for full details of performers or visit www.wirralfolkonthecoast.com Box office telephone number is 0151-652-0734

Droylsden Festival takes place over the weekend of 27th, 28th & 29th June when the principal guest will be Vin Garbutt on 28th. Ring Brenda Judge for tickets at 0161-432-4830.

Lymm Festival takes place over a full week throughout the town with the folk element being organised by the aforementioned Stewart Lever. It commences on 26th June until 3rd July. Guests will include Vin Garbutt, Kerfuffle, Harvey Andrews, Steve Tilston, Flossie, Fir Play, Steve Turner and of course Stewart himself. Contact details are - www.stewartlever.co.uk and 07919-270-916

18th to 20th July sees Saddleworth Festival taking place. An exciting group of performers can be found at www.safra.org.uk

Finally, in this festival section I was about to ask you all to sign a petition shouting the cause for Brampton Live Festival 2008 which was, until quite recently, in serious danger of being taken out of the folk festival scene. Carlisle council spending cuts was the problem. However, the good news is that the festival will take place this year and Emerging Music wish to thank everyone who signed the petition. Over 1400 signatures were entered on the e-petition that resulted in the council seeing reason. Ken Bradburn, the organiser of the festival says (on the festival website), "It's gratifying to know that there is such a huge amount of goodwill out there and we look forward to staging what will be the fourteenth festival in July".

Arts Centres and Theatres

If you are intending to support the Friends of Folk organisation then you will need to be aware that Jim Minall's arrangements mean that a wealth of folk talent appears at various Lancashire venues with the Preston Guild Hall, Darwin Library Theatre, Worden Arts Centre, Leyland and King George's Hall, Blackburn being the principal locations. Each event this quarter is clearly listed in the centre page calendar.

In the programme for Liverpool Philharmonic Hall can be found bookings for Kate Rusby, and Tim Van Eyken, which can't be bad can it? Clannad also appear, as does Billy Bragg. Now there is a contrast in styles. Philharmonic Hall management will feature a concert in the beautiful concert hall at St George's Hall, Lime Street. Yes that place where Ringo sang from the rooftops recently. I use the word 'sang' very loosely of course. Ali Bain and Phil Cunningham are the special guests. Now that really is one to visit I feel. Overall, the Philharmonic has a high quality folk programme this time around.

At the Brindley Arts Centre in Runcorn you can catch a 'Bluegrass meets Big Band' night. This will involve Cheshire Youth Music for Life Big Band meeting up with some dynamic young bluegrass musicians. This event will be a forerunner for a Bluegrass Festival to be held at the Brindley later in the year.


I don't often get anything through from Forum 28 theatre in Barrow however this time I am informed that Davey Arthur and the Fureys will appear there on their 30th Anniversary tour. The date - Thursday 17th April.

On 27th April, a Mr Kite Benefits concerts sees Chuck Prophet the special guest at Bury Met along with The Mission Express.

Artists and Performers

I had a glance at the website of Anthony John Clarke and noticed that his agent is now Jacey Bedford (formerly of Artisan). AJC performed so well down at Cropredy Festival last year that he obtained for himself a support act spot on the winter tour of Fairport Convention, 31 concerts. Well done Anthony John.

Julia, AJ's partner is this summer to embark on a charity

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20th	JULIE FELIX (USA) - (with Vocal Point)	£9-00
	APRIL	
3rd	BAKER'S FABULOUS BOYS	£6-00
17th	BECK SIAN (Australia) - (with Vocal Point)	£5-00
	MAY	
1st	BANDERSNATCH	£4-00
15th	JOHN WRIGHT BAND - (with Vocal Point)	£8-00
	JUNE	
12th	ALLAN TAYLOR - (with Vocal Point)	£7-00
	JULY	
3rd	ROY BAILEY - (with Vocal Point)	£8-00
17th	FINNAN, WELCOME & CHRIMES	£4-00
	AUGUST	
7th	STANLEY ACCRINGTON	£5-00
	SEPTEMBER	
4th	ANTHONY JOHN CLARKE BAND - (with Vocal Point)	£7-00
18th	THE CHURCHFITTERS - (with Vocal Point)	£8-50
	NB: All other Thursdays are "Singers & Musicians Nights" - Start time 8-15pm -- FREE ADMISSION	

bike ride in aid of Marie Curie Cancer Care during. She is endeavouring to raise £2,500 as she tackles the 520-kilometre ride in a great cycle challenge entitled Bike the Baltic 2008. In the process she has put together a CD of donated songs from various local artists (including the song 'This little light of mine' recorded by Patricia, Sue, my wife Angela and myself, better known as Vocal Point). Some of the other contributors are Scolds Bridle, Jean Finney and Nelson Peach. I understand that 100 CDs were made and almost 85 have already been sold (£10 each). If you would like to purchase a CD then email Julia at AJClarke3@aol.com Very well done Julia and all the best with your 'adventure'.

I mentioned earlier Boo Hewerdine who has teamed up with Chris Difford (from the band Squeeze) and is appearing at a number of locations including Biddulph up in Arms (18th April), Burnley Mechanics (19th April), Acoustic Tearoom at the Masonic (22nd April), Carlisle Folk and Blues (25th April) and The Citadel on 26th April.

Other collaborations see Ed McGurk (Bandersnatch) teaming up with Nick Caffrey (Th'antiques Roadshow) and Ivan Drever with Duncan Chisholm (both of Wolfstone fame). You can catch the aforementioned at the Wooden Horse FC and the latter at two venues, Biddulph up in Arms and Four Fools FC.

Ruth Fuga and Ken Powell (ex Risky Business) are out and about again and can be seen at Lymm FC with the other third of that band Dave Walmisley solo at Gregson Lane.

Richard Simcock, a friend of Pete Rimmer (Bothy) emailed me to publicise a one-off concert on 4th March at Southport Old Links Golf Club, Moss Lane, Churchtown, Southport PR9 7QS. The guest artist is Martin Simpson and the ticket price is £10. It all starts at 8pm and tickets can be obtained from Richard at 07841-842137.

Graham Cooper flies in from his home in Portugal for another of his short tours and is performing this quarter at Swinton FC and the Hungry Horse Acoustic FC.

A name you may not be familiar with is Beck Sian (Australia) who is the cousin of the former pop star Kate Bush. Beck has a tremendous voice and can be seen at 'The Hungry' in April.

For those of you close enough to travel to New Brighton, Wirral on a Sunday afternoon, you may be interested to know that at the Fort Perch Rock, between 1pm and 4pm, on the third Sunday of every month, there is a presentation (with music of course) entitled 'The Merseybeat Story'. Although not strictly folk, I bring this to attention as the first presentation will have been given by Tony Davies (ex-Spinners) on 20th January. Further details can be obtained by ringing Allan Schroeder on 0151-639-8245.

Stan Ambrose (Radio Merseyside - Folkscene programme) informs me of some excellent news. The Radio Merseyside website 'Listen Again' facility statistics show that Folkscene is listened to via 'Listen Again' more than any other Radio Merseyside programme. More even than the Roger Phillips programme, (50% more). Additionally, in terms of the national figures Folkscene is the 6th most listened to programme via 'Listen Again'. This is great news indeed. I would implore you all to use the 'Listen Again' facility when listening to Folkscene. It is particularly useful when you are stuck in front of your computer doing other things.

Whilst on the subject of local radio in Liverpool, I am sure that many of you voted for the song 'A World in one City' in the 'Song for Liverpool' song competition of a few weeks ago, run

by Radio City. This song (performed folk-style) was written by local songwriter Steve Connolly from Wirral and recorded by Vocal Point a while back. Steve entered it into the competition and low and behold we were chosen as one of the five finalist songs to be voted for and aired on Radio City by the morning DJ, Kev Seed. There was a deadline given for on-line voting and on the following morning the winning song was announced. Unfortunately, we did not win being beaten by a pop-style song called 'Pool of Life'. But as they say, 'It is better to have tried and failed rather than not tried at all'. It certainly created some excitement in our respective households.

I am pleased to hear that following his recent heart attack Les Barker is recovering well and at the time of writing was intending to resume gigging in February.

Anyway, that is it for this quarter. Many thanks for reading this column. I hope to speak to you again next time.

John Owen

ARTICLES

CHORLEY FM'S FOLK PROGRAMME IS ONE YEAR OLD

The last twelve months have been an exciting, if extremely challenging, time for folk music in the Central Lancashire area as a new folk/roots radio show hit the airwaves. 'Chorley Folk' can now be found on Chorley FM 102.8 every Sunday afternoon between 3 and 6pm, but when it started it was shunted around the Saturday afternoon and evening schedules as the station tried to find the best home for it.

After a few weeks it was decided to move it to its current home on Sunday's where it has developed a dedicated listener base who have come to expect a wide selection of folk and roots music from across all corners of the genre. These range from very well known folk recordings of traditional music and singer/songwriter material alongside less familiar recordings from up and coming artistes.

Where the show has struck gold is with its selection of artistes who have graced the Chorley FM studios in the last year. The first 'live' act to broadcast was guitarist/arranger/singer/songwriter and 'Focus Workshop' tutor Derek Gifford who performed a flawless set and chatted about his recordings and the work of 'Focus'.

Since then the show has played host to almost 20 different acts. Two big name 'scoops', for any show in its first year, were 'Anthony John Clarke' and 'The Houghton Weavers'; both of whom added a touch of class to the proceedings. Most of the acts to perform live on Chorley FM have been local and these have included 'The Pelican Babies', 'The Saggy Bottom Girls', traditional performers J.P. Slidewell and 'The Pedigree Chums' alongside north west singer/songwriter acts 'Out Of The Gray', 'Tiny Tin Lady', Steve & Carol Chatterley, Peter Aldridge, 'Smithereen' and 'Scolds Bridle'.

Bucking this trend have been three acts from outside our usual demographic. These included the award winning 21 year old Sheffield based singer/songwriter 'Charlie Barker' who brought with her a superb Sheffield duo 'Paul Pearson & Chris McMahon' and a 3 piece roots band who studied folk music together at 'The

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Maic 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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University Of Northumbria' called 'The Evil Sweeties'.

Local events have also received a deserved plug with The Four Fools Festival receiving promotion and Saddleworth Folk Festival's Ali O'Brien dropping in to chat about her ten years as head of the festival committee.

The year concluded with visits from Mike & Sarah Stone, acclaimed guitarist Mark Claydon and Scolds Bridle collaborator and former member of Risky Business Dave Walmisley who came in to promote his new solo shows, with local favourites Trouble At Mill helping us commemorate Remembrance Sunday and promote 'Sing For Someone Else's Supper'.

To celebrate the first of many great years the show hosted its very own 'thank you' concert on the 23rd November. This gave four local acts (Smithereen, Keith Snape, Chris Lomax and Rob Kentell & Susie Jones) the chance to show off their talents to a big audience, drawn in by the headliners The Houghton Weavers. The concert which, which was a roaring success, took place at The Ley Inn, Clayton-Le-Woods and raised £260 for Derian House Children's Hospice in Chorley. We drank a toast to a wonderful first year promoting folk music on Chorley FM and another great year in 2008.

Listen live to Chorley Folk on Chorley FM 102.8 (www.chorley.fm) every Sunday between 3 and 6pm. www.myspace.com/jamieblatchley

James Blatchley

THE DAY OF THE LUDDITES

Brian Bull looks into the social and historical background to a spirited song from the early days of the Industrial Revolution.

Come Cropper Lads of high renown,
Who love to drink good ale that's brown,
And strike each haughty tyrant down
With hatchet, pike and gun.

Chorus
Cropper Lads for me, gallant lads for me
With lusty stroke the shear frames broke
Cropper Lads for me.

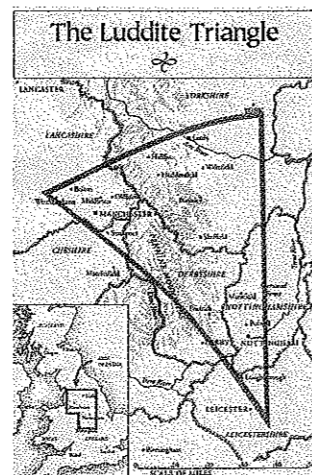
Great Enoch he shall lead the van,
Stop him who dare, stop him who can.
Press forward every gallant man
With hatchet, pike and gun

And night by night when all is still,
And the moon is hid behind the hill,
We forward march to do our will
With hatchet, pike and gun.

And, though the specials still advance
And soldiers nightly round us prance
The cropper lads still lead the dance
With hatchet, pike and gun.

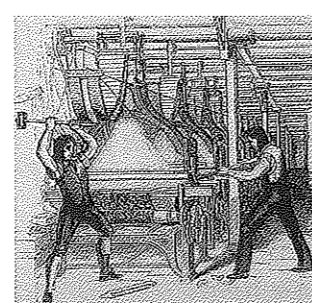
I must confess I love songs with attitude and there's no doubt that this song has that quality in spades. You can easily visualise the downtrodden workers waving two defiant fingers at the owners as they sing it. Now the Luddites (for this is their song) got something of a bad press at the time, being cast in the role of criminals and reactionaries standing in the way of progress, but then again Oliver Cromwell, Thomas Paine, the Tolpuddle martyrs, Keir Hardy and many other thorns in the side of the Establishment got similar biased treatment, so the Luddites are in good company.

In the early nineteenth century the Industrial Revolution was in full swing. New inventions seemed to pop up left, right and centre and wealthy entrepreneurs saw the opportunity to swell their coffers using new methods of production. The textile industry was at the cutting edge of these changes. For centuries, weaving had been a cottage industry where skills were passed on within families from generation to generation. Prices were established and fixed by tradition rather than by market forces. The weavers enjoyed a secure, if modest, income and a settled lifestyle. In the first years of the new century this lifestyle was under threat.



Things first began to escalate in the early months of 1811 in the area around Nottingham where weavers made fine lace and stockings which were in demand, not just in Britain, but abroad too. The invention of the power loom enabled entrepreneurs to set up factories to mass produce these goods using relatively cheap, unskilled labour. The products were inferior in quality to the hand made goods but were also cheaper. The result was inevitable; the hand loom weavers were steadily squeezed out of the market.

As their income fell and their families faced hardship the hand loom weavers struck back. Letters were sent to the owners demanding a return to the centuries-old custom of fixed pricing for top quality goods. As attitudes hardened the letters became increasingly threatening. The letters were not anonymous; they were signed by one Ned Ludd, also sometimes known as King Ludd or Captain Ludd. Legend has it that the original Ned Ludd was a poor simpleton who accidentally broke two stocking frames. Because of his mental impairment he could not be held responsible and no action could be taken against him. Thereafter it was customary for workers to blame any damage on Ned Ludd, so his elevation to leader of the protestors was something of a black joke. His 'followers' quickly became known as Luddites.



The owners had no intention, of course, of returning to the old ways so the Luddites began what we would now call direct action. They broke in to the factories at night and smashed the hated machines. At this early stage the targets were the machines themselves and violence against the person was generally avoided.

The owners reacted by placing their factories under guard and offering rewards for information about the Luddites. There was no attempt to address the weavers' grievances and the Luddite protests soon spread further afield to the mills of Yorkshire, Lancashire, Leicestershire and Derbyshire.

The 'croppers' in our song were skilled Yorkshire craftsmen whose job was to trim the raised nap on woollen cloth using long, hand held shears. Their work was taken over by the introduction of shearing frames which finished the cloth mechanically. The shearing frames were marked out for destruction by the Luddites and the weapon of choice was the 'Enoch', a large sledgehammer manufactured by Enoch and James Taylor. Ironically, it was also Enoch and James Taylor who manufactured the shearing frames so they unwittingly had

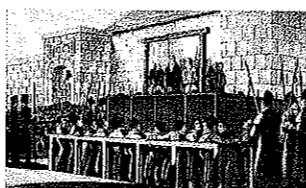
a good thing going supplying both sides of the dispute.

With hundreds of machines being destroyed and the situation spiralling out of control, the Tory government of the day, led by Prime Minister Spencer Perceval, opted for fighting fire with fire. An Act of Parliament was put forward in February 1812 to make machine breaking a capital offence. Far from addressing the real grievances of the weavers, the government sided with the owners. Not that surprising, I suppose, when the same cosy clique of rich men were in a position both to own everything and to make the law. In other words, the government and the owners were pretty much one and the same. Almost the only voice raised in parliament in the weavers' defence was that of the mad, bad and dangerous poet, Lord Byron. In opposing the introduction of capital punishment he said that 'the sword is the worst argument that can be used' and argued that meetings should be held to 'restore these workmen to their avocations and tranquillity to the country'. Mmmm! Perhaps he really was mad, bad and dangerous. I like him.

The introduction of capital punishment for machine breaking was like a declaration of war. The Luddites had no real choice but to fight back when the only alternative was the ruin of themselves and their families. They became a guerrilla army, drilling and exercising in remote countryside under cover of darkness and melting into the night if troops appeared. They had the support of their local communities. The government began to fear that the French Revolution might be repeated on English soil. As the pressure rose to bursting point there were more troops deployed against the Luddites than against Napoleon on the Iberian peninsula.

The weavers and their families soon faced starvation as their income evaporated at the same time as wheat prices soared under the government's 'laissez faire' economic policies. There were widespread food riots. The protests against the machines turned nasty on April 20th 1812, when a large army of Luddites numbering several thousand approached Burton's Mill at Middleton near Manchester. Their targets were the new power looms recently installed. The owner, Emanuel Burton, was expecting them. He had hired his own private army of armed guards who discharged their muskets into the crowd, killing three. Unable to reach the machines without suffering further loss of life, the Luddites retaliated by burning down Emanuel Burton's house. Then the military arrived and they too opened fire, killing seven. Thus it was that violence against the person entered the mix and it was the owners and the government who unleashed it.

Just three days after the Middleton incident a mob attacked Wray and Duncroff's Mill at Westhoughton, near Manchester, setting it on fire. Twelve men were later arrested and accused of being involved in the attack. Four of the accused were executed. The family of one of those executed, Abraham Charlston, appealed for mercy on the grounds that he was only twelve years old but in this bitter war there was no room for mercy. Abraham was hung. He is reported to have cried for his mother on the scaffold. Such things are shocking to us today but back then it was not uncommon for youngsters of this age to be hung or transported to



Things went from bad to worse with more and more Luddites being executed or transported to the appalling penal colonies

of Australia. In 1812, Luddites ambushed and killed mill owner William Horsfall on Crosland Moor near Huddersfield. The three Luddites responsible were hung. After this the Luddite movement gradually waned as the authorities, with greater firepower, gained the upper hand. The resentment felt by the workers can only be guessed at. It would take many, many decades to establish trade unions to represent them in the workplace and a political party (the Labour Party) to represent them in parliament. The rich and powerful, of course, opposed such things every step of the way.

The issues raised by the Luddites still plague us today. Technological advance brings benefits for some; hardship for others. The owners still prefer to keep it all for themselves, even if they have to move their factories to China where a ruthless dictatorship promises cheap and compliant labour. Oh! And don't bother your head about annoying matters such as health and safety. But then again, I suppose I'm just a curmudgeonly old leftie.

Brian Bull

WHY DO WE DO IT? (SING OF COURSE!)

Had an interesting after-dinner conversation with a couple of friends recently on a topic that none of us had really thought about before. Although we had all been involved in the folk scene as floor singers / local performers for 30+ years (which is a frightening concept in itself), quite simply it was "What makes people sing?"

There's obviously a basic human instinct in all of us to be creative, which is expressed in all sorts of different forms including singing / music, but the question really came down to "What makes people get up and sing?" What motivates them to progress from singing on their own (in the bath?), to joining in choruses at the local folk club to actually getting up and performing?

"Ego? If this is the real reason and you feel the need to stand up and say "look at me", there must be places where you can get more attention than the local singers' night on a cold wet evening when only half a dozen people could tear themselves away from the fireside, and most of the audience are probably singers themselves who have heard it all before.

"Fame and fortune? You must be joking! Sing in the bath, dreaming of wowing a capacity crowd at Carnegie Hall if you want, but even the most imaginative will be brought down to earth at the aforementioned singers' night. Has Vin Garbutt been asked to go on "I'm a Celebrity Get Me out of Here"? Doubtful. Does Martin Carthy drive around in a Rolls Royce with registration FOIKY? Hardly. No - look at the headline performers who can fill any venue for a folk festival / concert and they don't even register with the general public and the celeb magazines (for which we should be eternally grateful!).

"I can do better than that". There may be something in this - the question is "What makes us sing?", but we've all heard singers who made us think "What makes him or her think they can sing?"

I think the urge to perform rather than just sing is a fairly basic one. There are opinions that folk song originated as a fairly solitary art form - the lonely ploughman or shepherd singing to pass away the long hours etc. My personal view is that we humans are a social species - we are rooks rather than ravens, and music and song have always been much more social activities.

Finally, one other thing, which may be more important than all

the others, - heredity. Over the years I've noticed that many of the singers / musicians you talk to in folk clubs are from musical families. Not just well-known performers like Norma Waterson / Martin Carthy / Eliza Carthy, and not just folk music - just folk who love to play and sing, probably in whatever the musical styles of the moment are. My mother was a pianist, who accompanied her mother's singing lessons (she was a qualified singing teacher), and she also had several uncles who played in brass bands. My son is a very talented jazz pianist and also a mean guitarist - and he can sing as well. If you've got music in the blood, you probably don't even think about what makes you sing, you just do it, as you always have at family get-togethers where everyone does their party piece. I recently heard a singer being interviewed on the radio (can't remember his name) who summed it all up in a very simple phrase "There was always music in our house", which moved me to stop all this rambling and write a song about it. The result is "House of Music" - with thanks to Chris Lingard of The Pedigree Chums and Quadrille ceilidh band for writing out the score for a musical illiterate!

Paul Reade

House of Music © Paul Reade 2006

Chorus:

Verse:

Chorus:
We're gathered here to play and sing
And join in every chorus
With love of music in our hearts
From those who've gone before us

There was always music in our house
We all loved to sing and play
Practising or just for fun
You'd hear us nearly every day
Dad played in the silver band
Mum sang in the choir
On winter nights we loved to sing
All round the kitchen fire

Each generation has its styles
Brass band, jazz or rock 'n' roll
Times move on and fashions change
Always there's music in the soul
Ask what makes us sing and play
We'd answer if we could
It feels as if there is no choice
With music in the blood

And now our children follow on
Performing in these latter days
With talent, feeling, style and skill
It never ceases to amaze
The love of music passes on
To each generation
A house of music is a home
Of joy and celebration

GUITAR WORKSHOP

by Jim Ronayne

RONNIE'S TUNE

Dropped D tuning DADGBE

I remember being in a folk club in Liverpool around 1974 and nervously walking up to John James at the end of his gig with my copy of his LP *Sky In My Pie*, (Transatlantic TRA 250) recorded with Pete Berryman, for him to autograph. John asked me about my playing, and then wrote on the jacket cover "To Jim, keep that thumb steady". Although it occurred to me whilst driving home that night, how it was that he could tell just by looking at me that I was so badly co-ordinated at that time, I eventually overcame this anxiety as I then sat locked in my bedroom for the next 4 years learning some of his finger breaking solo guitar pieces, and repeating that little mantra to myself!

With the benefit of hindsight, the album was hugely ahead of its time. An eclectic mix of jazz, blues and ragtime with some absolutely beautiful playing by both John and Pete. Googling it for this article I found that it's available as part of a combined 2 CD set on Amazon with one of John's solo albums *Head in the Clouds*. A great addition to any guitar players collection.

This little study will not take you anything like that amount of time to learn, but the lesson built into it, is based around that little bit of advice from John about keeping the thumb steady.

It was originally written for one of my students as an exercise for both alternating bass with the RH thumb / promoting some finger independence and getting the LH used to moving up and down the fingerboard without doing anything too complicated in the process. Bars 3 to 9 just use the index finger of your LH to slide between the treble notes (I've indicated this by numbering it 1 in the notation.) whilst keeping that alternating thumb rock steady. Bar 11 introduces a little A chord, which I've included a chord diagram for.

I used this piece as a teaching study at a residential guitar workshop at Burton Manor recently, and the experience of teaching it that weekend prompted me to include it here. As ever start slowly and take your time. The 6th string is tuned down to D and for the first two bars all that you do is alternate between the 6th string and 4th string with your thumb (see notes on Lord Franklin for a similar intro in DADGAD)

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

LETTERS

Dear Ken

This is to welcome readers and listeners to another year of treats and surprises, the tried and trusted and the unknowns of Folk Music on the Radio. As always, the information given on the listings (page 5) and in Radio Xtra (page 6) is believed to

Ronnie's Tune

Jim Ronayne

be correct at the time of going to print (ahem!).

On that note, and with regional relevance, I am pleased that, although a wee bit late, the repeats of BBC Radio Lancashire's "The Drift" (Sunday) and Ali O'Brien's "Sounds of Folk" on Oldham Community Radio (Friday) are incorporated. Regarding the latter programme, it is understood that currently it does not carry a "listen again" facility but it is of course also broadcast on the Internet. Interestingly, this repeat is the first Friday Radio Folk that has been in this magazine's listings for some time. In the normal course of things also, any changes or absences/additions to programme listings will be notified to, and posted on, the "wireless waves" section of Mark Dowding's Folk North West website.

One recent area of uncertainty has been the Monday night slot, 11.15 -1.00am on Radio 3, once occupied by Andy Kershaw who unfortunately has been experiencing a little local difficulty lately. Calls to the station have failed to elicit a confirmed policy vis-à-vis presenter, but it seems the genre of music is dropping a bit more into the broader World and Roots category. Whilst we won't experience Andy's idiosyncratic take on aspects of the folk gems, the inclusion of occasional presenters such as Eliza Carthy and BBC Radio Scotland's Mary Ann Kennedy should make exploratory listening worthwhile.

Thankfully, just before going to print (it's usually the other way round) a change to one of the most important (in regional terms) programmes was clocked. This is Phil Brown's "The Drift" on BBC Radio Lancashire, now changing its first broadcast (Thursday) by just an hour, to a later time of 9.00 - 10.00pm. Nothing of significance here, it might be thought, but it now clashes with the first broadcast of the excellent and long-embedded "Folkscene" with Stan Ambrose and Geoff Speed on BBC Radio Merseyside. When one includes Ali O'Brien's "Sounds of Folk", there are three main programmes for this magazine's core area focussing primarily on, respectively, Lancashire, Merseyside, Greater Manchester (and adjacent areas where relevant). Despite the advent of internet, listen again and repeats, it seems a case of bad planning and research by programme schedulers whereby "first broadcasts" do clash. This Manc is happy to, and prepared to, follow Folk Music on the Radio around the region, to Scouse and Lanky domains, and others will do the same. Station controllers should realise that for specialist programme types this is the case and plan accordingly.

Finally, and to return to "The Drift", the occasions are increasing when the presentational duo of Phil Brown and Seamus Heffernan remind me of the Mel Smith - Gryff Rhys Jones TV programme scenario: leading lines for levity, and suchlike. Perhaps others feel the same.

Happy listening

Rob Dunford

OBITUARIES

JUDY HANCOCK

Angela and I are in deep shock and distress at hearing the news that a lovely lady and great friend Judy Hancock has passed away following a short critical illness. Judy sang with Dave Hughes in the duo 'Sad Pig', and ran Porkies Folk Club at Poynton. Words cannot adequately express how we feel at this time. Judy was such a lovely person, so kind and generous

and with such a beautiful singing voice.

Whenever we have Judy in our 'minds eye' she is always laughing and smiling. We will miss her greatly along with everyone she touched in her life and in the folk world in particular. Our thoughts are with Judy's husband Dave and the family and also Dave Hughes' and Jean (his wife) and their family.

I would like to share with you some of the sentiments expressed by Judy's friends to Dave Hughes.

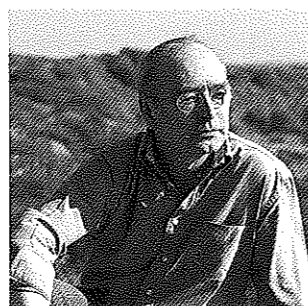
"The happiness and enjoyment 'Sad Pig' have given to people will always be in our/their memories. In this way a little piece of Judy lives on in each of us. There is a line from a poem, which says 'This cannot be goodbye, for I know your smile, your laughter'. I found this to be true. Yes it hurts like hell now, but in time I promise the memory of the smile will warm your heart.

I have always thought that music was one of the greatest human achievements and if we have a soul (I believe we do), then music speaks directly to it. To be able to make music and share it with others is possibly one of the most generous things a person can do. Judy Hancock always sang with such passion and sincerity that sometimes you could almost see the workings of her soul. That sort of generosity is very special, but then she was a very, very special lady".

John Owen

A Tribute to Clive Leyland passed away 22 December 2007

"Wanted, replacement rhythm guitarist for local group", went the advert in the Bolton Evening News in 1964. I applied for the job and this was my first meeting with Clive Leyland. His band, the Moonstones, had been formed in about 1962 with friends from Bolton School. We played the local youth club and Saturday night church hall dances, bookings at Bolton Golf Club and Heaton Tennis Club being particular favourites (as the money was better). The Moonstones broke up in 1966, each going their own way, but Clive and I stayed in touch doing the odd gig. During the eighties, the Moonstones reformed to play a Bolton School reunion and a function in Cumbria.



Clive did some work for Bolton Theatre Church during the late eighties and early nineties, writing music for, and performing in, some of their productions. Around this time, he took part in an outside production of Larkrise. It was probably around this time he started to get interested in folk music. We would sometimes meet up and run through some of the songs he had started to write

(which he would later commit to CD). Around 1998, he joined Westhoughton Folk Club and started working with Auld Triangle. In 1999 he met up with 3 other musicians at Edgeworth Folk Club. These 3, along with myself and a local bass player, would become Bandersnatch. The aim of this band was to play Clive's songs to a wider audience. During this time Clive had been writing material for what would become his "Northern Man" CD, a lot of his ideas coming from his interest in local history and tracing his family tree.

It was in the late summer of 2001 that Clive became unwell and started with breathing difficulties, but it didn't diminish his enthusiasm for writing and performing.

By 2004, Clive had committed the songs he had spent time



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writing to CD and produced his "Northern Man". He was also making solo appearances at various folk clubs.

Clive "emigrated" to Yorkshire in late 2006 to be near his family and new grandson. His last performance with Bandersnatch was at the Wooden Horse Folk Club in Rainford on 21 January 2007.

In today's society, a friendship that lasts for 43 years is a rare occurrence and one that I shall miss. The last time I saw Clive was at the Octagon, Bolton in September 2007 for his solo evening, which was well received by a loyal following of friends.

Clive will probably best be remembered, by audiences and performers alike, for his work with Westhoughton Folk Club and Auld Triangle, but for that part of Clive's story I'll hand over to Pat.

Clive approached me at the club towards the end of 1998 and enquired whether Auld Triangle would be interested in having a keyboard player. He came down for a rehearsal and ably demonstrated that he was a superb musician, able to offer many other instruments besides keyboards.

He slotted into the band very easily and over a period of time became our musical arranger. We were more than happy for him to take on the role, as the rest of us were heavily involved in the practicalities of organising a smooth running evening.

Clive's abilities as a musician enabled us to perform many songs we could never have attempted as a trio. He was passionate about all styles of music and he was pleased to be able to perform his own songs among all the rest.

He bought into the ethos of the club and even though his illness was becoming more and more debilitating, he bravely rehearsed and performed to an amazing standard. His wife Sheila was an immense support throughout and together they became much loved members of our folk club family.

Clive leaves a rich legacy of his own songs and we have fond memories of a man totally dedicated to music.

Alan Roscoe and Pat Batty

CHRISTIE HENNESSY

That wonderful little scamp Christie Hennessy passed away on Tuesday December 11th from an asbestos related illness. He was 62. Christie wrote the most amazing 'nonsense' songs that somehow made sense that I have ever heard and he sang them in a way that was unique only to him. I first met him in a folk club somewhere in Croydon during the very early nineteen seventies. He was working on the building sites as a labourer by day and playing folk clubs, mainly floor spots at night. He hated the building work with a passion, but was forced to do it because (as I learnt only this last month when I was myself in Ireland) Christie could neither read nor write and he had a young family to maintain. He hid this abnormality from me and in those days probably disguised it from everybody he met. This alone makes his songwriting even more remarkable. Apparently he spent his childhood years roaming the countryside rather than attending school. He suffered from severe dyslexia, which was shamefully not picked up at school.

He was born in Tralee on the very west coast of Ireland in November 1945 the youngest of nine children. His father played accordion, his mother a great storyteller also sang traditional Irish songs. He found the transition from rural west Ireland to Croydon a daunting task. At the time I was starting the Sweet Folk All Agency and Christie joined me along with Stan Arnold,

The Wild Oats, The Southern Ramblers and Dave Lewry. I sent Christie all over Great Britain and for a while he was rid of the building sites he loathed so much and I suspect it was these very building sites, which in those days contained great quantities of asbestos which has caused this untimely demise. Perhaps I worked him too hard, perhaps too little; but after two years of tramping around England by public transport accompanied by a close male friend he decided to give it all up. Financially it was not working. I was saddened at the time (and remain so), I had done the best I could for him and it appeared that a huge talent was disappearing from the scene. But championed by Christie Moore who covered his wonderful song 'Don't forget your shovel' Christie thankfully could not be kept from the public eye. His infamous 'Green' album on the Westwood label, which I as his manager instigated, has become a collectors item as only 500 copies were pressed. My own copy was stolen by a so called friend at my 50th birthday party in 1991. The late Alan Green, who had his own label 'Folk Heritage' but was working as engineer for Gordon Davies, recorded it in the bedroom of Camp Farm in Montgomery.

Christie's distress about his own lack of reading and writing skills led him to become patron of the Irish anti-poverty charity Children in Crossfire, with a particular focus on its schools literacy programme. After a visit to Kenya with the charity, he wrote the song A Price for Love, which celebrated the organization's 10th anniversary, with all royalties going to the charity forever.

He will be greatly missed. He was without doubt one of Ireland's greatest troubadours; and like all great performers he was a unique entity. Goodnight Christie; perhaps I'll come knocking on your doorbell sometime! Your songs will continue to be heard around the lanes and byways of your native home, and certainly in my own living room.

Visit his web site at > www.christiehennessy.com < for more information.

Here is an example of some Hennessy lyrics.

It's five in the morning
And it's starting to rain
I'd better walk out
Find out what's new
In the world and its ways
Maud's on the corner
Selling the news
Louis serves tea to the crew
Who never go home alone

Anne's on the stairs
Her two cats have disappeared
Ginger knows all
He has checked out every wall
The writer has left his room
Number nine
The landlady says her husband is doing fine
Fan's in the basement
Threatening to leave
The actor that calls
Walks through walls
He is never alone at home

My girl's in the bedroom
Her clothes everywhere
She is asleep on the chair
And the fire has gone out
Old love songs mean more
Than they ever did before
But if they change I'll know



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That love is just a game

The drummer bangs on the floor
Sweet Caroline
The lady next door says she is doing fine
The writer has left his room
Number nine
The drummer bangs on the floor
Sweet Caroline
The lady next door says she is doing fine.

Pete Seeger once told me "Any fool can write complicated lyrics; it takes a genius like Woody Guthrie to write simplistic lines". Christie could neither read nor write, but he was a genius with words.

Joe Stead

RUTH FROW

The Working Class Movement Library was recently saddened to announce the sudden death of its co-founder Ruth Frow, at the age of 85, on Friday 11 January 2008. Ruth and her husband Eddie founded the library in their home in Old Trafford in the mid 1950s. For years they travelled Britain in their holidays with a caravan, collecting items that few then valued. Eventually the collection filled every room in their house. In 1987 the Library, now a Charitable Trust, was offered a new home in Jubilee House on The Crescent in Salford, where it now fills 40 rooms.

The Library is now recognised nationally and internationally as one of Britain's most important collections of working class history, including folk and socialist music. It was recently awarded a significant Heritage Lottery Fund grant which will help realise Ruth and Eddie's vision for the collection. At the time, Ruth said: 'This project will ensure that the collections are preserved and accessible for generations to come'.

Margaret Cohen, chair of the library's trustees, said: "Ruth and Eddie made a unique contribution to ensuring that the history of the world's first industrial working class was rescued and not hidden in university libraries".

A celebration of the life and work of Ruth Frow will take place on Saturday 5 April beginning promptly at 2p.m. The venue will be Peel Hall, University of Salford which is situated immediately opposite the library on the university campus. It is easily accessible by public transport (a few minutes walk from Salford Crescent station). More details will be published on the library website: www.wcml.org.uk.

Lewis Jones

JOHN STEWART

If I could hide 'neath the wings
Of the bluebird as she sings
The six o'clock alarm would never ring
But it rings and I rise
Rub the sleep out of my eyes
The shaving razor's old and it stings

If you haven't heard the opening lines of that song hundreds of times over the last 40 years, there's a good chance you may have been abducted by aliens or perhaps listening to Radio 3. It is of course the opening verse of 'Daydream Believer' written by John Stewart, one of the finest singer songwriters to emerge during the second half of the last century. As one of the sizeable band of Stewart devotees, I was immensely saddened to hear that he died on 19 January, aged 68, having been rushed into hospital in California following a massive stroke. He had also

recently been diagnosed with the early stages of Alzheimer's disease.



Stewart was a long-standing folk and country hero of mine. I first properly discovered his music in the early 1970s when I bought the LP, 'Cannons In The Rain'. I subsequently discovered his body of work as a member of the Kingston Trio and, more importantly, his definitive album; the 1969 release 'California Bloodlines', a masterpiece of lyrical vignettes encompassed in a record that exemplified the same kind of imagery and sentiments portrayed in the literature of Kerouac and Steinbeck.

As a songwriter Stewart sprang to prominence in 1967 when The Monkees had a worldwide hit with a slightly sanitised version of the aforesaid "Daydream Believer". (Stewart's original lyrics contained the word 'funky', now a commonly used term, which was too risqué for the music moguls trying to sell a music and TV product like the manufactured Monkees). His own recording of the song (that appeared on his 1971 release The Lonesome Picker Rides Again) had more feeling and depth but was less commercially attractive to the short-sighted record companies. In the liner notes of the album Richie Unterberg recounts "though it had been a few years since the Monkees' hit version, many listeners familiar with Stewart's other work remained unaware he was the author". Mary McCaslin a renowned folk singer at the time recalled the time when she was opening for Stewart in 1972. "He sang 'Daydream Believer.' Because I rearranged rock songs [into folk arrangements], I thought that was pretty cool. He gets offstage, and I said, "Oh, what a nice thing for you to do, 'Daydream Believer'. I've always liked that song. What a good idea." And he said, "Well, I'm glad you like it, Mary, I wrote it!"

Stewart's solo and group performances spanned the best part of six decades, starting with The Cumberland Three, and continuing with a six-year association with the Kingston Trio before turning solo in 1967. He recorded over 45 albums and was in the process of finalising a new one before his sudden death. His solo career coincided with an ongoing personal and musical collaboration with partner Buffy Ford Stewart (Signals Through The Glass Was their first recording in 1967). He also regularly operated throughout his career with the likes of former Trio colleague, Nick Reynolds, and Chuck McDermott. It was his dalliance with Fleetwood Mac's Lindsey Buckingham & Stevie Nicks he achieved probably his greatest commercial success with 'Bombs Away Dream Babies' that spawned several chart successes include 'Gold' (a tongue in cheek song - especially in California - about those artists having hits by 'turning music into gold'), 'Lost Her In the Sun' and 'Midnight Wind'. More recently he contributed to a series of Pete Seeger tribute albums.


Such was Stewart's cult popularity that rock writer Pete O'Brien started a British produced fanzine in the 1970s called "Omaha Rainbow", which was produced for 15 years. Named after an early Stewart solo composition, and with regular columns and articles devoted to Stewart and his music, Omaha Rainbow was the forerunner of the wonderful Zig Zag mag that was the first to publish some of Pete Frame's intricate rock family trees.

Stewart grew up musically and politically in the 1960s. Like many he was profoundly shocked and dismayed by the Kennedy and Martin Luther King assassinations. He and Buffy Ford were on the campaign trail supporting Robert when he was shot dead. The impact of these events established a running theme through many of his songs. He yearned for the time when guns

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CLUB RESIDENTS (as on 19th January, 2008)

COUSTIC COLLECTIVE – Ann English, John Keighley, Geoff Monks, Paul Roberts, Steve Roberts, Jim Schofield, Jan & Pete Shevlin, Chris Turner, Linda Wild
COUSTIC FOLK AT THE NURSERY – Lynn & Barrie Hardman, Dave Jones, Crumbly Fruitake, David South

ARMOURY FOLK & ACOUSTIC – Kieron Harley, Polly MacLeod, Glyn Davies, Steve Moran
ACUP -- Brian Eastwood, Helen Slater, Mark Almond, Pete Benbow, John Kearns, Barry Hardman, Rose, Ray

ARNOLDSWICK -- NowThen

ROTHY -- Clive Pownceby, Steve Freedman, Pete Rimmer, Bill Hackney, Alison Younger, Chris & Siobhan Nelson, Ray Rooney, Nev Grundy, Bev Sanders, Kevin Littlewood

URNLEY – Korrigan (Dave Grimshaw, Alex Nearney, Keith Cocker & Paul Morris), Steve Co

ROWN FOLK & ACOUSTIC -- Kieron Hartley, Polly MacLeod, Ann Fitton, Mike Musgrave, Steve Moran

ARBY – Station Folk

VERYMAN -- Chris & Hughie Jones, Shirley Peden

OLK AT HILLBARK – Tom Topping Band

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

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

OUR FOOLS -- Malc Gibbons, Geoff & Lindsay Smith, Tom & Ann, Angie Bladen

RODSHAM – Alton & Carol Alexander

ARSTANG UNPLUGGED -- Pete Hardman, Caroline Lovett

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

EATON 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)

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

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

ONGRIDGE -- Ron Flanagan, Brian Preston

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

LAGHULL -- Tony Gibbons, Loctuptogether, Back in Business, Joe Ryan, Jane Day, Bob Tyrer, Paul Robinson, Kate Bradbury, Jill Fielding, Mark Miller, Graham Sagers

ORTHWICH -- Jamie Anderson, Brenda Yates, John & Ailsa Booth, Iain Bowley & Tom Francis Pook

ARKGATE -- Eddie Morris, Bob Burrill, Brass Tacks

ORKIES -- Dave Hughes

RESTON -- Rob Malaney, Hugh O'Donnell, Tom Walsh, Dave Peters, Len Deevey, Nick Caffre

ED BULL -- Peter Hood & Linda Edwardes, Peter Fox & Anne Yates, Ged Derby, Pete Farrow, Steve Roberts, Helen Kennedy, John Ashurst

HYL -- Rum, Bum & Concertina

ROOM AT THE TOP -- Mark Dowding and others

URMSTON ACOUSTICS -- Keith Northover, Joe & John, Martin & Mandy Kavanagh,

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

WREXHAM – Offa

Please notify changes or additions 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	01608-834969
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
Skipton Folk Unplugged	8:30 PM	Narrow Boat, 38 Victoria Street, Skipton, BD23 1JE	Sheila A. Kelsall	01535-665889
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 Folk & Acoustic	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
Ring O'Bells (new re-join)	8:30 PM	Ring O'Bells, Pit Lane, Farnworth, Widnes, Cheshire, WA8 9HW	Jean Finney	0151-424-3672
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
Garstang Unplugged	8:00 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
Dabbers (new member)	8:30 PM	Oddfellows Arms, Welsh Row, Nantwich, Cheshire, CW5 5ET	Lynne Barnes	01270-628041
Earby	7:30 PM	Station Hotel, 123 Colne Road, Earby, Barnoldswick, BB18 6XL	Sharon Hobson	01282-841727
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				
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
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	7:30 PM	Station Buildings, Central Promenade, Morecambe, LA4 4DB	Glynis Johnson	01524-582803
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

30th MARCH to 3rd MAY 2008
(NB: Always check with organisers before travelling)

SUNDAY	30TH MARCH	6TH APRIL	13TH APRIL	20TH APRIL	27TH APRIL
Bothy	DOUG EUNSON & SARAH MATTHEWS	Singers Night	DEBRA COWAN (USA) & PETE SMITH	Singers Night	PEG LEG FERRETT
Bury Met	MARJE FERRIER	Singers Night	Singers Night	GRAHAM BREEZE & TOBY WILSON	CHUCK PROFET Singers Night
Folk at the Manor		Singers Night			
Kings Lock		Singers Night			
Open Door	DICK MILES	Singaround	Singaround	PETE CASTLE	Singaround
Wooden Horse	Singers Night	Singers Night	WEBBER & FENTIMAN	Singers Night	Singers Night
MONDAY	31ST MARCH	7TH APRIL	14TH APRIL	21ST APRIL	28TH APRIL
Bacup	Singaround	Singaround	Singaround	Singaround	Singaround
Burnley Mechanics					SALSA CELTICA
Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	ANTHONY JOHN CLARKE	Singers Night	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	IVAN DREVER & DUNCAN CHISHOLM	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Skipton Folk Unplugged	DEREK GIFFORD	Singers Night	Singers Night	BARBARA & PETER SNAPE	Singers Night
Swinton	Singers Night	Singers Night	Singers Night	ANTHONY JOHN CLARKE	Singers Night
TUESDAY	1ST APRIL	8TH APRIL	15TH APRIL	22ND APRIL	29TH APRIL
Acoustic Collective	FYRISH	Linda Wild	Chris Turner	Jan & Pete Shevlin	Ann English
Acoustic Tearoom at The Masonic				BOO HEWERDINE & CHRIS DIFFORD	
Crown Folk & Acoustic	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Friends of Folk at Preston Guild Hall	Singers Night	FEAST OF FIDDLES			
Longridge					
Maghull	Singers Night				
Ring O'Bells (new member)	Singers Night	PAT RYAN with MALCOLM GIBBONS	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	2ND APRIL	9TH APRIL	16TH APRIL	23RD APRIL	30TH APRIL
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms				LAU	DUNCAN CHISHOLM & IVAN DREVER Singers & Musicians Singers Night
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Clarence	tba	BELLA HARDY & CHRIS SHERBURN	BERNARD CARNEY	ALLAN TAYLOR	Singers Night
Friends of Folk at Darwin Library Theatre					
Garstang Unplugged					
Platform			BAYOU SECO		Singers Night
Red Bull					
Rose Theatre	BELLA HARDY & the ASKEW SISTERS				Music Session - English

THURSDAY	3RD APRIL	10TH APRIL	17TH APRIL	24TH APRIL	1ST MAY
Acoustic Folk at the Nursery		DI THOMAS - Big Spot		Singers Night	
Biddulph up in Arms		MARTYN JOSEPH			
Burnley Mechanics			NIAMH PARSON & GRAHAM DUNNE LAU	LUKA BLOOM	Singers Night Singers & Musicians Singers & Musicians
Bury Met	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Chorlton	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Dabbers (new member)	Singers & Musicians	Singers & Musicians	DAVEY ARTHUR & the FUREYS		
Foram 28			TINY TIN LADY		
Garstang Unplugged				WENCHALL	
Gregson Lane	Singers Night	Singers Night			
Heaton Mersey					
Hungry Horse Acoustic	BAKER'S FABULOUS BOYS with Ian Dawson	Singers & Musicians	BECK SIAN (AUSTRALIA) with Vocal Point	Singers & Musicians	Singers Night BANDERSNATCH
Lymm	MARY HUMPHREYS & ANAHATA	BIG SPOT - Katuscz	TIME BANDITS	Singers Night	PHIL HARE
Parkgate					
Rose Theatre			ALY BAIN & PHIL CUNNINGHAM	ANTHONY JOHN CLARKE	
South Lakes Music Promotion	KIRSTY MCGEE & MATT MARTIN		HALF MAN		EMMA & the PROFESSOR & JONATHAN DRAPER
Wrexham	ANDY STEELE (tbc)		HALF BISCUIT		BERNARD WRIGLEY (tbc)
FRIDAY	4TH APRIL	11TH APRIL	JILL FIELDING BAND	25TH APRIL	2ND MAY
Biddulph up in Arms			CHRIS DIFFORD & BOO HEWERDINE		
Bollington	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Carlisle Folk & Blues	Singers Night	Singers Night	Singers Night	** DIFFORD & HEWERDINE	
Frodsham	Singers Night	Singers Night	Singers Night	SARA GREY & KIERAN MEANS	Singers Night
Hale & Hearty	Singaround		Singaround		Singaround
Leigh				STANLEY ACCRINGTON	
Northwich	** Singers Night	J P SLIDEWELL	Singers Night	Singers Night	TANGLEFOOT
Philharmonic Hall		BAYOU SECO	TIM VAN EYKEN		BILLY BRAGG
Platform			GORDON GILTRAP		
Porkies	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Preston	TOM DOUGHTY	Singers Night	Singers Night	JOHN WRIGHT BAND	Singers Night
Rhyl					
Southport Arts Centre			SID GRIFFIN: The Basement Tapes		
SATURDAY	5TH APRIL	12TH APRIL	19TH APRIL	26TH APRIL	3RD MAY
Armoury Folk & Acoustic				Singaround	
Barnoldswick	Singers & Musicians				Singers & Musicians
Burnley Mechanics			CHRIS DIFFORD & BOO HEWERDINE		
Platform					TANGLEFOOT
The Citadel					
NB: * = Not the usual night ** = Not the usual venue					

4th MAY to 7th JUNE 2008
(NB: Always check with organisers before travelling)

SUNDAY	4TH MAY	11TH MAY	18TH MAY	25TH MAY	1ST JUNE
Bothy	Singers Night	BRIAN PETERS	MAGGIE HOLLAND	Spring Bank Holiday Singaround	Singers Night
Folk at the Manor	Singers Night	Singers Night	PAMELA WARD & PAUL CHERRINGTON	Singers Night	Singers Night
Kings Lock	Singers Night	FRED LOADER	Singeraround	Singeraround	Singers Night
Open Door	Singeraround	KATE RUSBY			JON BRINDLEY
Oswaldtwistle Civic Theatre				TANNAHILL WEAVERS	
Platform				closed	Singers Night
Wooden Horse	closed	Singers Night	Singers Night	26TH MAY	2ND JUNE
MONDAY	5TH MAY	12TH MAY	19TH MAY	Singeraround	Singeraround
Bacup	Singeraround	Singeraround	Singeraround	Singers Night	Singers Night
Conwy	Singers Night	PAMELA WARD & PAUL CHERRINGTON	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night				
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Friends of Folk at Preston	STEELEYE SPAN				
Guild Hall	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Red Bull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Room at the Top	Singers Night	Singers Night	BEN & ROBIN	Singers Night	Singers Night
Skipton Folk Unplugged	TOM McCONNVILLE & DAVE WOOD	Singers Night	Singers Night	Singers Night	JOHNNY SILVO
Swinton	Singers Night	Singers Night	Singers Night	Singers Night	3RD JUNE
TUESDAY	6TH MAY	13TH MAY	20TH MAY	27TH MAY	
Acoustic Collective	JOEZEPH ROBERTS				
Biddulph up in Arms		JONATHAN KELLY			
Crown Folk & Acoustic	Singeraround	Singeraround	Singeraround	Singeraround	Singeraround
Everyman	Singers Night	Singers Night	BRIEGE MURPHY	Singers Night	Singers Night
Longridge	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Maghull	BRACKENRIGG	Singers Night	Singers Night	Singers Night	Singers Night
Philharmonic Hall	Singers Night	JETHRO TULL	Singers Night	Singers Night	Singers Night
Ring O'Bells (new member)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	7TH MAY	14TH MAY	21ST MAY	28TH MAY	4TH JUNE
Allison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Bury Met				THE WAILIN' JENNYS	
Clarence	KRISTINA OLSEN	CLOUDSTREET	Singers Night	closed	TOM KITCHING & GREN BARTLEY
Garstang Unplugged				Singers Night	
Red Bull				Music Session - English	

THURSDAY	8TH MAY	15TH MAY	22ND MAY	29TH MAY	5TH JUNE
Acoustic Folk at the Nursery	Singers Night		FRED LOADER		Singers Night
Bury Met	FLOOK	Singers Night	Singers Night	Singers Night	Singers Night
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night	Singers & Musicians
Dabbers (new member)	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Earby	Singers Night		BERNARD WRIGLEY		Singers Night
Gregson Lane	Singers Night				Singers Night
Heaton Mersey	Singers & Musicians	JOHN WRIGHT BAND with Vocal Point	Singers & Musicians	Singers & Musicians	Singers Night
Hungry Horse Acoustic		CLIVE LEYLAND Tribute Night	Singers & Musicians	Singers & Musicians	Singers & Musicians
Lymm	BIG SPOT - Vera Spencer		BIG SPOT - Virginia Barrett	KEN POWELL & RUTH FUGA	Big Spot - John Condy
Parkgate				TANGLEFOOT	
South Lakes Music Promotion					TOM KITCHING & GREN BARTLEY
Wrexham		YARDARM REUNION			
FRIDAY	9TH MAY	16TH MAY	23RD MAY	30TH MAY	6TH JUNE
Bollington	Singers Night	LYRA CELTICA	Singers Night	Singers Night	Singers Night
Bury Met	CHERISH THE LADIES			JEZ LOWE & THE BAD PENNIES	
Carlisle Folk & Blues	JOHN WRIGHT BAND				JAMIE RT & ANDY HILLHOUSE
Frodsham					Singeraround
Hale & Hearty		Singeraround	TANNAHILL WEAVERS		
Platform	LUNASA				
Pacific Arts Centre	FAIRPORT ACOUSTIC CONVENTION				
Leigh	Singers Night	ANTHONY JOHN CLARKE	Singers Night	(**tbc) Singers Night	PETE MORTON
Northwich	Singers & Musicians	PETE COE	Singers & Musicians	Singers & Musicians	Singers & Musicians
Porkies	Singers Night	Singers Night	BRIEGE MURPHY	Singers Night	Singers Night
Preston	Singers & Musicians				
Rhyl	Singers Night				
SATURDAY	10TH MAY	17TH MAY	24TH MAY	31ST MAY	7TH JUNE
Armoury Folk & Acoustic				Singeraround	Singers & Musicians
Barnoldswick					
Bury Met	DOCHAS				
Friends of Folk			FAIRPORT CONVENTION		
* Gregson Lane			ACOUSTIC POPS PARTY		
				GL FOLK FESTIVAL with TROUBLE at MILL	
				SMITHEREEN	
				CELTIC FRINGE	
				KEN KERSHAW	
				ANTHONY JOHN CLARKE	
				Cellidh - MOONCOYN	
Platform			TANNAHILL WEAVERS		
Southport Arts Centre					

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

THE NEXT CALENDAR IN THIS MAGAZINE WILL COVER THE DATES - Sunday 25th May to Saturday 6th September 2008 FINAL COPY DATE IS - Sunday 13th April, 2008

ADVANCE DATES FROM JUNE 2008



ACOUSTIC FOLK AT THE NURSERY

June 5	Singers Night
June 19	Singers Night
	Droylsden Folk Weekend
June 27	John Green Memorial Singaround
June 28	Vin Garbutt
June 29	Open Air Concert afternoon & Evening Concert
July 3	Singers Night
July 17	BIG SPOTS - David South & Dave Jones

BIDDULPH UP IN ARMS

June 28	Martin Simpson & Andy Cutting
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BOTHY

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 - Singarounds operating	
Sept 7	Santa Cruz River Band
Sept 14	Singers Night
Sept 21	Duck Baker
Sept 28	Singers Night
Oct 5	Janet Russell & friend
Oct 12	Singers Night
Oct 19	Singers Night
Oct 26	Ron Taylor & Jeff Gillett
Nov 2	Singers Night
Nov 9	Coope, Boyes & Simpson "In Flanders Field"
Nov 16	Singers Night
Nov 23	Blue C Party Raf Callaghan's Birthday
Nov 30	Bob Fox
Dec 7	Andy Clarke
Dec 14	Hazel & Emily Askew
Dec 21	Christmas Party
Dec 28	Closed

CLARENCE

June 4	Tom Kitching & Gren Bartley
June 11	to be arranged
June 18	Boo Hewerdine
June 25	to be arranged

FOLK AT THE MANOR

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

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

FRIENDS OF FOLK

Sept 5	Jacqui McShee's Pentangle
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Oct 3	Dave Swarbrick's Lazarus
Nov 7	Tannahill Weavers

GARSTANG UNPLUGGED

June 12	Julie Ellison
June 21	4th Kenlis Arms Music & Beer Festival
June 25	Singers Night
July 30	Singers Night
Aug 27	Singers Night
Sept 24	Singers Night
Oct 16	Boo Hewerdine
Oct 29	Singers Night
Nov 13	Anthony John Clarke
Nov 26	Singers Night

GREGSON LANE

June 5	Singers Night
June 19	Stanley Accrington
July 3	Singers Night
July 17	Kimbers Men
July 31	Singers Night
Aug 14	Summer Singers Night (Peace & Protest Songs)
Aug 28	Summer Singers Night (Comedy, Stories, Poems)
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	Christmas Singers Night

HUNGRY HORSE ACOUSTIC

June 5	Singers & Musicians Night
June 6 - 8	4th Wirral Folk on the Coast Festival - OC Leisure Centre, Bromborough
June 6	Phil Chisnall, Zoe Mulford, John O'Connell Martin Carthy
June 7	Alison Parker & Third Man, Shellback Chorus Johnny Silvo, Chris White & Julie Matthews Vocal Point, Fiona Simpson, Keith Donnelly
June 8	Joe Topping, Full House, Les Barker Harvey Andrews, Jez Lowe, Colin Henderson Tom Topping Band
June 12	Allan Taylor
June 19 & 26	Singers & Musicians Night
July 3	Roy Bailey
July 10	Singers & Musicians Night
July 17	John Finnan, Frank Welcomme & Andy Chrimes
July 24 & 31	Singers & Musicians Nights
Aug 7	Stanley Accrington
Aug 14, 21, 28	Singers & Musicians Nights
Sept 4	Anthony John Clarke Band
Sept 11	Singers & Musicians Night
Sept 18	The Churchfitters
Sept 25	Singers & Musicians Night
Oct 2	Fiddlestone
Oct 9	Singers & Musicians Night
Oct 16	Ruth Fuga & Ken Powell
Oct 23 & 30	Singers & Musicians Nights
Nov 6	Chris White & Julie Matthews

LONGRIDGE

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

June 5	BIG SPOT - John Condy
June 12	Anthony John Clarke
June 19	BIG SPOT - Harry Wells
June 26	Lymm Festival Flossie
June 27	Fir Play (ex Garva)
June 28	Harvey Andrews
June 29	Steve Tilston
June 30	Stewart Lever (for MacMillan Cancer Relief Trust)
July 1	Keruffle
July 2	Vin Garbutt
July 3	Steve Turner

MAGHULL

June 3	Allan Taylor
Oct 21	Bryony

NORTHWICH

June 27	Tom Doughty
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OPEN DOOR

June 1	Jon Brindley
June 8	Singaround
June 15	Anthony John Clarke

PARKGATE

June 26	James Keelaghan
Sept 25	Mike Silver
Oct 30	Vin Garbutt
Nov 27	Harvey Andrews

RED BULL

Oct 27	Lynn Heraud & Pat Turner
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SKIPTON FOLK UNPLUGGED

June 9	Charity Night
June 16	Whitney Gin
June 23	Singers Night

SOUTH LAKES MUSIC PROMOTION

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

SWINTON

June 2	Johnny Silvo
July 21	Phil Hare
(other nights - Singers Nights)	

WOODEN HORSE

June 1	Singers Night
June 8	Singers Night
June 15	Singers Night
June 22	tbc
June 29	closed
Aug 24	closed - Bank Holiday
Sept 14	George Papavgeris
Oct 12	Residents Night
Nov 9	Barry & Ingrid Temple
(all other nights - Singers Nights - up to and including 30th November, 2008)	

are less plentiful and lives were not as cheap. The loss of lives represented the loss of dreams, hope and human potential to create a different world. When Stewart referred to "dreamers" he was not talking about people who use dreams as an escape from reality, but about people with ideals that were striving to create a better society. Stewart's rich mid west tones evoked optimism and harked for a return to a time where values were more straightforward.

I can't really express the sense of grief and loss at the passing of this great troubadour. True his voice was not the force that it once was. He will popularly remembered for having written the Monkees massive hit, 'Daydream Believer'. In 1967 his lyrics were changed because he used the word 'funky' in his version of the song - clearly not acceptable to the record moguls.

In all he recorded over 45 albums in a career that spanned six decades. Stewart continued to be a prolific songwriter, having written well over 600 songs. His voice was deep, rich and resonant. Although age was beginning to take its toll on his vocals he continued to deliver his songs with a freshness and affection that made them seem timeless. Many songs that he wrote 30-40 years ago evolved, changed and matured with age.

He was also a fine artist and dabbled for a time with acting on the big screen. Kris Kristofferson beat of Stewart's challenge for the lead role in Peckinpah's cult western, Pat Garrett and Billy The Kid (the episode is the basis of one of his earlier songs, 'Durango'), as did Bob Dylan in what can only be described as a mumbling rather than speaking role. Stewart recounted the tale in 1973: "I was gonna do a movie with Sam Peckinpah... went in and met the casting director, who said "You'll be really good in the part." I went in and met the producer, Gordan Carroll, and we got along very well. And I really wanted to play Billy the Kid but he said, 'we need someone younger, more experienced.' And Kris Kristofferson got the part. There was another part. Billy's friend, a guy named Alias, and the part was mine. It was mine, but they said, 'you gotta go,' so Bob Dylan got the part and that was that, that's the story."

Stewart developed close associations with the North West. He played The Floral Pavilion in New Brighton in 1984 and twice returned to Liverpool later on in the same decade. Liverpool born fan, Bob Elliot set up and maintains one of several websites dedicated to the legendary singer songwriter. Entitled 'Bite My Foot' you can find it at <http://domain1620281.sites.fasthosts.com> the website includes a great collection of archive material from Omaha Rainbow and other memorabilia.

To categorise John Stewart as a folk or country singer songwriter would do him an injustice. He was as much a product of the rock and roll tradition as the other influences he drew upon. He experienced brief periods of "stardom" but revelled more in live performances and it is no coincidence that he has released several albums over his career in a live setting.

Stewart may never have achieved the critical acclaim his music deserved but he had a loyal devoted following that were like an extended family. Ironically - perhaps fittingly - he died in the same San Diego hospital where he was born. Bob Elliott described the scene at the hospital as friends and family gathered as Stewart fought for his life: "Johnny always drew a crowd and there was a gathering of friends at the hospital in San Diego over the past two days... A kind of "Irish wake" was held throughout Friday and into early Saturday, with the friends and old bandmates sharing many of the limitless John Stewart stories".

I started this obituary with the opening lines from Stewart's most famous song. It's appropriate to finish off with the chorus from

the song that gave it's name to his acclaimed debut album. It sums up the man and his life.

There's California bloodlines in my heart
And a Californian woman in my song
There's Californian bloodlines in my heart
And a Californian heartbeat in my soul

Lewis Jones

POETRY & SONG



For those of you who are familiar with the Clancy Brothers live performance of 'Carrickfergus' this is the poem they always used as a preamble and integral part of the introduction to the song.

HIGH AND LOW

He stumbled home from Clifden fair
With drunken song, and cheeks aglow.
Yet there was something in his air
That told of kingship long ago.
I sighed -- and inly cried
With grief that one so high should fall so low.

He snatched a flower and sniffed its scent,
And waved it toward the sunset sky.
Some old sweet rapture through him went
And kindled in his bloodshot eye.
I turned -- and inly burned
With joy that one so low should rise so high.

James H. Cousins (born 1873)

FESTIVAL NEWS AND MUSIC EVENTS



FURNESS TRADITION 10TH ANNIVERSARY FOLK FESTIVAL

This year's Furness Tradition Festival - the 10th - will take place from 9 - 13 July. Having always been a non-profit organisation, Furness Tradition is well on the way to acquiring charitable status, which is something they have been working towards for the last two years. This should help them when applying for grants etc.

Joe Fairclough and Jenny are leaving the area in 2008. Joe has been a stalwart of Furness Tradition from day one. His knowledge and expertise have been invaluable, and his contribution incalculable over the years. He shall be greatly missed. In the meantime, they would love to see some new faces on the committee.

If you would like to contribute and are interested in becoming a member of the committee and helping organise the 10th anniversary festival in 2008 please email trad@hartown.demon.co.uk, marking the email committee.

Volunteers are worth their weight in gold and it can be hugely rewarding to the volunteer. If you would like to help with the festival and other activities, but don't want to be on the committee, they would be delighted to hear from you. Please mark your email volunteer.

If you just like coming along to events and putting your feet up, keep in touch through the website www.furnesstradition.org.uk, which is in the process of being updated.

Fundraising is going to be a major challenge in 2008 and the next few years. The government has cut funding in the arts by 30% and diverted the money to the 2012 London Olympics. This does not only affect Furness Tradition: other festivals are in real danger of folding due to funding cuts. They are investigating the possibility of working with Alan Bell's organisation Folkus to put on music and singing workshops next year.

GREGSON LANE CELEBRATES 20 YEAR LANDMARK

Gregson Lane Folk Club, which claims to be 'The Friendliest Folk Club in the North West', celebrates 20 continuous years of live acoustic music during 2008. This has prompted something special for the coming year. The tried and tested formula of alternating Singers Nights & Guest Nights stays the same. Some fabulous guest line up throughout 2008 include - Bernard Wrigley, Stanley Accrington, Kimbers Men, Tom Bliss, Mike Kneafsey, Wenchall, Scolds Bridle, Alternative Therapy, and Dave Walmisley.

Some of the specials lined up include:

24th May will see a Saturday Night Special at the club with Singer invited to perform acoustic versions of popular songs (no serious Folk Song allowed this night) hopefully a party atmosphere.

Saturday 31st May - they are having a full day of Folk at St Walburge's in Preston - With Trouble at Mill - Smithereen, Celtic Fringe, Ken Kershaw and the rest of the Gregson Lane residents performing - the evening will see a concert with Anthony John Clarke followed by a grand ceilidh with Mooncoyn.

Further details about all the events are available at www.gregsonlane.co.uk. Tickets for the folk club are now available on line at the same website via PAY PAL

BEVERLEY FESTIVAL CELEBRATES 25 YEARS IN STYLE

Once again the Beverley Festival comes up trumps with its line-up of artists by bringing an eclectic mix of top artists to the stage. With its major headliners still to be announced, artists so far confirmed include Dave Swarbrick's legendary Whippersnapper, which is reforming to celebrate the festival's anniversary. 25 years ago the festival's headline act included local artists

The Waterson's, this year Waterson:Carthy with family member Mike Waterson will revisit the festival, and bringing the weekend's celebrations to an end will be the wonderful Ukulele Orchestra of Great Britain, who will be visiting Beverley for the first time.

As the festival aims to encompass a broader audience and to make music of all types accessible to everyone, it is delighted to welcome to the programme, internationally acclaimed violin player, Tasmin Little, who recently announced her campaign to "meet the challenge of reaching those people who tend to switch off at the words 'classical music', (The Independent). Little, aims to do this through her offer of three tracks from her latest album, 'The Naked Violin', free as a download from her website.

TRADITIONS FESTIVAL

'Bringing Your Traditions To Life'

INCLUDING NEWBURGH MORRIS WEEKEND OF DANCE

LOSTOCK HALL COMMUNITY HIGH SCHOOL

TODD LANE NORTH, LOSTOCK HALL, PRESTON, LANCS. PR5 5UR

FRI 27th to SUN 29th JUNE 2008

Housewives Choice - CALLER Baz Parkes (SAT)

Dearman Gammon and Harrison

Ron Taylor & Jeff Gillett

Mrs Ackroyd Band (SUN)

Graham & Eileen Pratt

Judy Cook (USA)

Martin Carthy

Cara

Vic Legg

Ed Rennie

Colin Pitts

Les Barker (SAT)

Sue Burgess

John Morris



FENCED CAMPSITE
FOR CAMPING &
CARAVANNING
ALL EVENTS UNDER
ONE ROOF
HOT/COLD FOOD
AVAILABLE ALL WEEKEND
REAL ALE BAR

The Wilson Family

Sid Calderbank

Ellen Mitchell

Mark Dowding

Chris Harvey

Brian Bull

Quartz

Tim Ralphs

Jim Mageean

Janet Russell

Alison Younger

Loctup Together

Dave Fletcher & Bill Whaley

Tom McConville & David Wood

Weekend Tickets:- Under 11 Free.

£45, OAP/Under 16 £25 (before 1st June 2008),

£50, OAP/Under 16 £30 (after 1st June 2008).

Cheques payable to "FOOLISH FRIENDS" please

Camping/Caravanning £5 per person available for

ticket holders only. Tickets and information

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

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

Tel(01257 263 678)

e.mail:- traditionsfestival@madontrad.org.uk

Website:- www.madontrad.org.uk

Two of BBC Radio 2 Folk Award nominees will also be appearing including the new rising stars on the English folk scene Rachel Unthank and The Winterset, and Martin Simpson. Musician Roy Bailey and the ever charismatic Tony Benn will perform 'The Writing on the Wall', a thrilling history of political dissent from the 14th Century to the present day.

With true northern humour and a great sense of fun the programme will include a festival screening of John Shuttleworth's film 'It's Nice Up North' accompanied with a Q&A session by the poet and musical impresario himself, who will also be presenting his character Dave Tordoff from Goole. A local hero indeed!

With other key artists still to be announced, the line-up so far looks set to delight a wide ranging audience, and with tickets already selling fast those interested in joining the celebrations are advised to book up as soon as possible and take advantage of the special rates prior to 31st March.

This year tickets for children (up to 11 yrs of age) will be FREE OF CHARGE to encourage families to take advantage of the non-stop entertainment and events. The Festival Village in the grounds of Beverley Leisure Complex will buzz throughout the weekend with children's and youth activities, food and trade stalls, and the return of the Teenage Cancer Trust music tent and late night Beverley Arts Trust festival tent. The village will be more environmentally conscious this year including improved recycling facilities, public transport and car share, workshops to promote sustainable living and trading stalls promoting fair-trade and local & regional produce.

Further details on the festival are available at: www.beverleyfestival.com or tel: 01377 217569

SHREWSBURY FOLK FESTIVAL

Preparations for the 2008 Shrewsbury Folk Festival are well underway and another taking shape. You can find out almost everything you need to know about the festival and, in fact, Shrewsbury on their web site and it's various links. So please explore and enjoy. But just to give you a flavour the line up so far includes: Richard Thompson, Oysterband, Bellowhead, Tim Van Eyken Band, Lunasa, Steve Tilston, Elbow Jane, Wilsons, Rory McLeod, John Wesley Harding and many many more.

There will be no basic changes to the festival site (West Mids Showground) or its venue and marquees for 2008. So you can expect to spend your Bank Holiday in our colourful and adventurous world. But it wouldn't be Shrewsbury if we didn't seek to accentuate the positive and eliminate the negative, so expect more showers, bigger bars with more choice, coloured camping zones, better dance facilities, improved main stage seating and a whole lot more.

Shrewsbury Folk Festival offers musical and cultural diversity, but never loses sight of the need to give you a fun packed four days, a family holiday with something for everyone, and a chance to discover new artists from the UK and around the world. Visit www.shrewsburyfolkfestival.co.uk for full information.

NEW FESTIVAL DIRECTOR FOR SIDMOUTH

Sidmouth FolkWeek has announced the appointment of Leo Beirne as Festival Director, with overall responsibility for the whole festival. He will be supported by an experienced Festival Management Team including John Dowell as Marketing Director and Eddie Upton as Artistic Director.

'The festival is a well respected cultural event, which is

recognised and appreciated by all - near and far, patrons and performers alike - and, long may this continue. I realise I am joining a team who work very hard throughout each year to ensure this enjoyable cultural landmark continues' said Leo.

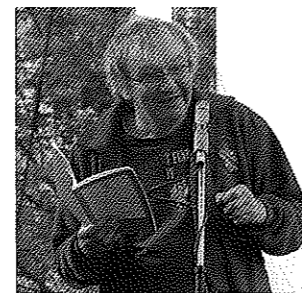
Leo was introduced to folk music by his uncle, also named Leo Beirne, when he lived in mid-west Ireland. He is involved with annual events organised by the Celtic & Irish Cultural Society based in Crawley including their August Festival weekend and Fleadh week, working with both the Federation of Irish Societies and the Irish Government. He enjoyed working with the management team throughout FolkWeek 2007.

Since the previous management retired after the 50th Festival in 2004, a committee of experienced volunteers, many local to Sidmouth, have organised the Festival with the new name of Sidmouth FolkWeek and those volunteers will continue to work on the Festival with Leo at the helm.

Sidmouth FolkWeek 2008 is August 1-8 - put the dates in your diary, and don't forget to check the recently relaunched website for the latest information and guest list - www.sidmouthfolkweek.co.uk.



LES BARKER - THE HEART ATTACK



As many of you might know Les Barker suffered a heart attack on 5 January and released the following statement in his own inimitable style during his early recovery period.

"It happened about teatime on 5th January and I assumed it was heartburn following a particularly sticky shepherd's pie in a college

canteen at lunchtime. I spent the evening taking part in the local Mari Llwyd tour (an ancient ritual involving going from pub to pub with a horse's skull on a stick) with some of my fellow organisers of Tegeingl, next August's new folk festival in Mold. I didn't feel very well, but I was a lot better off than the horse.

Next morning, the discomfort still hadn't gone, so I went to a doctor, who sent me to Wrexham Maelor Hospital, where they pronounced it to be a heart attack, and I was promptly thrombolised. They dissolved a clot in my heart, and from then onwards I felt fine. For the last week I've been having tablets and injections to bring down the pulse rate and blood pressure, while sitting by my bed attempting a very long poem in Welsh using each of the twenty-four classical metres. I just wanted to know if I can do it. Yesterday - 11th Jan - I was released into the community with a large supply of pills; I am experimenting with deep fried aspirin.

I have to have an angiogram later this month, which may or may not lead to some further treatment. January's gigs have been cancelled; February's are still on. In March I was to have gone to Australia for a month, but it seems sensible to put that back a year in case the further treatment's necessary. In the meantime I'll sit and look out of the window at the Clwydian Hills

and try to finish the poem.

The staff at Wrexham Maelor Hospital were excellent. If I have to be ill again, I'll try to do it in the same place".

We wish Les a full and speedy recovery. Look after yourself Les we can't afford to lose you. Updates are available on at www.mrsackroyd.com.

MADDY PRIOR 40 YEARS ON



Long acknowledged as one of the most important voices in English folk music, the reality of Blackpool born Maddy Prior's career may come as a surprise to many. Although she first came to prominence as part of a folk duo with Tim Hart, the band with which she made her name, Steeleye Span, have built a career lasting nearly forty years on the traditional rock format of bass, drums and guitar supplemented by the stirring violin of Peter Knight.

Outside of that legendary group, Maddy has built a solo career that has taken many twists and turns but increasingly making use of modern studio technology to create a musical landscape that is both familiar and challenging. In her work with the Carnival Band she has found herself performing alongside a range of medieval and unusual instruments.

As a writer too, Maddy has continued to explore new ground. Always inspired by the myths and legends of the British Isles, she has combined both traditional numbers with her own interpretation and increasingly complex song cycles. Her most recent UK tour was a truly interactive affair, with daily video footage posted on a special website. In short, for one of the voices of folk music it has been a long, long time since Maddy Prior has made a traditional, acoustic 'folk' album.

Until now that is. Over recent months, Maddy has been ensconced in Cecil Sharpe House in London, working through the vast archive of traditional material, in many ways returning to her roots. From this has grown a project that sees Maddy both looking forward to a new exciting chapter as well as revisiting her very earliest days in music. She will be accompanied on this journey by two of the most respected musicians working within the genre today. Benji Kirkpatrick is the son of legendary accordion player John, himself a member of Steeleye Span in the seventies while Giles Lewin is the fiddle player with the Carnival Band. Both are members of the acclaimed English folk collective Bellowhead.

In a career that has already been full of memorable moments, 'Seven For Old England' is set to be yet another fascinating development. One of the world's purest, most magical vocalists being heard in her most natural form, singing the songs that have inspired her and generations of singers before her. While the new generation has taken the mantle of acoustic troubadours and made it their own, this is an opportunity to hear one of the originators at the peak of her powers. She has taken her audience on an incredible journey for over forty years but for Maddy Prior, this may prove to be the album she was born to make. Visit: www.maddyprior.co.uk for more information on gigs and events or contact John Dagnell re bookings. Tel 01865 241717

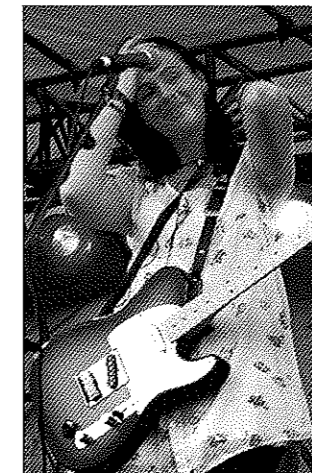
ALTERNATIVE THERAPY



Do you remember the folk group Therapy back in the 1970's? Well they have reformed, with the two original members Dave Shannon and Sam Bracken now performing with Sam's wife Elaine (the original third member being

Fiona Simpson). They decided to get back together after a successful reunion concert at the Waterfront Hall in Belfast in 2006 and the gigs are now coming in as interested followers of the original Therapy are keen to see the new line up. Dave & Sam came over from Belfast in the late 1960's performing the length and breadth of the country as a duo before forming Therapy with Fiona Simpson. The new line up is called Alternative Therapy and since the turn of the year they have been undertaking gigs in and around the North West. For bookings and further information contact Sam on 01539 726275

ELEANOR McEVROY



Eleanor McEvoy, a seasoned session musician and orchestral fiddle player from an early age, first shot to prominence when her song 'A Woman's Heart' became the theme and title track to the largest selling Irish album 'A Woman's Heart'. Her version of the song sung with Mary Black became an immediate hit and the song is now a recognized Irish standard with countless cover versions.

With her band Eleanor toured the world achieving chart success in many countries with the eponymous album 'Eleanor McEvoy'. Two further highly rated albums followed: 'What's Following Me' (featuring Mark Isham) and 'Snapshots' (produced by Rupert Hine) before she embarked on her own musical journey. 'Yola', her first independent release, was Hi-Fi Plus album of the year and became a standard reference in the world of High End Audio. The moody late night album 'Early Hours' followed and the enormous critically acclaimed 'Out There' completes this trilogy.

With recording already in progress, her new album was scheduled for release earlier this year. Eleanor is regular visitor to these shores and following several February dates in England, she was due to spend most of March touring Australia. She's back in the North West when on 1 June 2008, she plays the intimate Alexander's Jazz Theatre in Chester

EMBER



The dynamic female duo Ember have a new CD release. Entitled "Open all the Doors" it was recorded

at Dylan Fowler's Felin Fach Studio in Abergavenny. Dylan is also an incredible multi-instrumentalist, and agreed to add some of his intuitive

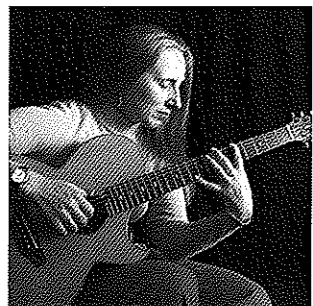
guitar, piano and whistle to the tracks.

Several other musicians played a part in the recording, too: Nathan Thomson brought in the double

bass, Jamie Smith (of Welsh band Mabon) revved up his accordion, and Gillian Stevens on cello.

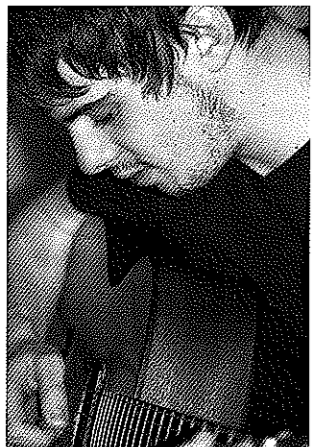
The CD is available to order at www.embersong.com and costs £12 (including postage). You can also hear a sampling of the songs on Ember's myspace page: www.myspace.com/embersong

JULIE ELLISON



Julie Ellison music draws from ragtime, country blues, rock and classical influences to create a diverse range of original songs and guitar instrumentals, interwoven with inventive re-workings of classical pieces and guitar standards. She has announced an 11-date tour for Spring/Summer 2008, with dates across the UK from Farncombe Music Club in Surrey to Cumbernauld Theatre in Scotland. Her one North West date is included at Garstang Unplugged on Thursday 12th June. Details can be found at Julie's reorganised website which can be found at: www.julieellison.co.uk.

ROB MCCULLOCH



Rob McCulloch is a singer/songwriter from Bolton who's currently building a loyal fan base across the North West. His style is influenced by Richard Ashcroft, Paul Weller, Oasis and the Verve. His immediate lineage is steeped in Richard Ashcroft influence, who hails from just the other side of The Chorley Road from McCulloch's native Bolton. Rob's sound is that of a young man's nostalgia for 1997, when Ashcroft briefly accompanied namesake Ian McCulloch and various ex members of the La's on radio playlists and when a budding Rob McCulloch first picked up a guitar.

"Golden Boy" was the single released last year from the hotly-tipped Rob McCulloch; at 21-years old he already has SXSW and In The City under his belt, and he spent the summer playing across the country after winning at the virtual festivals awards - beating over 1000 other contestants and cementing his status as one of the UK's most promising songwriters. Mixing the street-suss of Jamie T and The Holloways with a driven, direct sound all of his own, "six of one" tells a tale of social groups in his hometown - the way they use numbers to intimidate any individual they decide isn't 'like them'. The song is an unmistakable paean to the underdog and a statement of intent from a clearly talented lyricist. Rob McCulloch embarked on a full UK tour last autumn and was in the studio recording his new album around the start of the year. You can visit his website for further info and hear some samples: www.robmcculloch.com

RAINBOW CHASERS

Ashley Hutchings' ("the Gov'nor") most recent project is Rainbow Chasers. The band was formed in mid-2004 and the current line-up features Ashley (bass guitar and vocals), Ruth Angell (vocals, violin, acoustic guitar), Jo Hamilton (vocals, viola, acoustic

guitar) and our very own Joe Topping (vocals, acoustic guitar). Joe replaced Mark Hutchinson in November and has previously worked with Ruth Angell.



Musically, combining sophistication, virtuosity and a directness of approach to its semi-acoustic repertoire. The band's sensitive arrangements and instrumental virtuosity are complemented by inspired harmony singing and shared lead vocals.

As well as incorporating elements of folk and traditional song, the band's repertoire and musical identity draws on the classical training of Ruth Angell and Jo Hamilton.

Rainbow Chasers has released two albums (Some Colours Fly and Fortune Never Sleeps). Both albums feature self-penned songs which draw on a wide range of ideas and influences.

ATTILA THE STOCKBROKER



Sharp-tongued, high energy, social surrealist rebel poet and songwriter. His themes are topical, his words hard-hitting, his politics unashamedly radical, but Attila will make you roar with laughter as well as seethe with anger.

Inspired by the spirit and 'Do It Yourself' ethos of punk rock, and above all by The Clash and their overtly radical, political stance, he took the name Attila the Stockbroker in 1980, blagging spots for his poems and songs in between bands at punk gigs. He quickly got a couple of John Peel radio sessions, a deal with London independent record label Cherry Red Records and before very long was on the front cover of Melody Maker...and he hasn't looked back since! He's released 14 music/poetry albums in 5 countries. On 9 April he makes a rare appearance in the North West at Debees in Winsford. Visit www.debees.com for more details and his website www.attilastockbroker.com and at www.myspace.com/attilastockbroker you can hear some of his material.

PETE COE



In addition to running the Ryburn 3 Step folk club in West Yorkshire (details at www.ryburn3step.org.uk/club.htm) Pete Coe continues his successful and busy musical career with bookings at folk clubs, festivals & schools plus part time teaching to folk music students at Huddersfield University. There's also an intriguing addition coming up with a story telling and literacy project with West Bromwich Albion & Portsmouth Football club trainees.

Described famously by Andy Kershaw as a "one man folk industry", Pete is a singer, songwriter, melodeon, banjo, dulcimer, bouzouki player, broadcaster, folk club organiser and record

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Singer Maddy Prior runs an assortment of courses in North East Cumbria, the Border Region, which straddles both England and Scotland.

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company boss. Dates around the region include a visit on March 28 to Tamworth Bolehall Manor Club Tel 01 827 286 001. For more details about Pete's activities visit www.backshift.demon.co.uk.

BECK SIÂN



Beck Siân is a singer/songwriter/musician. She was born in Melbourne and has lived in Australia for the majority of her life. She came to the UK in July 2006 for a short tour and it has gone so well that she has decided to stay awhile, and have an extended tour.

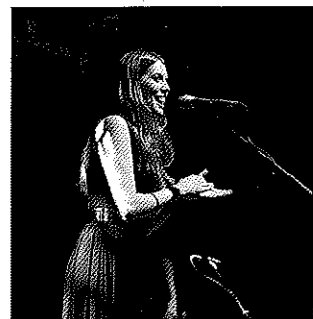
Generally she perform in venues that she feels suit her music - theatres, folk clubs, castles, stately homes, abbeys, ballrooms, etc. The response from folk club organisers and audiences has

been very positive, with many of them re-booking her to come back and perform in 2008.

However, her greatest love, as far as live performance is concerned, is singing at festivals. She loves the audience interaction, the opportunity to meet people from all over the world, the food/craft/clothing/music stalls, the workshops - all of it. In Australia she has performed at many folk and music festivals, and she was the winner of the Dandenong Ranges Folk Festival Songwriting Award in 2004.

In 2007 she performed at several UK festivals and appears at The Hungry Horse Acoustic Club nr Ellesmere Port on 17 April 2008. Tel: 0151 678 9902 or Email: folksingerjohn@aol.com for further information or visit: www.becksian.net You can also contact Beck at: faerybeck@hotmail.co.uk.

BELLA HARDY



Bella has received two nominations for BBC Radio 2 Folk Awards 2008. She's been picked out as a contender for The Horizon Award (best newcomer) and Best Original Song for Three Black Feathers. Bella's really chuffed and was looking forward to the glittering award ceremony in February. She'd already picked out the dress well in advance!

Bella will be doing lots of her gigs with help from the wonderful Chris Sherburn from top folk boy-band Last Night's Fun as well as some performances with guitarist Ian Stephenson, formerly of the Kathryn Tickell Band

She pays a welcome visit to the Rose Theatre at Edge Hill University in Ormskirk on 2 April, accompanied by The Askew Sisters. Further details can be found at www.edgehill.ac.uk/Sites/RoseTheatre From 18-20 July she's at the Brampton Live Festival www.bramptonlive.net In August her festival programme takes in Pickering (9) and Shrewsbury (25). All her tour dates on her gigs page at www.bellahardy.com.

MALINKY

2008 sees Scotland's leading folksong quintet celebrate 10 years

since forming back in 1998, to undertake their first performance as a support act at Edinburgh Folk Club. They played their first gig outside Scotland at Westhoughton, when the wonderful Karine Polwart fronted the band.



One inaugural Celtic Connections Open Stage 'Danny' Award in 1999, three acclaimed albums, and a couple of lineup changes later, the band looks forward to a new decade with three tours in the USA and Canada, plus anniversary tours of Germany and the Netherlands in the offing.

The fourth Malinky CD is due for release in mid-2008, once again on Greentrax Recordings, Scotland's leading independent folk label. Greentrax also released Malinky's acclaimed first three CDs, Last Leaves (2000), 3 Ravens (2002 - including a Radio 2 Folk Award nomination for best original song) and The Unseen Hours (2005).

The current band members have played or recorded with a wide variety of musicians including Tim O'Brien, Emily Smith, Julie Fowlis, James Yorkston, CrossCurrent, Fred Morrison and Jim Malcolm.

The band are planning a series of dates including the North West around Spring as well as a range of Summer festivals. Visit www.malinky.com

SEAN TAYLOR



London based Sean Taylor has played over 500 gigs in the last 6 years including Glastonbury Festival and the 100 Club. His debut album 'Corrugations' was released in November 2006 and received great reviews throughout the press, radio and music industry. In the summer of 2007 he played over a dozen

festivals, all to great acclaim, including the one and only Glastonbury and has also played to great acclaim at the Manchester Blues festival. His second album 'Angels' was released in December 2007. You can see and hear more of Sean Taylor at www.seantaylorsongs.com and www.myspace.com/seantaylorsongs

3 DAFT MONKEYS

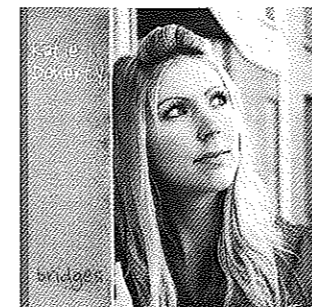


Celtic, Balkan, Gypsy, Latino, Cornish. All these influences and more are in evidence within 3 Daft Monkeys' music. Far too diverse to be pigeonholed into one genre, and possessing a sound completely impossible to typecast into being a particular "style", 3DM traverse Dance, Dub, Punk, Reggae and Traditional Folk with ease, creating a stunning blend of upbeat, danceable music which despite all its world influences remains undeniably British.

3 Daft Monkeys have already played to tens of thousands of people across numerous venues and festivals around the world, both as headliners and support for a variety of major acts.

Recent festival highlights include Glastonbury Festival 2007 (3 sets) and over 5000 people watched their main stage performance at last year's Beautiful Days event. Forthcoming performances include: March 1 - Citadel, St Helens. 01744 735436; 7 - Apollo, Manchester. 0870 401 8000; July 19 - Brampton Live Carlisle www.bramptonlive.net. You can visit www.3daftmonkeys.co.uk for a full list of gigs and you can find some music samples at www.myspace.com/3daftmonkeys.

KATIE DOHERTY



The siren call of Katie Doherty is difficult to resist. Here is a young artist rooted in the steadiness and surety of folk styles but with creativity and talent enough to break convention and boundaries, pushing out into the mainstream. More power to her. Seduction on a silver. Simon Jones, fRoots Magazine

It is extremely fitting that the title of the debut album from Katie Doherty should be Bridges. Not only is it representative of the links between her different musical worlds but it was the very song that first brought her into the public eye when a panel including Guy Chambers and Andy McCluskey awarded her the Musicians Benevolent Fund National Award for Song Creation for the track. It was an apt recognition of Doherty's skills.

One of a growing number of young performers who take inspiration from the folk tradition, Doherty is able to invoke a world of mystery, intrigue and timeless magic that would honour any classic folk song.

Doherty is very much a product of the new world of traditional music. So far in her career she has toured alongside Kathryn Tickell as part of the Nu Routes showcase and graduated with a first class honours degree in folk music, followed by a Masters. Although extremely well versed in the traditional medium, Katie's musical outlook is broad - one of her most memorable experiences was a residency with the renowned musician, producer and composer Nitin Sawhney. Earlier this year she proved to be one of the highlights of Steeleye Span's own Spanfest and has recently completed a stint as the musical director for the RSC's production of 'As You Like It'

The sum of these experiences will be able to be heard on Bridges. Using a collection of talented young traditional musicians to provide a backdrop for her songs, Doherty sings in a voice beyond her years and with an engaging confidence. Drawing on influences from Martyn Bennet and Ella Fitzgerald to Tori Amos and Basement Jaxx, her music offers a welcome recognition factor alongside the excitement that here is an artist with the ability to move traditional music another step along its fascinating journey. These songs may not be from the established folk songbook but they are fashioned from the same passion, knowledge and motivation. Likewise Katie Doherty is an artist who looks set to stake her place amongst the elite.

Media
For further info please contact: John Dagnell at Park Promotions PO Box 651 Oxford OX2 9RB Tel: 01865 241717 Fax: 01865 204556 www.parkrecords.com

LIZANNE KNOTT

Lizanne Knott is based in Philadelphia USA where she has been writing songs and performing them for a considerable number



of years while captivating North Eastern American audiences. Recently, however, Lizanne has started to come to the notice of discerning ears over this side of the Atlantic, perhaps most notably BBC Radio 2's Bob Harris who says, "We've rarely had as big a reaction to any artist in recent years as that we had for Lizanne Knott! Absolutely gorgeous music."

Her star seems to be in the ascendant with radio listeners around the globe. Lizanne is planning a UK tour including hopefully some North West dates. You can get further details and check out her music at www.lizanneknott.com - a very generous 21(!) full length song tracks.

JEZ LOWE



Two new CD releases to mention featuring Jez - zany poet Les Barker has a new album just out entitled 'Dark Side of the Mongrel', on which Jez performs a song called "You won't like Tom Jones". Fans of Les will without a doubt be able to

anticipate the content and style of this song! Details at Les's website at www.lesbarker.com. Also there is the anti-war CD 'Not In Our Name', on which Jez and the band contribute a live version of 'Dover, Delaware'.

CDs are available at www.jezlowe.com with full information about the project at www.songsforchange.com. Jez and the Bad Pennies play the Bury Met on 30 May. Visit his website for further details.

Jez's nomination in the 'Folksinger of the Year' category at the BBC Folk awards saw him pipped at the post by the great Gaelic singer Julie Fowlis, but he got hearty congratulations from the great and the good at awards ceremony in London last Monday night, all of whom agreed that his nomination was well deserved, and long overdue. Jez did step up to the podium early in the evening to present the Folk Club of the Year award to Darford Folk Club, and highlights from the ceremony itself can be seen and heard at the BBC website at www.bbc.co.uk/folk. What you probably won't see is what Jez described as the highlight of his night, where he joined Martin Carthy on vocals, Tim O'Brien on guitar and Led Zeppelin's John Paul Jones on mandolin for an impromptu version of Bob Dylan's MAGGIE'S FARM at the after-show jam session! There's also a commemorative 3-CD set just out called FOLK AWARDS 2008, that includes Jez's track JACK COMMON'S ANTHEM from his most recent album, along with tracks by all the other nominees.

TIM VAN EYKEN



Tim van Eyken made a huge impact on the folk scene in 2006 when he released his album 'Stiffs Lovers Holy men Thieves' and simultaneously unveiled his new band Van Eyken. The album received spectacular reviews in the mainstream press and was acclaimed everywhere from 'MOJO' to 'The Sun'.

Broadcasters from Mike Harding to Andy Kershaw have championed Tim and the band which features the heavy weight folk talents of Nancy Kerr, Oliver Knight, Pete Flood and Colin Fletcher. After a summer of festival appearances across the UK Tim and Van Eyken were nominated for a staggering four BBC Radio 2 Folk Awards 2007 including the most coveted prizes of Best Album and Best Band. Tim subsequently won the award for 'Best Traditional Song' for 'Barleycorn' fighting off stiff opposition from Salsa Celtica, Seth Lakeman and Kris Drever. Van Eyken finished this summer on a high after a number of festival headline shows including Towersey and Sidmouth.

Back in the summer Tim was asked to audition for a part in the National Theatre's winter production of 'Warhorse' an adaptation of the book by Michael Morpurgo. He landed the part and the show opened to fantastic reviews at the National in mid October. Tim plays the part of songman, with music written by John Tams and is loving every minute of life in the theatre.

Tim returns to the North West in May (with band) and June (solo): May 3 with band, Forum 28, Barrow-in-Furness; 4 with band, Kirkgate Centre, Cocker mouth, Cumbria; 25 with band, The MET, Bury; June 8 solo, Norwich Folk Club; 9 Waterson:Carthy, Runcorn.

For further details visit: www.timvaneyken.co.uk

TOM KITCHING AND GREN BARTLEY



From deepest Loughborough come Tom Kitching and Gren Bartley. Playing an aromatic hotpot of folk, world and blues from around the globe, this is a great opportunity to catch the pair on their way up. Recently signed by Fellside records, and with a

busy festival schedule, the future looks bright. A young folk award finalist 2003, Tom Kitching plays fiddle with a unique flair, adding depth and context to material, drawing on his broad command of styles. Gren Bartley is simply a superstar of the finger style guitar in the making. Leaving audiences flabbergasted with the speed and control of his picking, the sensitivity and variety of his music will draw you deeper in! Together, there's quite a chemistry.

In 2007 they recorded their first album, "Rushes" on Fellside Records. This has received overwhelming approval. They also appeared at many festivals and clubs. The feedback has been tremendous. The audience take them to their hearts! On 4 June they perform at the Clarence Folk Club in Blackpool.

JAMES HARA



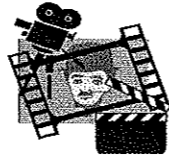
James Hara is an acoustic alt-folk singer/songwriter originally from Cork, Ireland who moved to Glasgow in 2004. Within a year of making the move to Glasgow James had already played a host of local gigs, including a headlining slot at PM Promotion's highly acclaimed Acoustic Affair at the Tron Theatre last year.

Last year he headlined the Acoustic Stage at the Independence Music Festival in Cork, before setting off around some of Glasgow's and Edinburgh's hottest venues on the Take Us To

The Foxes Tour which was greeted with widespread plaudits. His debut album, titled 'Take Us The Foxes', is a unique and beautiful collection of songs from one of the country's most inspiring up and coming acoustic artists.

"They're not love songs, or straightforward narratives. I'm using a lot of metaphor in the writing, trying to sketch out what I want to say instead of handing it on a plate to the listener" explains James. The album is entirely self-produced, a result of months of meticulous writing and recording. You can listen to clips of the tracks at www.dittomusic.net The album is available for download now on iTunes, HMV Digital, Tunetribes, Yahoo Music, Tesco, and many more. CD's are through the website: www.myspace.com/jameshara

NEWSREEL



LICENSING ACT A BLOW TO LIVE MUSIC

The survey of live music in England and Wales in 2007, conducted by BMRB Social Research, but commissioned by Department of Culture Media and Sport, showed there has been a 5% decrease in the provision of live music in secondary live music venues since the previous survey in 2004 (prior to the implementation of the Licensing Act 2003 on 24th November 2005).

Commenting on the survey Liberal Democrat Shadow Culture, Media and Sport Secretary, Don Foster MP said: "This survey provides the clearest indication yet that the explosion in live music promised by the Government clearly has not happened. The Liberal Democrats repeatedly warned that the Licensing Act was a missed opportunity for live music. While a range of factors have contributed to this decrease, there is no doubt that the Licensing Act has dealt a serious blow to the growth of live music in this country."

Government ministers repeatedly promised that the Licensing Act would have a positive effect on live music:

Lord McIntosh of Haringey DCMS Spokesperson in Lords, 26/11/02: "My view is that there will be an explosion of live music as a result of removing the discriminatory two in a bar provision."

And on 03/7/03: "I would be astonished if there were not a significant increase in the proportion of pubs putting on live music as a result of this Bill".

Estelle Morris, Jan 2004: "a vibrant live music scene is a vital element of our cultural life"; the Licensing Act should "expand those opportunities".

SPOTLIGHT ON WESTHOUGHTON FOLK CLUB



A Final Celebration

Following 35 years as arguably the most successful folk club in Britain, Westhoughton finally closed its doors last November.

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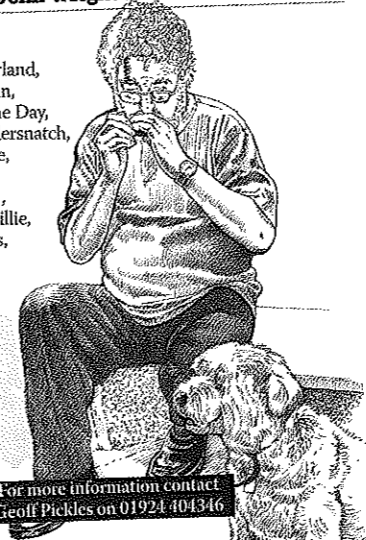
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In celebration, organiser Pat Batty held a celebration night on January 19th at Rivington Barn in Horwich near Bolton. All the clubs regulars were invited, as were many of the guests who had appeared at the club down the years and what a glittering occasion it turned out to be.



Mick Peat from Derbyshire brought his celebrated ceilidh band, Rogues Gallery to provide the dance music which was interspersed with a who's who of performers. Bernard Wrigley acted as MC for the night and was

a great hit with his ready wit and rendition of Jake Thackray's "On Again". Ken Powell and Ruth Fuga formerly of Risky Business, started the proceedings and announced that they are now performing as a duo. Ruth's voice still has that cutting edge.

For one night only, Larry Kearns rejoined his brother Gerry and John Howarth to bring together the original Oldham Tinkers, a real treat, as we again heard the strains of "The Pennine Rangers". Strawhead also turned back time as former guests at the club with their unique style and presentation.

Down the years one of the clubs most popular and eagerly anticipated guests were "The Tom Topping Band" and Tom, Colin and Brian performed "Cold on the Road" in their own inimitable style. The night would certainly have been poorer without the humour of the man who opened and closed the club during that 35 year span, Vin Garbutt, whose wit and outstanding voice are legendary and he performed "When the Tide Turns", superbly.

To have Maddy Prior there was really special and she teamed up with Pat Ryan to perform, "In Good King Arthur's Days" and the Rick Kemp penned, "Deep in the Darkest Night", a song covered in some style by Auld Triangle. Julie Matthews-Chris While had a previous engagement-performed solo and was captivating as she sang, "Such is Life".

John Leonard and John Squires were guests many times at the club during the early years and effortlessly rolled back time as John L led on Brendan Croke's,



"That's the Way the Money Goes", guitar and fiddle combined as if they'd never been away. John Wright led the company for the finale, the thought provoking, "Reconciliation".

As you would expect the audience roared for more, so Julie Matthews played keyboards and sang "Tennessee Waltz", to end a memorable night in style.

There were other performers present who time restraints precluded from performing, amongst them Anthony John Clarke and Phil Beer who made the long and as it turned out difficult trip up from Devon although he managed to arrive in time to play in the finale.

A mention also for the catering, a substantial hotpot and choice of sweet that were well served and received.

It is certainly the end of an era but one that will be fondly remembered by all those who were regulars or just visited Westhoughton on the odd occasion, the atmosphere created, the quality of guests booked and the audience participation were second to none.

It may be over but the memories will last a lifetime.

David Jones



ROSS AINSLIE & JARLATH HENDERSON Partners In Crime (Vertical Records VERTCD085)



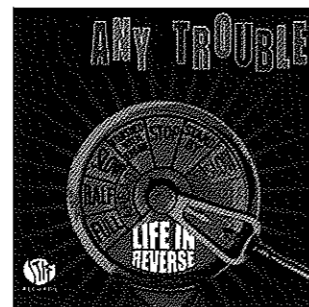
The co-joining of Uilleann piper Jarlath Henderson and Scottish piper Ross Ainslie provides the listener with one of those rare moments that requires a good malt to sit and relax with. This is none more so than on the tracks, "Jenna Drever Of Kirkwall", segueing into "Absinthe Makes The Heart Grow Fonder". Both

of these melodies utilise low whistles and the melancholy feel generated by the neat key changes alternating from major to minor will, I'm sure, be heard at many a good session.

As expected, the duo are also capable of cranking the speeds up with some flashy displays of harmonic sparring including the grand opening track "Old Bush/Jolly Tinker/Richard Dwyer's". With youth very much on their side Ross and Jarlath have plenty of time to establish themselves as a force to be reckoned with. www.myspace.com/rossandjarlath

Pete Fyfe

ANY TROUBLE Life In Reverse (Stiff Records CDSEEZ69)



You may remember that in the early 1980s one of the lesser-known bands signed to the now legendary - and occasionally infamous - Stiff Records label was Any Trouble. Fronting the band was our very own Clive Gregson. Any Trouble never quite made the breakthrough the quality of their music deserved although they achieved significant airplay and made the front page of the

Melody Maker in the midst of the hype. After moving to EMI they produced Wrong End of the Race, a double album that contained a few too many good tracks to fit on to a single LP. After the underwhelming commercial success of that venture, EMI ditched the band and Clive Gregson formed a short lived transitional band which paved the way for his highly successful partnership with the admirable Christine Collister.

Gregson, now Nashville based, has subsequently developed a solid solo career with a number of notable albums to his credit. He continues to be a prolific songwriter of note and has

undertaken a number of projects with the likes of close friend Boo Hewerdine, Eddi Reader and, for a time, joined Plainsong.

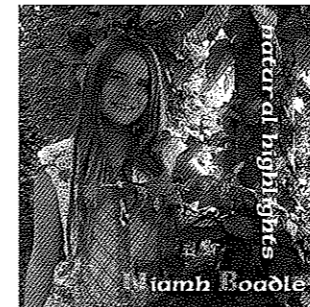
Just when we thought Any Trouble would never see the light of day again, Gregson has teamed up with original band members Martin Hughes (drums& percussion) and Chris Parks (guitars), plus bass player Mark Griffiths(Plainsong), to produce an album of new material for the resurgent Stiff label. On the whole going back and meeting up with old mates can be something that seems like a good idea at the time and that's where the sentiment ends. However, in this case it's worked splendidly. Gregson and the band have reinvigorated their early sound and come up with a gem of an album that makes the listener want to dance in the aisles - perhaps virtually rather than physically these days.

Particularly notable is 'That Sound', the exuberant and uplifting opening track. However, the standard is maintained right through with 'Wanderlust', 'Tremolo' and 'About To Fall' particularly outstanding. As you'd expect from Gregson, the production is clean and crisp and the lyrics and melodies are up to his usual high standard. Life in reverse is not normally all it's cracked up to be (if you've seen the series Life On Mars and Doctor Who you'll know what I mean). With this album Any Trouble have turned back the clock and shown they were well ahead of their time. They should be better appreciated this time round.

You can buy the album of the Amazon website and find more details about the band at www.anytrouble.co.uk and at www.myspace.com/anytrouble you can hear some tracks and see the video the band has recorded of the opening track.

Lewis Jones

NIAMH BOADLE Natural Highlights (Own label)



Niamh (pronounced 'Neeve' for those not already in the know!) is a young lass who I first met at the Folkus workshops. She was already learning to play a number of instruments including fiddle, guitar, whistle and bodhrán as well as developing her singing techniques. Her parents have been very supportive in her endeavours and as a result she is a fast becoming a promising young performer.

This debut CD is understandably heavily influenced by her Irish background and there are a number of Gaelic titles amongst the songs. She also likes reels it seems and is joined by her sister, Roisin (Rosheen), who plays flute, whistle and bodhrán in the five featured tunes. As well as this she even includes her own song Sailor Song which, while not going to be an earth-shattering classic, is well written and performed.

In fact all of the tracks are well performed, considering Niamh's limited experience, both in terms of her clarity and delivery of the songs and her competent instrumental playing. I had the pleasure of introducing her as a solo artist and also with her sister at Fylde Folk Festival 2007 and she showed a remarkable confidence in her performances that comes through well on this recording.

The songs that I particularly liked were her versions of If I Was a Blackbird and Two Sisters, which she delivers with feeling and sensitivity. There is no doubt that, on this showing at least, Niamh has a great future as a folk performer.

The CD, which lasts only 33 minutes, is more of a promotional

product than a full-blown package but for a fiver it's very good value! You can find out how to obtain one by visiting her web site at www.niamh.boadle.co.uk

Derek Gifford

BOLDWOOD Feet, Don't Fail Me Now (Hobgoblin Records HOB CD 1006)



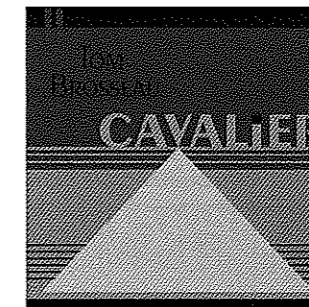
This is a lovely recording and one that should be required listening if you want to brighten your day. Boldwood consist of Becky Price (Piano Accordion), Tim Perkins (Bouzouki/Guitar), Kate Moran, Richard Heacock and Daniel Wolverson who each utilise Fiddle and Viola. The string section provides a real sense of rhythm fronted by the accordion and I can guarantee that through

the exuberance in the band's performance this CD will bring a smile to the sternest critic... even Victor Meldrew.

The minor key melodies such as "Lucas Forever/The Princess" prove ideal for the more dramatic flourishes whilst all of the tunes featured are extremely danceable. On the other hand, if you're looking for something a little more melancholy then check out the final track "Hunsdon House" which had me wishing it would never end - simply beautiful! Due to the diligent research by Becky (without whom many of these magnificent melodies would not have been given an airing) the English folk scene owes a debt of gratitude that I hope will see the band justifiably rewarded. www.boldwood.co.uk

Pete Fyfe

TOM BROSSAU Cavalier (Fat Cat Records FATCD62)



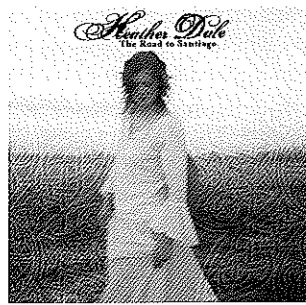
Despite Chris Thile (ex-Nickel Creek) picking on "How To Grow A Woman From The Ground" as the title track of his solo album, Tom Brosseau's music is on a slow burn. Not that Tom's been slow. 'Cavalier' is his sixth or seventh album in as many years.

He's got a plaintive vocal that is reminiscent of Jeff Buckley or very early Dylan. You know the kind of voice that draws from the days where folk, blues and country where constant bedfellows. 'Cavalier' finds LA resident Tom arriving in Bristol and the production hands of John Parish. Of course the vocal doesn't change but Parish (known for his work with P.J. Harvey amongst others) adds arrangements that highlight the almost eerie nature of the songs. For example, tinkling piano scatters itself across 'My Heart Belongs To The Sea'. A song that would be ideal for a siren as it draws you in at yet manages to seem distant at the same time.

Tom's lyrics still have a feeling of being down to earth, real life but taken from a different perspective. Like in 'Brand New Safe' where the girlfriend has the need of added security in her life. Taken at one level, this is a simple tale of looking after your possessions and, yet, Tom makes it sound like she's locking something away from him. If you add to this the lyrical content of 'Instructions To Meet The Devil', you'll spot that this isn't music for the faint hearted and those looking for a jolly knees-up. However, there's enough talent bounding about here that you just suspect it'll break the surface at some point. Just where Tom will surface I'm not sure but watch out for him.

Steve Henderson

HEATHER DALE *The Road To Santiago*



Hosting a radio show inevitably means that you get lots of CD's sent my way, with a note where the artistes express hope that I will play it on the radio. Almost all the CD's that have come my way have been of a very high standard and I have really enjoyed playing tracks from them on air. However, at the end of my first year on air, a couple of albums stand out as particular gems. One such is 'The

Road To Santiago' by Canadian singer Heather Dale, which she gave me personally at her gig at The Orwell at Wigan Pier this autumn.

Heather is an artist beyond categorisation. She is an amazing woman, steeped in traditional Canadian folklore and fluent in several native Canadian languages that she occasionally sings in. She is also extremely interested in British and Celtic mythology with a particular love of King Arthur and the associated legends.

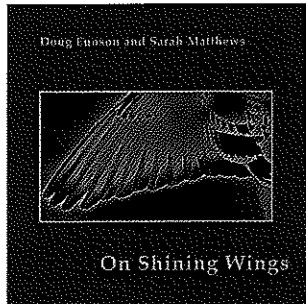
Her album 'The Road To Santiago' has moments when it sounds like an early Joni Mitchell album and times when it sounds like a New Age CD used for meditation, yet as a whole it sounds like nothing I've ever heard before. Heather's voice has a crisp and clearness not heard since Sandy Denny passed away, but her light Canadian accent gives an edge to her voice that gives her songs an extra dimension.

Each song is similar enough to the previous one to maintain continuity throughout the album, but different enough to showcase her versatility. Picking favourites is extremely difficult as each song is of such a high standard but Stan Rogers 'Flowers Of Bermuda' has a vibrancy of both instruments & voice that means that you just have to sing along and The Greyhound is a haunting song of seafaring that gets into your psyche and makes you put it on repeat in order to listen to it more carefully.

Get hold of your copy from her website www.heatherdale.com and set yourself ready for her next trip to this shore. If you only buy one album this year, 'The Road To Santiago' by Heather Dale should be it.

James Blatchley

DOUG EUNSON AND SARAH MATTHEWS *On Shining Wings* (Coth Records COTH CD006)



Derbyshire-based Eunson and Matthews are part of the outstanding band 'Cross O' the Hands' and on this 2nd duo outing they venture around many points on the folk map from Wood and Cutting-style trad. ('Roman Reel/Country Gardens') to acappella harmonies with considerable skill. Theirs is a spare, uncluttered sound, with some quality little-

known compositions, such as spirited opener 'The Ashbourne Shrovetide Football Anthem' - "It's a good old game, deny it who can" - and the bawdy swagger of Pete Castle's 'Derbyshire Miller' - "what'd you call this, me dearie?" The corn grinds well indeed!

Armed with fiddle/lyra (Sarah) and melodeon/hurdy-gurdy (Doug) and brimming with vitality, the dexterity and melodic

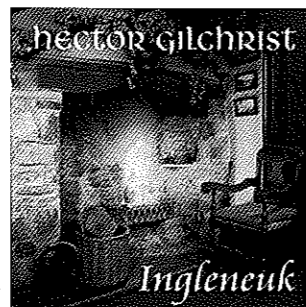
invention reveal a musical sensibility fully intact and it's patently obvious that they've played for many a country dance in their time. Carefully crafted without being contrived and with an unpretentious charm, this release has light and shade, technique and feeling and an overall so-rightness about it that makes for an invigorating listen. The understated reworking of Dave Sudbury's pigeon paeon, 'King Of Rome' (from whence comes the album's title) and the graceful flow of a set of two traditional French tunes ('Borombondo/Parsou') wouldn't disgrace scenesters with a far higher profile.

What's not to like about music that's so abundant in melody and lyrical sharpness? This should be mood music to play quietly when all seems right with the world and deserves to set Eunson and Matthews apart in a crowded marketplace.
www.cothrecords.co.uk

Clive Pownceby

(Ed. The duo appears at Southport's Bothy Club at the end of March - see *Diary Dates*)

HECTOR GILCHRIST *Ingleneuk* (Wild Goose WGS346CD)



Hector Gilchrist has been around the folk scene for a very long time but this is the first time I've had an opportunity to hear him first hand as it were. He is a renowned solo artist as well as a member of the duo Selkie. This is his third album.

He has the sort of voice that immediately appeals to the listener and his choice of material

is wide ranging from traditional through to contemporary which he takes in his stride in equal measure. His long experience and maturity show through.

Apart from his own guitar work he is given extra sympathetic and innovative accompaniment by Vicki Swan (small pipes, double bass, flute), Jonny Dyer (guitar, piano accordion, piano), Steve Poole (guitar) and the Wild Goose 'almost resident musician' Paul Sartin (fiddle, oboe).

There are a number of folk 'standards' competently recorded here including Stan Rogers' Lockkeeper, Robert Burns' Corn Rigs, the well known Bogie's Bonnie Belle and Andy M. Stewart's smashing song Valley of Strathmore. However, it is the two songs from the writing of Janis Ian, whom I readily confess is a new name to me, that caught my ear the most. Apart from the fact that Hector's voice and style are well matched to them, Getting Over You and Shadow are among the best contemporary songs I've heard for some time.

There are a number of very 'Scottish accent' tracks too of course but none too impenetrable! Another song that took my fancy was Davy Steele's Last Trip Home lamenting the passing of working horses where double tracking nicely complements the chorus.

Overall this is a smashing album that never palls due to the variety and careful programming of the material. For Hector's already established followers this is another album that I'm sure they'll lap up and if you are teetering on the brink... go on take a chance; I don't think you'll be disappointed. This is a man who should be much better known than he already is. Visit www.wildgoose.co.uk to buy the CD.

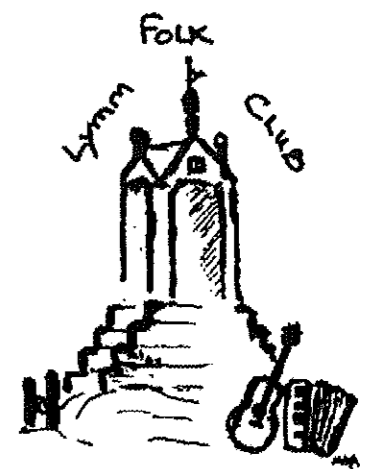
Derek Gifford

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03 Apr Mary Humphreys & Anahata (£5) Lymm Rugby Club

10 Apr Big Spot: Katuscz (£1) Lymm Rugby Club

17 Apr The Time Bandits (£5) Spread Eagle

24 Apr Singer's Night (£1) Spread Eagle

01 May Phil Hare (£5) Lymm Rugby Club

08 May Big Spot: Vera Spencer (£1) Lymm Rugby Club

15 May Clive Leyland's Tribute Night (£TBC) Spread Eagle

22 May Big Spot: Virginia Barrett (£1) Spread Eagle

29 May Ken Powell & Ruth Fuga (£4) Spread Eagle

ADVANCE DATES:

05 June Big Spot: John Condy (£1) (Spread Eagle); 12 June Anthony John Clarke (£5) (Spread Eagle); 19 June Big Spot: Harry Wells (£1) (Spread Eagle); LYMM FESTIVAL 2008-26 June Flossie (£5) (Spread Eagle); 27 June new Garva (£7) (Spread Eagle); 28 June Marmalade, Harvey Andrews (£8) (Spread Eagle); 29 June Singer-Songwriter Competition, Steve Tilston (£8) (Spread Eagle); 30 June Stewart Lever (£4) (Spread Eagle); July 01 Kerfuffle (£8) (Lymm Rugby Club); July 02 Vin Garbutt (£8) (Lymm Rugby Club); 03 July Steve Turner (£5) (Spread Eagle)

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

MARTIN HAYES & DENNIS CAHILL Welcome Here Again (Green Linnet Records 1233)



Now I know that there are as many fiddle players who are for but also as many who are against the performances of Martin Hayes and Dennis Cahill. Those who are against the duo's almost clinical, stately approach feel the music is taken at too slow a pace to enjoy and although I'd usually agree with that statement it is the obvious attention to detail and sheer musicality that makes this recording a joy to listen to.

It's an exquisite album full of delicate nuances and for those musicians who want to 'play along' I couldn't recommend it more highly. From the general public's perspective if you have the slightest interest in 'art for art's sake' this would be the equivalent of witnessing say...OK, I know it's a cliché...a Picasso for the first time... it may take more than a casual glance but the beauty starts to show through on the second or even third rendering.

This soulful and ultimately, involving recording should be required listening and filed under 'artistic' folk. www.martinhayes.com

Pete Fyfe

HOBNAIL ROOTS Caught in Session (own label)

When my wife and I first discovered the joys of country dancing back in the late sixties most of the music seemed to be American or Irish based and played at a pace which enforced a brisk walk, a trot or even a gallop upon every dance. It was truly a revelation when we attended some folk festival or other in the seventies and danced to the music of the Old Swan Band. At last the music seemed to fit the dance and even I, with my two left feet, felt like a dancer.

Having called many a dance myself since then, I always appreciate a band which plays for dancing and such a band is Hobnail Roots. We have worked together several times and, for me at least, it's a real pleasure. So there you are, I've revealed a bias at the outset but now it's time to don my objective earphones and report on their new CD. I must say, it's not quite what I was expecting but, since all the surprises are pleasant ones, I'm not complaining.

The band comprises Neil Brookes on fiddle (and sometimes melodeon), his wife Rosie on Anglo concertina, Ellis Williams on melodeon and Alan Casey on guitar. When we are working together at a dance their sound and style is often reminiscent of the aforementioned Old Swan Band, to my ears anyway, and so that's what I expected to hear on this recording.

Actually, on several tracks, I did hear exactly what I was expecting, but track one (Three Hand Reel and Astley's Ride) produced the first surprise when I heard the unmistakable rippling tones of a hammered dulcimer in there with the band.

Now, I'm actually rather partial to the sound of the hammered dulcimer and I had no idea Rosie could play one (for she it was who was the culprit). I also had no idea that Neil could play the tenor banjo but there's the proof on track 13 (Fred Pigeon's No.1 and Over the Hills). Not to mention the bouzouki which he deploys to very good effect on track 3 (Mr Hughes's Hornpipes). And with the aid of a little double tracking Neil adds a bit of percussion here and there too. So there is more variety of instrumentation than I expected but that's definitely a good thing.

Over the years, Neil has become increasingly interested in the traditional music of the North West of England and has a mission to put back in circulation some little gems that have come close to extinction. You may have read his article in EDS (English Dance and Song) magazine (autumn 2007 edition) concerning the tunes found in some recently unearthed handwritten tune books formerly belonging to various 19th century musicians. Not surprisingly, some of those tunes turn up on this CD so if you're a musician looking for something different to play, look no further.

All of the tracks are traditional except Homage a Franc Bruneaux, composed by the band's melodeon player, Ellis Williams. As you might expect from the title there is a French flavour to this little number, another little surprise from such a decidedly English band. And I can't possibly end this review without mentioning my final surprise. I was expecting wall to wall instrumentals because that's what happens when we do a gig together but lo and behold, here's a song from Alan accompanied by the band. I didn't know Alan could sing. It's that good old folk club favourite, The Nightingale, and it pops up as a nice change in the middle of the dance tunes. Perhaps it would go down well at our next Barn Dance.

I suppose some might find an album composed almost entirely of instrumentals a bit daunting but the whole thing is extremely well played and the programme has been intelligently put together to create as much variety as possible; I certainly found it very listenable. As a dance caller I must say I was hoping for the usual four bar intro to lead into the dance for those occasions when I call to recorded, rather than live, music. Sadly those vital four bars are missing; we go straight into the tune each time, so I can't use this CD for dancing. However, that won't bother most people and in all other respects this project is a good representation of traditional English dance music as we have come to know and love it.

Well done the Hobnails. 'Caught in Session' is available from alan@casey6.freeserve.co.uk, price £6.00 including p. & p.

Brian Bull

CATRIONA MACDONALD Over The Moon (Peerie Angel PAP002CD)



Five years on from her debut solo recording and Catriona MacDonald has emerged as a fiddle player of great beauty and integrity. In company with David Milligan (piano), Conrad Ivitsky (double bass) and James Mackintosh (percussion) the traditional leanings of her Shetland upbringing and own

tune writing merge seamlessly with the jazz accompaniment which is exhilarating. Somewhere, way back when I was in junior school (I'm 50 now so you figure it out) I fondly remember listening to Scottish fiddle music accompanied by strident piano jazz chords.

So, in many ways, things haven't moved that much further. It's just they've become more contemporary (listener friendly) and in the hands of these four musicians they've re-awakened my desire to concentrate on my own performance. Favourite tracks? There's not one as they're all as good as one other. Anything that can revitalize my somewhat jaded ears can only be seen as a positive thing and you'll find this is one of the recordings that you'll sit down, soak up the sounds and wake up with a broad grin on your face. www.catrionamacdonald.com

Pete Fyfe

FIONA MACKENZIE Elevate (Linn Records AKD307)



a cushion of velvet on which to travel.

On the opening track "When The Sunny Sky Has Gone" our heroine appears to be following in the wake of Katie Melua with delicately picked nylon strung guitar joined by gently understated piano. Inventive without being indulgent, this is the kind of album that will make you appreciate the arrangement as much as the words...just be prepared to be in a melancholy mood when you do.

www.myspace.com/fionamackenziemusic

Pete Fyfe

THE MICKEYS Walk Along (River Beat Music, 2007)



I was somewhat surprised to find that Walk Along is only the second album released by the Mickeys - only because I reviewed their debut album Finding Our Way back in 2003. I remember thinking at that time what a good album it was, and the Mickeys were on the way up and a band to look out for. After listening to Walk Along a few times, and not wishing to sound too smug, - it seems I was right.

This is a superb album. On it the band has matured presenting a confident professional sound.

In case you have never heard of the Mickeys, - let me introduce you. Coming from Paw Paw, Michigan U.S.A., the core of the band are twin sisters Amy Sherman and Julie Peebles (maiden name Mickey). Together they produce sweet vocal harmonies that are to die for. Their songs blend together Americana, Country, Folk Roots, Celtic, and Blues, while gently flirting with Bluegrass, - creating a unique acoustic program. All the vocals are handled by the twins, with Bascom Peebles on acoustic/ electric guitar & slide Dobro and Dow Tomlin on bass.

Some talented guest musicians join them on the album. Notably: Steven Sheehan on acoustic guitar. Pete Young on drums/ percussion. Jim Hoke on harmonica with multi-instrumentalist Wanda Vick doing a fine job adding Mandolin / fiddle / Dobro & Banjo. The overall sound is very well recorded, not to heavy, and allowing the vocal harmonies to carry the songs.

One of the strong points of this album is that out of the 11 songs on the album, 9 are written by twins Amy and Julie with Bascom Peebles and Tom Rogers. All of the songs are good which makes it very hard to pick out any one track as a favourite. The title track "Walk Along" stands out, as it is bluesy song backed by a tasteful slide Dobro & harmonica. Most of the tracks focus on love and human emotions. The songs are well crafted with excellent tunes for lyrics. At the time of writing, my favourites are "Going Home", "Greatest Thing", and "I Believe" - but the jury is still out, because they are all so dam good and different! You will have to make up your own minds, for I feel all of you

will enjoy this album.

The album comes nicely packaged with some nice pictures of the twins and the band. The only one thing that might have improved it for me, and folks on this side of the pond, is a copy of the lyrics. Perhaps this could be rectified and added to their web site some time in the future? You will find the website here: www.themickeys.net where you can also buy the album on line and listen to a few sample tracks.

To Sum up, put together the combination of two very attractive young ladies who sing like angels and can produce some outstanding sweet harmony vocals, add to this a couple of neat musicians who sound like they obviously enjoy what they are playing, and the result is a hit, - in short a must buy album. I suggest you do just that, - you won't be disappointed.

Peter Massey

KARINE POLWART The Fairest Floo'er (Hegri Music HEGRICD03) and 'The Earthly Spell' (Hegri Music HEGRICD04)



Fairest Floo'er

You can hardly criticise Karine Polwart for lack of effort. In 2007, she managed to record 'The Fairest Floo'er' and 'The Earthly Spell' as well as have her first child. Most of us would be happy to have achieved one of those! Of course, the proof of the pudding is in the eating and, so, what of those two albums?

First to emerge, before Christmas 2007, 'The Fairest Floo'er' sees Karine in Scottish traditional mood. Unlike a number of her young contemporaries, she doesn't embellish the recordings with lots of modern electronics. It's plain in approach but all the more pleasant for it. Many of the songs are simply accompanied by piano or acoustic guitar leaving the listeners to revel in the beauty of the song. Of course, Robert Burns footprint sits across two or three songs here. And, in typical folk style, a number of tracks offer sadness and death - just catch the titles 'Thou Hast Left Me Ever Jamie', 'The Death of Queen Jane' and 'Will Ye Go Tae Flanders?' Yet, with starkness and darkness in equal measure, this is a wonderful album for lovers of tradition.

Next up, arriving in March 2008 comes 'The Earthly Spell' which gives Karine an opportunity to show off her own song writing skills. Her songs draw their inspiration equally from traditional and contemporary sources to produce a grand mix of styles. From the pop/rock feel of 'Sorry' to the harmonies of 'Rivers Run' and the jazz touches of 'The News'. Amongst this mix, you'll also find 'Firethief', the song Karine contributed to the Radio Ballads series produced by John Tams for BBC 2. So, there's a breadth of approach and a bunch of quality songs too. In fact, there's no holding her back.

You can't fault the work rate or the outcomes and there are the signs of a young lady quietly building a substantial career here. Her view that a song captures a moment in time means that she's already working on her next one! C'mon everyone, down the shops for these - quick before the next one arrives!

Steve Henderson

THE QUEENSBERRY RULES Landlocked (Fellside Recordings FECD210)

Let's get the clichés out of the way by saying that this band really know how to belt out a song! Starting with the rallying call

"I Still Believe In England" in much the same way the Oyster Band stir your patriotic juices. The Queensberry Rules (Gary & Duncan Wilcox and Phil Hulse) prove a vocally strident outfit and I can just imagine the audience at somewhere like Sidmouth Festival all punching the air joining in the chorus. In fact, anthemic themes appear to run throughout the trio's repertoire including their tribute "The Minnie Pit Disaster" which is very much in the mould of the miner's songwriter Tommy Armstrong.

Although I know how infuriating it can be, I'd tend to agree with the accompanying press release that the band are very much following in the footsteps of Lindisfarne, The Waterboys and may I suggest even The Saw Doctors at times. Including a couple of traditional tracks "Dol-li-a" and "High Germany" the lads are sure to appeal to the mainly 'roots' based audience they are aiming at and to be perfectly honest - I'm pleased as punch for them. www.thequeensberryrules.net

Pete Fyfe

SONGBIRDS Wake Up Call (Liberty Records 3941712)



OK, so maybe it's a guilty pleasure watching the Alan Titchmarsh TV show in the afternoon but at least I've got the excuse of being a 'musician'...no heckling at the back...and every now and then (Shock! Horror!) he features some quite good artists. On this occasion he had the Songbirds performing their Radio 2 friendly 'hit' "Wake Up Call" with its bright and breezy coating of feelgood Country.

Lynette Dixon, Flick Hall and Amy Levett are a trio of terrific harmonic singers whose vocals sit comfortably in the 'Easy Listening' category and although there's nothing wrong in the production or the songwriting by Stewart and Bradley James it's just that every song becomes formulaic with no peaks and troughs as utilised by the likes of The Corrs. Don't get me wrong...I'm not saying I don't like the album...it's just that a little light and shade in the arrangements would have pushed the recording beyond the 'one-hit wonder' I feel it might prove to be. www.songbirdsband.com

Pete Fyfe

THREE POINT TURN (Own label)



The liner notes on this album read "they produce a unique sound that is a melting pot of diverse influences." Never since the ad agency for a well know paint manufacturer came up with the slogan "it does exactly what it say on the can" has a CD been more appropriately described! However, what the liner notes don't reveal is just how good this album is.

Three Point Turn are Paul Bonnett, mandolin, Mick Draper, bodhran and percussion, Phil Hare, guitar and Don May fiddle.

Were you handpicking a band from the cream of the North West folk scene, you could not hope to find four more accomplished musicians

Firstly, Paul Bonnett. I am glad to know Paul personally and he is the best multi instrumentalist on the North West Folk scene, playing mandolin, bouzouki, banjo, fiddle and guitar. He is also a great arranger. Secondly, Phil Hare. Phil's reputation as a guitarist is second to none having played as Fellside Record's house guitarist for many years. He is also a singer songwriter of great note, playing throughout the British Isles with just about every big name that one can conjure up. Don May's fiddle playing skill speaks volumes on it's own and the spectrum of music that his playing encompasses with equal virtuosity is immense. Top this all off with a man that scares the living daylight out of your average bodhran just by looking at it never mind hitting it, Mick Draper, and you've got quite a volatile cocktail of musical experience.

No doubt they'll have festival crowd's bopping 'till dawn. If for no better reason than the sheer energy that they perform with, but you don't have to scratch the surface of this CD too lightly to reveal some absolutely stunning musicianship from the four of them. Their ensemble pieces are exemplary, and Ain't Misbehavin'; Washington County and Wild Hills of Wannie showcase the various virtuoso talents within the band to great effect.

Thank goodness someone finally recorded and captured just how good these guys are, and Jim Ronayne has done an excellent engineering / production job on the whole album which was recorded at his studio on the Wirral, with some co-production credits going to Hare and Bonnett also. The three of them have been friends for over 25 years and no doubt that has contributed to the general "joie de vivre" of the CD.

I cannot commend this CD enough. It is from start to finish a musical helter-skelter ride of vast proportions. The eclectic mix of music goes from plaintive, haunting, and ethereal to jazz, swiny and shades of Django and Stephan coupled with lashings of jigs, reels, and hurdy-gurdy foot stomping dance tunes. The sum of the whole makes one uncontrollably exuberant. Overall I suspect that this one's going to be something of a collector's item. Copies can be obtained by ringing Mick Draper on 01244-381826

Neil Hamilton

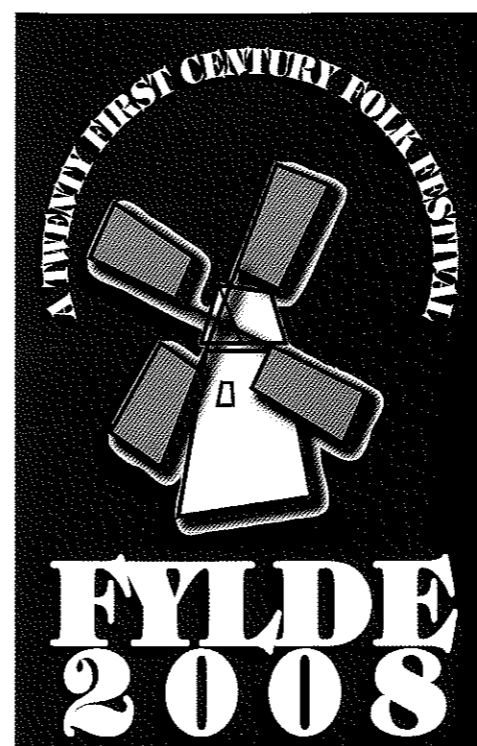
THE TOM TOPPING BAND-"There & Then"



Longevity in any walk of life today is something to be admired and as the Tom Topping Band continue to demonstrate, in the folk world, it brings its reward in performance and loyalty from long standing fans. Tom along with Brian Jones and Colin Henderson continue to "pack them in" whenever and wherever they perform. These days it's the Tom Topping Big Band, which includes four siblings of the

aforementioned trio that you are more likely to encounter, but it's as a trio that their core fan base remember them with great affection.

To celebrate their many years and gigs together the new CD "There & Then" was created. It's an amalgam of their three albums, "Making Ends Meet" (1984), "One Step Closer" (1987) and "Next Time Around", (1981) plus two versions of "Alabama"



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BOOK EARLY



that were recorded in 1988 for the Alabama Trust. TTB have covered many fine songs during their existence but within their ranks, Colin is as fine a songwriter as you will find anywhere.

On the first CD of this 2 CD set, "Making Ends Meet" the laconic "Emma", "Spanish Gold" and the evergreen "Cold on the Road Tonight", - a song that has appeared at every concert the band has given - attest to Colin's rare and perceptive songwriting talent. With "Barratts Privateers" by Stan Rogers, the evergreen Dougie McLean song, "Caledonia" and the powerful, "Green Fields of France", from Eric Bogle, you can see the quality of the repertoire built up over the years.

From that first recording including the above songs we skip forward seven years to their final album to bring the first disc to a close. A good friend to the band over the many years has been Ian Chesterman and he, like Colin, is a well respected songwriter. His songs have always been popular with TTB and "Australia Bound" and "Next Time Around", the title track, are performed just as the songwriter envisaged them.

1987 kicks off Disc 2 with Colin's songs again much in evidence, "Making Ends Meet", "High and Dry" and "Hold Me Close Tonight" further enhancing the trio's credentials. "Alabama", is about the famous ship built at Cammell Laird's and used in the slave trade, the subject of a recent Jimmy McGovern play, "King Cotton".

Earlier I mentioned the big band and they are much in evidence on the final tracks that include the uplifting Stan Rogers offering "Mary Ellen Carter", as well as the two traditional numbers, "Down in the Valley" and "Love Will Guide Us".

Tom, Brian and Colin's success is down to the fact that each individual knows his job in the band, gives 100% and that means when they come together the overall sound and ambience created, quickly transfers to the audience and resonates, which has been the recipe behind their success.

This CD is superbly put together and has been re-mastered to enhance the quality, but it's by no means the end, just a look back on what has been, with the promise of more in the future. If you would like to purchase a copy of "There & Then" e:mail Brian on brian@openhouseproducts.com

David Jones

UKULELE ORCHESTRA OF GREAT BRITAIN Precious Little (Own Label CD25A)/Anarchy In The Ukulele (Own Label DVD)

In the tradition of the Bonzo Dog Doo-Dah Band and Bob Kerr's Whoopie Band the Ukulele Orchestra Of Great Britain's surreal approach to their music gives them a licence to thrill (and amuse). Let's face it, who in their right mind would produce an album with tracks as diverse as "Finlandia", "Smells Like Teen Spirit", "Tiptoe Through The Tulips" and the "Theme From Shaft"? Suspend your disbelief a little further when I say that each of the members of the eight-piece orchestra are as talented live as they are on record.

The DVD provides the visual delights of a highly enjoyable concert at no less than the Barbican Theatre in London. Starting with "The Devil's Gallop" (think Keystone Cops!) and a unique Russian spin on "Leaning On A Lampost" and you get some idea of where the group are coming from. If I've caught your

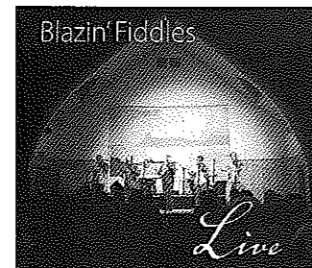
imagination with the mere mention of some of these gems then I've done my job and you'll rush out and buy the CD and DVD. www.ukuleleorchestra.com

Pete Fyfe

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BLAZIN' FIDDLES Live (BRCD2007)



There's no holding back Blazin' Fiddles as they immediately tear into a high octane "Blacksmith's Reel" that will leave the listener gasping for air. Plenty of double-stopped chords topped by dynamic lead lines and what a joy it is to hear everybody - musicians and audience alike - having a ball.

The five main protagonists joined by guitar and piano cut one of the most in your face recordings I've had the pleasure of listening to in quite a while. Even on the slower paced numbers such as "Fishponds" and Johnny Cunningham's "Murdo" the sound is full-blooded and vibrant. Finally, starting like a train heading for a collision the track "Mouseskin" (don't ask me) featuring plenty of syncopation cranks up the excitement to fever pitch for what I'm sure was a standing ovation! Where's the DVD? www.blazin-fiddles.co.uk

Pete Fyfe

MOVING HEARTS Live In Dublin CD & DVD (Rubyworks RWXCD60/RWXDVD60)



Well, you didn't expect me to write a bad review of this recording did you? For those of us lucky enough to have seen Moving Hearts first time round can count ourselves privileged that we were witness to one of the most ground breaking musical experiences of our lives. This melting pot of jazz crossed with traditional melodies provides an adrenalin rush of super-charged 'folk' that could make a dead man dance. Even on the slower paced numbers such as "The Titanic" and the evocative "Finore" your senses will feel refreshed like having just walked out of an exhilarating shower. The mellow tones of the sax on "Tribute To Peadar O'Donnell" segue beautifully into the upbeat mood of "Category" featuring Davy Spillane's searing Uilleann Pipes... sheer class!

There's something almost classical in the Hearts approach to their arrangements as you'll pick up on from the accompanying DVD with not a note out of place or inappropriately positioned tone texture and the power with which they propel themselves at their audience is nothing if not astonishing. Musicians who can stir other musicians creative juices this keenly are few and far between but if you're looking to broaden your horizons you've come to the right place. A musical tour de force that everyone can enjoy... even if you say you don't like folk! www.movinghearts.ie

Pete Fyfe

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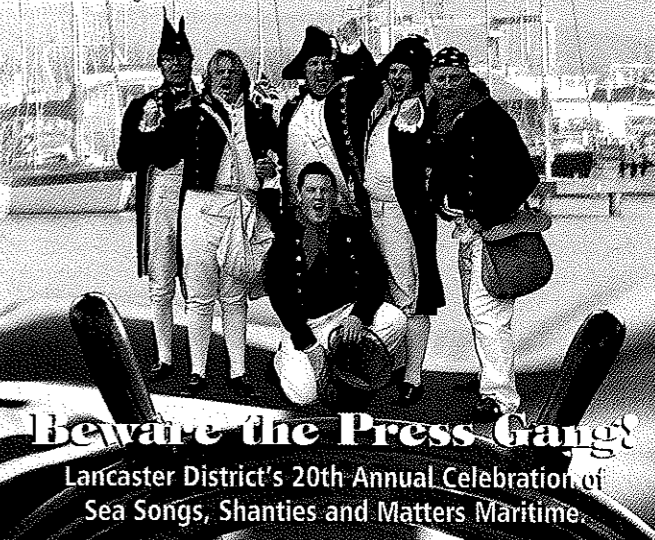
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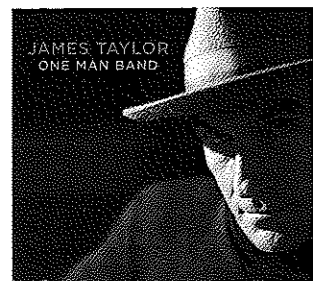
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JAMES TAYLOR One Man Band (Hear Music 0888072306660)



James Taylor is the latest big name to be added to the Starbucks linked Hear Music label following Paul McCartney and Joni Mitchell. Though the rattle of cash tills rings a little too loud for my liking, I have to say that 'One Man Band' does deliver the goods. It comes as a CD and DVD combination for the price of a CD which makes it good value for starters.

Musically, there are nineteen tracks that were recorded live as part of James' One Man Band tour. You'll be relieved to know that the concept behind this tour doesn't have James having a drum worked by his feet or cymbals strapped to the inside of his knees. Instead the 'one man band' is Larry Goldings who contributes a variety of keyboards including piano, organ, synthesiser and harmonium. The guitar and warm vocals are down to James who does the usual excellent job in a stripped down, almost, solo mode similar to the way in that his career started. Going 'back to the well' as he says in the DVD that is filmed at the charming and intimate Colonial Theatre.

You might imagine that the tracks represent pretty much a selection of hits from his long list of albums. So, yes, they do include 'Something In The Way She Moves', 'Sweet Baby James', 'Fire And Rain', 'You Can Close Your Eyes' and 'Shower The People' amongst a wealth of familiar material. Naturally, men of such talent provide consummate performances across the board. The big question here is whether you'll want yet more versions of songs that you may already have on the shelves. Of course, if you haven't got them, it's a good place to start and that bonus DVD even makes it tempting for those of you who already have the studio versions. Basically, it's an excellent DVD with bonus CD for the price of the CD alone - got to be a bargain!

Steve Henderson

VARIOUS ARTISTS Folk Awards 2008 (Proper Music)



It's become a feature of the BBC Radio 2 Folk Awards that, around this time of the year, we see the release of a compilation of tracks from the contenders. It's a rare old mixture that shows the richness of the current folk music scene. A double album that will take you from the clearly traditional contributions of 'Hug Air A Bhonaid Mhoir' by Julie Fowlis to the outright contemporary Tuung and their 'Bricks'.

This year, the double CD is a particularly rich feast as some of our finest songwriters have come up with classics such as Richard Thompson's 'Dad's Gonna Kill Me' and Martin Simpson's 'Never Any Good'. Old favourites are nominated like the vastly underrated Jez Lowe and his 'Jack Common's Anthem'. Youngsters like Bella Hardy and her 'Three Black Feathers' get tipped for greatness too.

The usual culprits appear such as Kate Rusby with 'Bitter Boy' and the likes of Martin Carthy and the cast of The Imagined Village inspire with a marvellous reworking of 'Cold Haily Rainy Night'. Watch out for relative newcomers like Jackie Oates' 'The Cruel Ship's Carpenter' and Lau's 'Hinba'. Whilst comforting familiarity is at hand with John Tams and Barry Coope's 'Unity (Raise Your Banners High)' and Show Of Hands 'Are We Alright

There's good stuff from Rachel Unthank and The Winterset, Chris While and Julie Matthews, Bellowhead and more - I could go on.

This year seems to have thrown up a plethora of quality material and, if that's not quite enough for you, there is a third bonus disc featuring live recordings from The Young Folk Awards. Even if you're not much of a fan of compilations, this one could lead you to discover a new favourite for sure.

Steve Henderson



**'The Legend of Luke Kelly' Manchester Bound!
The Southern Hotel, Mauldeth Road West, Chorlton,
Manchester. Saturday 5th April 2008**

On January 30th, 1984, Ireland mourned the passing of arguably the greatest folk performer of the 20th century. In a country which has produced countless great ballad singers, Luke Kelly is widely recognised as being the finest ballad voice Ireland has ever heard.

As the lead singer with the internationally renowned Dubliners, the power and passion of the voice of Luke Kelly gave us the definitive versions of numerous all time classics. Raglan Road, The Town I Love So Well and A Song for Ireland will forever be associated with the legendary Luke Kelly.

In 2001, the show 'The Legend of Luke Kelly', featuring Chris Kavanagh & The Patriots, was launched at the Hot Press HQ in Dublin. In attendance were many of Luke's family, friends and former musical colleagues. The show proved to be an overwhelming success and the band were booked for what was to become a 'Sell Out' three month residency at the Olympia Theatre, Dublin. This success placed the show among the most highly acclaimed box office hits in Ireland. The group have continued to amaze audiences following powerful performances in many prominent Irish venues. They have also made memorable appearances on RTE television and a fantastic 'live' session on popular national radio show - The Last Word.

Lead singer, Chris Kavanagh, bears a remarkable resemblance to Luke while his singing talent captures the depth and the passion of this folk icon. Chris's natural voice has been described by critics as the closest comparison to the voice of Luke Kelly, and that is some claim by anyone's standards. Uilleann pipes, whistles, banjo and guitars, all performed by nationally prominent musicians, provide the backdrop to arguably the greatest tribute show in Ireland today. The group consider it an honour to bring Luke's memory back to the stage, and to be the first to do so.

School Days Over, The Town I Love So Well, Joe Hill, A Song for Ireland, Raglan Road, The Dublin Minstrel...all the hits are present in this show plus many more.

The Legend of Luke Kelly Show will appear at the Southern Hotel, Manchester, on Saturday 5th April.

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MUSIC MANIFESTO OFF KEY FOR PARENTS OF NORTH WEST PRE-SCHOOLERS

Leading pre-school music and movement group, Jo Jingles has launched a call to action to get families with pre-school children singing in the home and for both parental and child participation in music groups to be seen as of equal importance to swimming classes and gym tot activities.

This move is in direct response to groundbreaking research into the music and singing habits of 1000 UK families with pre-school age children, which shows that many are being bombarded with a cocktail of advertising jingles, TV theme tunes and pop music, whilst parents' knowledge of far more beneficial traditional nursery rhymes is declining to such an extent that there is a serious risk that this cultural heritage may die out completely.

The Government is pouring vast amounts of money into its Music Manifesto and Sing Up campaign, but it can only succeed at the critical pre-school stage with parental support. And the Jo Jingles survey shows that music is just not a priority for parents.

18% of North West families who took part in the Jo Jingles study believe music is already given enough priority in pre-school and primary provision.

'It is widely accepted that the first three years of a child's life are vital for development,' says Jo Jingles MD and founder, Gill Thomas. 'In the seventeen years that I have been running the company, I have witnessed first hand the benefits of music in the young, in terms of improved confidence, language, numerical and social skills.'

This is borne out by swathes of research such as the three year long Youth Music funded study by Northumbria University which explored the effect of music making on 400 under 5s who attended Sure Start Nurseries in two Youth Music Early Years Zones. It found that children as young as two are able to memorize and learn long sequences of words, phrases and sentences when they are attached to music long before they can master the same skill in speech. The study concluded that though there is no proof that passive listening to music can affect a child's intellectual capacity, active participation in a progressive, expertly delivered music curriculum can greatly improve a young child's capacity to develop skills in language, communication, mathematical skills and a range of social, musical, physical and cultural areas.

And the Music-One-to-One study by Exeter University concluded that mothers report the value and purpose of musical activity for the regulation of mood and physical state and described the under 2s as responding actively to music.

The Government's Sing Up campaign does targets pre-schoolers as well as primary school children, but while children are required to attend school by law, they are obviously totally dependent on their parents and carers to take them to music groups or Sing Up activities and to back this up with singing into the home.

And herein lies the problem, according to the Jo Jingles study.

Despite leading busy lives, many parents make the effort to take young children to classes such as swimming and Tumble Tots, which they believe will benefit their development and equip them with life skills, yet only 16% of East Anglian parents include music and movement classes on this list of priorities, saying it is either not necessary, they don't have the time, or it is not their kind of thing. Pop and chart music, TV and radio now take predominance over nursery rhymes amongst young children,

with 54% of children exposed to these forms of music, compared to 24% who are listening to chiefly to traditional nursery rhymes. According to the Jo Jingles study, only 5% of children in the early years are exposed to musical instruments and 18% - the highest in the country - of parents say they sing to their children rarely or not at all.

If the Sing Up campaign is to succeed with pre-schoolers, their parents need to sing along with them. But in an 'X Factor' culture it seems that parents are increasingly self-conscious about doing this. Amongst those parents that do not sing, by far the biggest barrier is that they don't think they can sing very well - 40% of parents said this. A reflection on modern society, 22% either feel their children lack the concentration for a music and movement class or believe nursery rhymes are too old fashioned for today's children.

As a result knowledge of the most popular traditional nursery rhymes is extraordinarily patchy. 83% believed they knew second line of 'Incy Wincy Spider,' but when put to the test a quarter of these respondents could not recite it correctly. Only 68% of parents with pre-schoolers who took part in the survey even thought they knew the second line of 'Three Blind Mice' and again a quarter of them got it wrong. Even when it came to the old favourites the results did not improve that much. 85% were confident they knew the second line of 'Baa Baa Black Sheep' but a fifth of them got it wrong. There were similar results for 'Humpty Dumpty.'

The bottom line is that today's children are not being exposed to the sort of music that will have the most impact and benefits.

Most nursery rhymes adhere closely to the pentatonic scale (a musical scale with five notes in an octave) and it has been shown by countless studies that children all over the world, no matter what their language or culture, respond innately to this time-honoured structure. Across the continents children can be heard singing out the instantly recognisable pentatonic 'na, na, na-na na.'

While many pop songs are based loosely around the pentatonic scale they do not follow it so closely and so do not generate the same innate response in youngsters.

'Today's children are surrounded by noise, but it is not constructive noise that will provide beneficial stimulation and aid learning and development,' comments Gill Thomas. 'Any music is not necessarily good music.'

'Music and singing was an integral part of the lives of previous generations. This is unlikely to be because they were more knowledgeable about its many benefits, but simply because life in the past was more geared around music. But we do not gather to sing around the piano anymore or sing in church choirs. Music has been squeezed out of modern life and despite efforts by the Government, today's busy parents are not making the effort to squeeze it back in again.'

'The real tragedy is that singing is something that can be done at no cost in the home. Unlike many other activities, there is no mess, no fuss and no preparation or equipment required. You can sing to kids while you are waiting for a bus or having a bath.'

Secretary of State for Children, Schools and Families, Ed Balls has made it a priority to create a 'musical culture' in primary schools.

'What we really need to do is create a musical culture in UK homes too,' concludes Gill Thomas. CONTACT: Fiona Mountain at Energy PR fiona@energypr.co.uk T: 01993 823011 www.jojingles.com

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