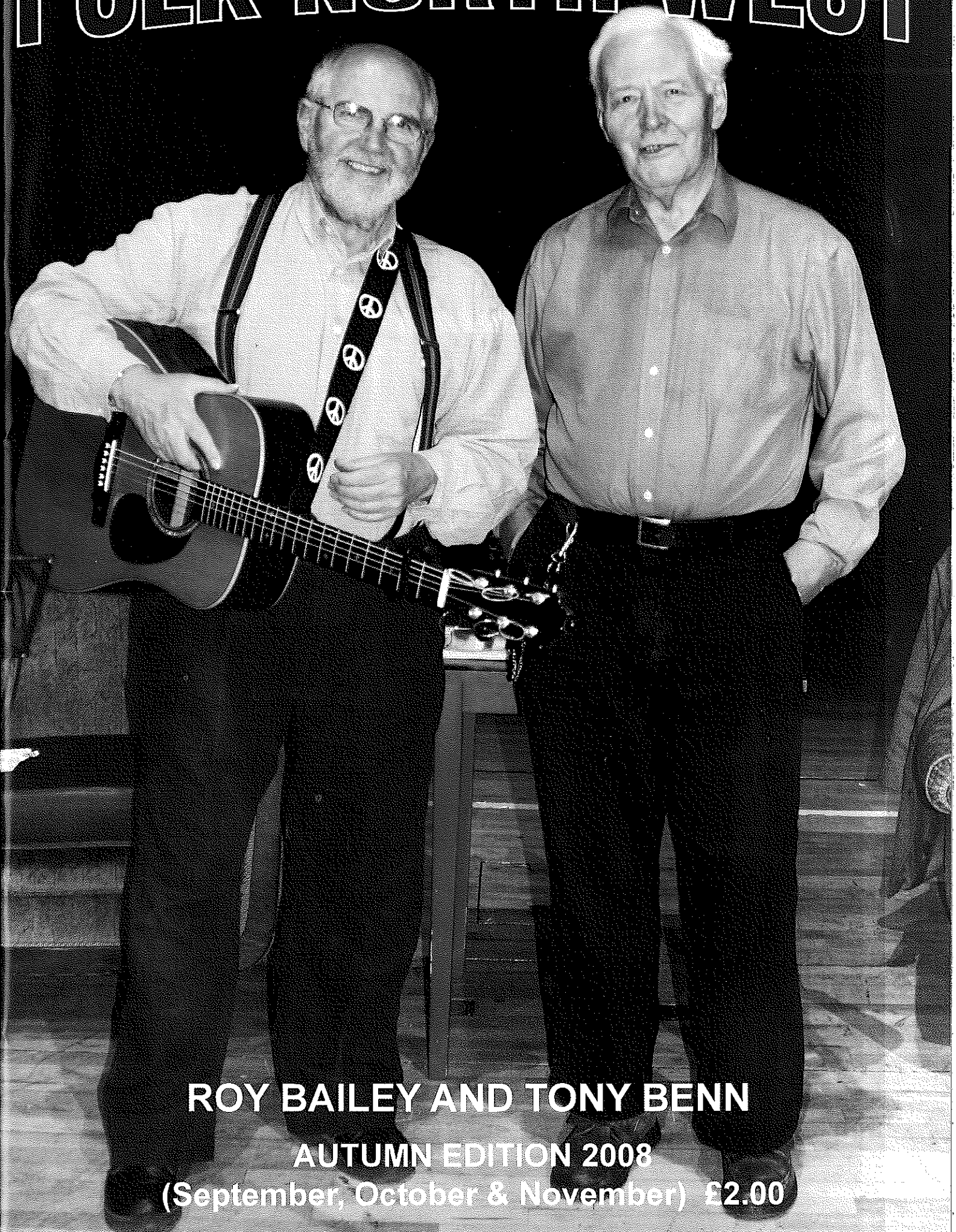


FOLK NORTH WEST



ROY BAILEY AND TONY BENN

AUTUMN EDITION 2008
(September, October & November) £2.00

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16 SEPTEMBER ALVIN STARDUST	18 SEPTEMBER LONDON COMMUNITY GOSPEL CHOIR		20 SEPTEMBER RAINBOW CHASERS PLUS SUPPORT	
	23 SEPTEMBER DUSTY BY KATY SETTERFIELD	24 SEPTEMBER FRANK SIDEBOTTOM & CHARLIE CHUCK		25 SEPTEMBER ZU2
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CD's or tapes for review (or reviews of) and live reviews to

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Tel:- 0151 639 4285

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



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EDITORIAL

Keen guitarists will notice that there is not a guitar workshop in this issue. Jim Ronayne feels unable to continue with it, at present, due to personal circumstances. He wishes to express his thanks for all those who have spoken to him at various gigs about it. He hopes, if there is sufficient interest (write or e.mail me please) to restart it next year. I would like to express thanks on behalf of the magazine and guitarists everywhere for his valuable contribution.

At the Thursday evening music session (well worth a visit) in the Mason Arms, Billinge a few weeks ago I was handed a letter for publication (see page 24) by Tony Gibbons. As you will see it announces that this year's Maghull Day of Music will be the last after 16 fantastic years. Having attended most of them I am going to miss it greatly. I always make a point of attending the Youth Activities in the downstairs room, usually in the role of steward, and I am always impressed with what takes place. It is somewhat unique and is perhaps the most irreplaceable aspect of a day that is always a credit to the organisers and to the memory of Dave Day their founder.

As editor of the magazine I like to think that I know what's happening on the Folk Scene. Imagine my surprise then as on my way to Whitby to visit my Mum I passed the showground at Pickering where there were adverts for Pickering Folk Festival. On the Saturday afternoon I overheard a conversation in The Folk Devils record shop in Whitby to the effect that it had been cancelled due to excessive rain and a waterlogged "pitch". It seems unfortunate that it should be the same weekend as Saltburn Folk Festival and that it should have to be cancelled at such short notice. My question really is "How come I did not know it was taking place" particularly since it seemed to be quite a large scale event with an impressive line up (I searched and found their website on return home).

Ken Bladen

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CHAIRMAN'S JOTTINGS

It was with great sadness that I heard the news of the death of Cliff Hall in his adopted country of Australia. Cliff was the thoughtful, quiet member of the famous Liverpool quartet the Spinners.

For many years we lived quite close to one another in Liverpool and I got to know him, his late wife Janet and family very well.

I have a lot to thank the Spinners for, because as a 15 year old in 1966, I discovered folk music, I started attending their weekly club at Gregson's Well and performed my first song in public, "Lord of the Dance", with them accompanying me. I was hooked from then until now and wouldn't change a minute.

The Spinners brought folk music to the masses and were this country's forerunners in the folk revival.

Sleep well, Cliff, your singing and on stage presence will never be forgotten.

Cheers for now.

David Jones



What Folk programmes are on the radio TODAY?

compiled by Rob Dunford

SUNDAY

1.00 - 3.00pm BBC Radio Scotland - THE REEL BLEND presented by ROBBIE SHEPHERD
6.00 - 8.00pm (Rpt) BBC Radio Scotland - GLOBAL GATHERING presented by MARY ANN KENNEDY
8.00 - 10.00pm BBC Radio Shropshire - SUNDAY FOLK presented by GENEVIEVE TUDOR
also on BBC Radio Stoke
10.00 - 11.00pm RTE - THE LATE SESSION presented by AINE HENSEY
10.00 - 11.00pm Downtown Radio - COUNTRY CEILIDH presented by TOMMY SANDS

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

TUESDAY

8.00 - 10.00pm Chorley FM - CHORLEY FOLK presented by JAMES BLATCHLEY
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 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
8.00 - 9.00pm BBC Radio Lancashire - THE DRIFT presented by PHIL BROWN

SATURDAY

3.00 - 4.00am (Rpt) BBC Radio 2 - FOLK, ROOTS & ACOUSTIC MUSIC presented by MIKE HARDING
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 - 12.00pm (Rpt) BBC Radio Scotland - TRAVELLING FOLK presented by ARCHIE FISHER

RADIO FREQUENCIES

FM 92.4-94.7/MW 810
FM 92.4-94.7/MW 810
FM 96.0
FM 94.6
MW 567/LW 252
MW 1026

FM 99.7
see below

FM 102.8
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 95.8/MW 1485

FM 99.7
FM 95.5

FM 88 - 90.2
FM 92.4-94.7/MW 810
MW 882
MW 567/LW 252
MW 1341
FM 92.4-94.7/MW 810
MW 567
FM 92.4-94.7/MW 810

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

BBC Radio Derby	FM 95.3, 104.5, 96.0 (Buxton)	MW 1116	Tel:- 01332 361111
BBC Radio Lancashire	FM 95.5, 103.9, 104.5,	MW 855, 1557	Tel:- 01254 262411
BBC Radio Merseyside	FM 95.8	MW 1485	Tel:- 0151 7085500
BBC Radio Scotland	FM 92.4 - 94.7	MW 810	Tel:- 0141 4226000
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 815551
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 Teilifs Eirann)	via ASTRA Satellite, LW 252	MW 567	Tel:- 003531 2083111



RADIO XTRA

The range of programmes has broadened to include several which, whilst not wholly devoted to folk, frequently include it and have potential to reward the discerning listener. These include BBC Radio 3's **Late Junction**, Tuesday to Thursday, usually 11.15pm - 01.00am, presenters Fiona Talkington and Verity Sharp, and the 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 its gone".

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

Rob Dunford

LIVE REVIEWS



ACOUSTIC CONCERT at The White Lion, Swinton on 16th May

The White Lion Swinton. A venerable music venue? Well given that Swinton Folk Club will in September celebrate 25 years residency there: in latter years it has hosted Swinton Folk Festival and nowadays also puts on extra-curricular events such as the monthly Pete Ryder Fridays and Dave Polshaw's performers from the wider folk circuit, then the answer is definitely a "yes". So when Palatine Music were looking for a suitable setting in which to showcase a coterie of mainly local talent at an accessible venue, supplemented by the encouraging music-friendly policy of relatively new mine hosts Dan and Sonia, the place was an obvious choice.

With the normal club room not available, the upstairs function room was used, and given the seating arrangements and structure this was no bad thing as the artists were able to project their performance from the best natural angle. The evening began with a set from Michelle Holding. No stranger to those familiar with local radio folk programmes and music venues in Greater Manchester and beyond, Michelle offers a varied repertoire of traditional, contemporary and self-penned numbers. Four that stood out were "Sailor's Life", "As I Roved Out", "Slip Jigs And Reels" and "Vincent Black Lightning 52". Some may say that given the nature of this last song, it's best appreciated if delivered by a male performer, but in his easy yet distinct vocals, there is acceptability in this cross-over. With songs to listen to, songs to join in with, Michelle carried the audience with her in a voice just right for the material and casual setting, and just right for her proficient complementary guitar work.



Noticeable and commendable was her policy of engaging with the audience - even late comers! - to break the ice and warm the evening up by establishing a personality and a presence in the room. Whilst Michelle has acknowledged Allan Taylor as a mentor, she as a performer in her own right shows talent and promise; self-assurance is her blade to carve out the potential of what lies ahead. Get a copy of her debut album "1/4 Complicated" and judge for yourself.

Next on the bill came The Razors, a band offering a potpourri of rhythmic rockability and Americana. With Jon (aka JP Slidewell) on vocals and guitar, Ross on percussion and Joe on bas guitar and backing vocals, the vitality of the drum-infused music worked its way down to the audience's tapping toes. The upbeat, move along music again held their attention and as well as being an appreciated complement and contrast to the other 2 acts, the set also showed the willingness and ability of a knowledgeable, mainly folk audience to embrace something outwith their mainstream music.

The evening concluded with a welcome showcase for Dave

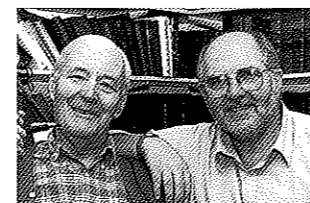
Hulston, unhesitatingly described as "one of Manchester's best kept secrets". A singer-songwriter who is selective on choice of performance venues, Dave was impressed by the attentive reception given by, as noted above, a predominantly folk-orientated audience in a minimalist setting. Accordingly he held the audience for the duration of his set, with well-crafted songs such as "The Knife" and "Live Your Life". The fretwork could usually be described as "running", in a smooth, non-overpowering way and which thus matched musical dexterity with lyrics to draw in the listener to follow, through his understated style. In any performance there is often an unaccountable piece or period which is reminiscent of another artist and one was reminded briefly of something within the 70's band America: - such is good music.



All in all a fine and successful evening in which a modest but appropriate setting brought something new - musically and reciprocally - to audience and artists alike. As a postscript to this, watch out for appearances by a duo new to the scene, Holding-Slidewell.

Lyn Walton, Rob Dunford.

ROY BAILEY & TONY BENN Live at the Philharmonic Hall, Liverpool - Monday 19th May 2008



Ladies and gentlemen, will you welcome..... with that two figures in corduroy trousers, braces, open necked shirts and in one case a sweater that had clearly seen better days, rose from their front row seats in the stalls and made their way slowly, but deliberately on stage.

When I tell you that their combined ages are 156 you could be forgiven for thinking you had stumbled upon God's waiting room. Far from it these two performers roll back the years literally, as they talk and sing of social injustices dating back to the 13th century. Roy Bailey and Tony Benn on the face of it may seem the unlikely of double acts, but put them in front of an audience and they evoke emotion and hilarity in equal measure. They have never compromised their beliefs, so much so that Roy returned the MBE he was awarded for services to folk music. Two of the greatest socialists in the country they were awarded the accolade of Best Live Act at the BBC Radio 2 Folk Awards.

Roy has always started proceedings with the "Song of the Exile" and suggested a management refund if anyone arrived thinking it was a benefit evening for Tony Blair's quest for peace!! Tony posed the question, what was the difference between a Liverpool woman and a terrorist..... you can negotiate with a terrorist!!

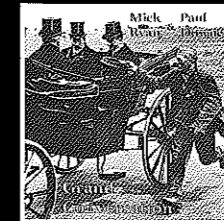
The two first met in 1976 at Burford church in the Cotswolds, at a service to commemorate the life of three soldiers shot by Cromwell for not fighting in Ireland. As Tony approached the church a rather flustered vicar was rubbing out some graffiti, namely.....Balls to Benn!!!

In 1381 the government of the day introduced the Poll Tax, but it seemed an extreme way of not paying with so many dying of the Black Death. In 1516 Thomas More was the last catholic Speaker

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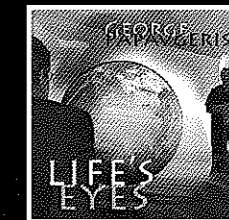
Mick Ryan & Paul Downes



Grand Conversation

Debut album from this great new duo, both well known in their own right.

George Papavgeris



Life's Eyes

A mature and seasoned delivery, augmented sparsely but tellingly by Vicki Swan & Jonny Dyer.

The Food of Love

Back together and playing brilliantly. A new studio album with a bonus CD of live material.



Belshazzar's Feast

Tony Hall



One Man Hand

A National Treasure, Tony is a master melodeon player from Norfolk with a unique style.

The Askew Sisters



All in a Garden Green

A foot-stomping quality that has made them so enjoyable to listen to. EDS

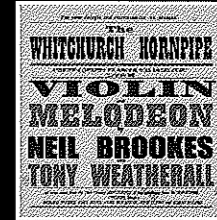
The Claque



Sounding Now

Unaccompanied four part harmony from old masters.

Neil Brookes & Tony Weatherall



The Whitchurch Hornpipe

Tunes from early C19 Shropshire musicians' manuscripts.

WildGoose for English Music



of the House of Commons before the present incumbent, Michael Martin. More was against injustice and had a dream of everything being achieved for the greater good. Cromwell's supporters - The Levellers - stood for democracy and freedom in the name of reason, while some of the leaders of the peasants revolt were vehemently against the Poll Tax and following on from them came - The Diggers. One such was Abeizer Coppe who Roy rose to regale us about. Coppe wanted to abolish all sin and for his outbursts was thrown into Newcastle jail, he ate only nuts and kept the shells to flick at the judiciary at his trial. He was found guilty and sentenced to hang and that made him quickly recant his beliefs.

Roy sang, "The World Turned Upside Down", first recorded in 1974 by the legendary Leon Rosselson. This led Tony to the story of Richard Rumbold who was eventually hung, drawn and quartered but not before he made a speech from the scaffold expounding that no one man was better than another. "Tom Payne's Bones", tells of a man who was against the execution of King George, he was thrown into jail and died in poverty. A Republican, he constantly questioned the monarchy.

In 1840 William Dine, a drummer in the Marines was court-martialled for not wearing his sword, he was a conscientious objector and his beliefs were so strong he could be a soldier no longer. As an amusing aside, Tony told of Mahatma Ghandi's visit to London and when asked what he thought about civilisation he answered that it would be a good thing. During the 1984 Chesterfield by-election, Tony's details were sent to a Texas psychiatrist who pronounced him stark staring bonkers.

The half came to a close with the "Ballad of Vic Williams". In 1991 he joined the army but didn't agree with the first Iraq war, he gave himself up at the end of the war and was jailed for 18 months for desertion.

Tony started the second half in lighter vein telling of a rail delay because of a lightning strike at Totnes in Devon, Tony enquired if the ticket collector had informed the union, only to be told in this instance, it was in fact an act of God. Roy sang, "The Curtains of Old Joe's House" and his favourite "Corvette Stingray". In 1982 the Greenham Common women marched from Wales and were charged under the 1361 Act. To put that into sharp focus 138 million people died in conflict between 1914 - 1945.

Roy finished the evening with the powerful, "I Ain't Afraid", no matter who, what or where. Tony added that the human race has the technology to solve the world's problems and that you should treat others as you would want to be treated. His parting shot concerned the space race between the super powers, but still no chance of a better bus service!!!

A standing ovation followed for two men who have dedicated their lives to championing those less fortunate, long, long may it continue.

David Jones

JULIE ELLISON, supported by Stuart Swarbrick, at Garstang Unplugged on 12 June, 2008



Julie Ellison is without a doubt one of the great guitarists of our country. You know, the kind that makes really good guitarists go home thinking, "How did she do that?" This return to Garstang showed how Julie has developed in the past couple of years; she's even better than I remembered. She has an added ease with the

audience, and a more relaxed style.

The music just drifts from her fingers, easily and harmoniously, without a note out of place. There were some fine instrumentals mixed in with the songs, some original, others re-arrangements of familiar tunes. 'Can't Cry Hard Enough' from the Williams Brothers, Julie's own 'Dish Rag', 'See That Girl Sitting on the Fence' an instrumental with it's origins in a tune played by the Rev Gary Davis, and for those of a certain age, 'Andante in C', an exquisite reworking of the theme from 'Tales of the Riverbank'. My own favourite on the night was 'Windy and Warm', Julie's own reworking of the John D Loudermilk classic, popularised by Chet Atkins.

The songs were just as fine, with Julie showing us 'that stretch' of the left hand in context, as featured in her publicity photograph. 'Southbound' tells of flying for the first time to America, and 'Really in Trouble Now' a family history telling the story of her father. 'Two Wrongs' a contemporary anti-war song is 'dedicated to George and Tony'. Another favourite is her own 'Another Wet Tuesday', an atmospheric ballad of doubt and transition as another path emerges. Steve Earle's 'Billy Austin', a death row song, provided an emotionally charged closing to the first half. The encore 'Barricades' sent us all home well satisfied.

Support came from Stuart Swarbrick, who has a style entirely complementary to Julie's. He's a fine fingerpicker, with a precise rhythm.. This set was played in Csus2 (CGCGCD) tuning which added to the depth and intricacy. The opening medley, 'Air for Maurice Ogg', 'One More Day', and Dylan's 'Boots of Spanish Leather' was finely played, as was Anne Lister's 'Icarus'. John Robinson produced a clear and balanced sound from the club's own system

Overall this was an excellent evening, enjoyed by a near capacity crowd. Julie's hoping to have a new CD available soon, and I'm sure we're all looking forward to it with keen anticipation. Web references www.julleellison.co.uk and www.garstangunplugged.com

Don Moore

BRIAN PRESTON COMES UP TRUMPS - twice in three months (Gregson Lane Folk Club)



Brian (accompanied by Dave Grimshaw & Matt Baxendale) was our first guest of the year, at Gregson Lane, back in January, on what is traditionally a quiet night as a result of most people spending-up after the festive season. But I know that one thing about booking Mr Preston - for a 'formal' type folk club concert is - Not only does he consistently deliver all the required goods - IE Entertainment, Variety, Audience Friendliness, Punctuality (turning up two hours before the planned

start to ensure that the sound is exactly right) as an organiser you know that you will get those 'Extra' bums on the seats because of the way that Brian will have taken the time (and the trouble) to do his share of publicising the event thus 'mobilizing' a lot of his followers who always turn up on the night, plus, I've lost count of the number of local people, who (never attending the club before) turn up at Brian's gigs and tell me "I used to watch this guy at The Townley Arms in the sixties" or "I remember him from The Brunswick in Preston during the seventies - not to mention those aficionados who turn up with the old vinyl albums to get the signature refreshed on the well-thumbed sleeves.

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Confident in this knowledge I was happy to re-book him only twelve weeks later when (due to circumstances beyond their control) Wenchall had to cancel at the last minute. It was too late in the day to start chasing around other possibilities and I knew that, if Brian was available, he would be more than capable of giving our audience a completely different show than the one they had seen a few weeks earlier. I was so relieved when he said that he could do it.

This time he turned up on his own and (probably in the knowledge that due to Wenchall being advertised the expectation was one of a traditional programme.) gave us a first half full of the traditional standards that we remembered from those early revival days and before the break he invited requests for favourite songs during the second half - there were lots of takers and I don't think any of them went home without hearing their particular favourite performed.

So in the short space of twelve weeks we witnessed the versatility of a 'True Pro.' First we had the extremely slick, fast paced, well rehearsed, lopsided humorous package that has the whole room mesmerised then on the second occasion we had the 'impromptu' giving the night that informal feeling of an old friend returning home.

We had sold some advance on-line tickets to people who had booked specially to see Wenchall - when these people arrived I welcomed them, passed on Wenchalls apologies and said that they could have a refund if they didn't thoroughly enjoy the show - none of them took me up on the offer. And to add to my delight - although I had only booked Brian just before teatime, he had still managed to get the Preston grapevine into action and at least half a dozen extra people turned up because they had heard that Brian was on. I think you can call that 'Pulling Power'

Graham Dixon

JAMES KEELAGHAN Live at Parkgate Folk Club, Wirral - Thursday 26th June 2008



It is always an immense pleasure to welcome James Keelaghan back to our shores, this giant of the Canadian music scene never fails to deliver an evening of top class music and chat. He again brought with him trusted Lieutenant and multi-instrumentalist Huw McMillan and one of Canada's rising stars, fiddle player, Jaime RT.

The evening started in fine fashion with a song from Prince Edward Island, "Harvest Train", extolling

the virtues of the wide open spaces of the farming heartland of Canada, Saskatchewan. From his new Compadres album came, "Gathering Storm", with the tag line "blow, blow you winds of change", very apt in these days of uncertainty. James has again collaborated with Jez Lowe on the song, "My Blood", James was born Irish once removed, as he muses, a paler shade of green. "I Would, I Were", is the Robin's song as he soars, it's the first thing you hear as you begin your day. "Of all the things that touch us first, love is the last to leave".

Canada's biggest mining disaster was in 1914 when 179 men and boys perished. In the last four years a memorial has been erected and the names of the dead listed. "Hillcrest Mine", tells the sad tale. I'm sure he sang "Leave Town", tongue in cheek as he introduced it as a summertime song. One of James' most

poignant songs is, "Fires of Calais", made all the more effective with Huw's superb bowed bass. "Jack Hegarty/Le Touement", is a song of unrequited love coupled to a French fiddle tune which James recorded with the Irish band Danu. To take us to the interval, "Mirabeau Bridge", was the choice, a song written by Sam Larkin in 1976, about a Paris from a much gentler and genteel time. James sang this as his tribute to the late John Wright.

"Sweetgrass Moon", the song of an immigrant child kicked off the second set, giving way to, "Sing My Heart Home", a song inspired by Denmark's Tonder Festival, for no matter what time of day or night, you can always find an Irish band sitting in the great outdoors playing just one more tune. The ever popular title track of the album, "My Skies", then gave way to, "Number 37", as James so vividly describes, a woman riding at full tilt with a riding crop between her teeth turns his crank, I really can't think why!!!! Jaime RT. strutted her stuff with the instrumental "Puttin' on the Fritz or Meow or Never", inspired by a cat named Fritz that lived in a movie theatre on Saltspring Island, just off Vancouver Island.

As I mentioned earlier, James' father was born in the Irish Republic, in Co. Monaghan, as a tribute he sang, The Flower Of Margharally "O", a song as he pointed out that was much prettier than the town it is named after. Without doubt, "Cold Missouri Waters", is the most powerful song James has written, it's about a raging fire that went tragically wrong - "13 crosses high above the cold Missouri waters" - it never fails to bring a tear.

For the final song of the night, James turned to another songwriting legend, Ewan MacColl. "Sweet Thames Flow Softly", tells of a love unfolding and then capitulating, using the various landmarks along the River Thames, as poignant examples.

For his well deserved encore James chose, "Orion", the cluster of stars known as The Hunter, stars stand for so many things, what do they mean to you?

We will have to wait almost 18 months for his next visit, but it can't come quickly enough, for a night at one of James' gigs is an experience everyone should sample at least once.

David Jones

FESTIVAL & EVENTS REVIEWS



"YOUNG" PERSONS EVENING at Gregson Lane Folk Club on 17 May 2008

As part of our twenty-year celebrations, one of our regulars - Loz Lomax - suggested that, due to the wealth of young talent that turns up at Gregson Lane, we should consider running an evening for 'younger' performers. So it was agreed - a Saturday night was decided upon and the criteria were performers 25' or under; audience all ages welcome.

One of our regular younger performing duos -Rob Kentell and Susie Jones did a first class job hosting the evening and the audience were treated to a variety of styles and probably given

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an insight into the direction in which clubs like Gregson Lane are heading, in the future when the baton is passed down to the next generation of performers.

Mr Spock would probably comment - "It's folk Jim but not as we know it" and he would probably be right but it's still real people singing real songs about real life and real experiences and if the artists feel a need to include a rock riff or two - so what - that sort of thing is almost old enough to be classed as traditional anyway.

Besides Rob & Suzie we were entertained by 'Stones Throw' (Steve McCartney with Simon on bass) who wonderful acoustic covers from people like Donovan, John Lennon and even The Jackson Five.

'Swans and Swans' are a young duo with Jamie Brewer on guitar and Heather on vocals watch out for Jamie in the future his party piece is playing a very fast, exciting, percussive dulcimer style with his guitar placed across his lap.

Dan Claydon is another one of our regulars - a very proficient guitar player who is not afraid to try something new on club nights - be it applying his acoustic style to a modern chart song or stepping back in time with Jailhouse Rock.

Mark Wignall always goes down well at Gregson Lane be it at the Folk Club or on the opposite Thursday at the open mic night at The Black Horse. His delivery and rapport with the audience has blossomed over the past year and he is starting to reap the rewards with bookings in some local pubs were he gives his guitar/vocal treatment to 'That's Entertainment' - 'If I could be someone' and covers From Dylan to Oasis to The Who.

Finally a charismatic Nick Tomlinson (a young Pete Townshend look-alike sang for us) in a very unique style that is a shock to the system first time but soon grows on you.

All in all a fabulous evening entertainment that raised awareness of what these youngsters are about and at the same time raised a few quid for starving kids in Africa. Hopefully a regular night will develop from this event.

Bernadette Dixon

WIRRAL FOLK ON THE COAST FESTIVAL 6 - 8 June 2008

What a weekend! - This festival must be one of the best-kept secrets in Cheshire. However, the secret is now out! It must surely be the 'Jewel in the Crown' of Cheshire Folk Festivals. The Festival only started modestly 3-4 years ago and has grown steadily ever since. It is held on the grounds of the O.C. Club in Bridle Rd, Bromborough, Wirral, Merseyside. The village of Bromborough is on the A41, 8 miles out of Chester towards Birkenhead & Liverpool (12 miles).

The festival really has a lot to offer in that the O.C. complex houses a large dedicated concert theatre with excellent acoustics and comfortable seating, plus upstairs another small theatre and function room. These are used for smaller concerts and rolling folk club, sing-a-rounds, and workshops. If this isn't enough there is even an outside marquee for never ending sing-a-rounds and sessions. So whatever the weather, you are sure to have a good time. The field and grounds are flat and ideal for camping and caravans. Plus nice clean toilets and hot shower rooms. Good food is served in the bar (and the beer is reasonably priced!) all day. There is ample free car parking space on tarmac and the overflow field.

This year the weather proved fair and the festival started with a concert on Friday evening with Martin Carthy heading the bill.

Also on the bill were local singers Phil Chisnall, Zoe Mulford, and John O'Connell each putting on a fine performance. It was clear from the offset that all the guests were feeling at ease and relaxed with the location.

Saturday afternoon concert found another local act Alison Parker & the Third Man opening for Jez Lowe with the first of his two spots, - brilliant of course! Followed by the Shellback Chorus, Johnny Silvo, and the headline act for the day with the first of their spots, Chris While & Julie Mathews.

The Saturday evening concert found local act Vocal Point opening with Fiona Simpson following. Next up was the riotous Keith Donnelly, followed by Johnny Silvo and finally the last set from Chris While & Julie Mathews to finish.



Sunday dawned with another fine day. It almost seemed a pity to go indoors to see the concert, but with Jez Lowe headlining a bill with Joe Topping, Full House, Les Barker, and Harvey Andrews the shade was most welcome. Needless to say each artist put on a brilliant performance and left me

wondering if the evening concert would come up to scratch.

Well it certainly did! Colin Henderson opened for Anthony John Clarke followed by Harvey Andrews before the final guest the Tom Topping 'big' Band. Big it certainly was. I counted 7 of them. Tom of course is a very popular local singer with a big reputation. They soon had the whole theatre singing along. The atmosphere was electric, and a superb ending for the festival.



In between the main concerts there was plenty of other attractions going on along with Appalachian Dancers, Traditional Welsh Dancers, and even Belly Dancers and Craft stalls. I managed to catch a few of the sing-a-rounds, and I have to say from what I heard, the standard of singing was very high, - (but it would be being near Liverpool the Capital of Culture!) Strangely, - there were no Morris Dancers to be seen!

There you have it! "The Jewel in the Crown" of Folk Festivals - in my opinion. So if you are looking for one to visit next year, take my advice try this one. It's not too expensive, very friendly staff and stewards, with a selection of artists to suit every taste. In fact I don't know why I am writing this review! - The word will get around and the rest of the world will be there next year!

You can learn more about the festival at www.wirralfolkonthecoast.com See you there next year!

Peter Massey

BEWARE THE FYLDE COAST SANDS at The Jacinta, Fleetwood on 4 July 2008



The Fleetwood heritage trawler the 'Jacinta' played host to the first performance of Fleetwood Folk Club's latest production, "Beware the Fylde Coast Sands". The evening got off to a fine start with maritime-themed songs from Rachel McCarron, Joe Boe and

Nicky Snell. Of particular merit were: Rachel's self-penned song "The Riverdance, Stranded", Joe's stirring rendition of "The Last Leviathan" and Nicky's moving song about sailing with her father. The Wyre Light Orchestra are: Ross Campbell: concertina, 12-string guitar and voice; Mike Fairclough: banjo, bouzouki and voice; Mike France: harmonium, percussion and voice; Tony Mason: guitar and voice; Alan Middleton: ukuleles and voice; Sedayne: narration, kence, Jews harps and voice; Ron Baxter: lyrics, script, illustrations, direction: the projectionist was John Webb. They took to the stage for a musical journey through the wrecks and rescues of the Fylde over the past three centuries. The twenty or so songs written by Ron Baxter and set to music by the various members of the Wyre Light Orchestra, told the story of the lost ships and their crews and their remarkable adventures and misadventures. A slide show of photographs and illustrations provided a visual backdrop to the songs and Sedayne's lively narration of Ron Baxter's script brought the show together as a seamless experience. The unique combination of voices and instruments for the various songs gave different character to each tale and brought an immediacy of the events to the audience.

Stand-out songs included Alan Middleton's "Three Boats", concerning the huge loss of life when three lifeboats responded to a distress call and only one survived; Tony Mason's wistful "Houseboats"; Mike Fairclough's "Arthur Sinclair", the tale of the American sea captain who gives his name to the Sinclair room of the Steamer Hotel; and Sedayne's "St Anne of Dunkirk", the earliest recorded shipping loss on the Fylde. Mike France's witty delivery of the "Sirene" monologue provided a humorous interlude amongst the songs. The combination of concertina and kence (black-sea fiddle) on Ross Campbell's "Beware the Fylde Coast Sands" was incredible and, with the whole company singing the refrain, made this beautiful theme song the perfect start and end to the show.

I would urge anyone who wasn't lucky enough to have been at this show, to catch it when it is performed again as part of the Fylde Folk Festival (August 29th - 31st) on the Saturday afternoon in the Mount Hotel, Fleetwood.

Rapunzel



It was with great sadness that I learned of the premature passing of Martin Chrimes. A quiet man with a laid back manner that was well known on the folk circuit as a regular punter and steward at festivals. Our thoughts are with Lesley and both families at this time.

In addition, Cliff Hall, a member of the iconic Spinners folk group passed away after a long illness on 26th June. Cliff moved to Australia a while back and (I seem to recall) returned to Liverpool not too long ago for a quiet birthday celebration at the Everyman FC with his former singing partners Hughie Jones, Tony Davies and Mick Groves. Christine and Hughie intend to hold a memorial concert in Cliff's memory in the near future. Watch this space. You wouldn't think it is almost twenty years since The Spinners disbanded as a group, would you? (An obituary of Cliff Hall can be found elsewhere in this edition).

Out and about

This summer has brought some wonderful folk music and dance our way and in particular I am talking about fantastic festivals at, Chester, North Wales Bluegrass, the Liverpool Tall Ships -

Shanties 08 and in between our very own 4th Wirral Folk on the Coast Festival.

Chester Festival takes place over the Whit Bank Holiday weekend every year. It always signals the start of the festival season for Angela and myself. It's eagerly awaited following the long drab days of winter. The organisers did not let us down again. They created a wonderful atmosphere with a high quality programme of performers. Of those we were able to see the highlights were, Tanglefoot, The Churchfitters, Spiers (pronounced Spyers) & Boden, Kerfuffle, While & Matthews, Grant Baynam, Damian O'Kane and Shona Kipling.

Our first full visit to the North Wales Bluegrass Festival at Conwy was 'different' but nonetheless very enjoyable. The setting is beautiful. It's within a stones throw of the castle and close to the harbour. The campsite is on the grounds of Conwy Cricket Club and is excellent. I use the word "different" as, at first it is somewhat hard to get used to the different conduct protocol of the punters and the programme format. But, once you have done that, there is no problem. The main concerts are lengthy and you get great value for money with a conveyor belt of acts following one after the other. Speedy sound checks and limited encores facilitate this. The top act this year was a quartet from the USA called "Special Concession" and special they were. Absolutely magnificent. Their dexterity and finger memory on guitar, mandolin, banjo and double bass, plus excellent harmony singing, left us gasping for breath at times. John Les and Gill Williams, better known as "Highly Strung", are the directors and this year it was their twentieth festival. Well done to you both, your committee and helpers.

If you are a regular reader of this column you will be aware that the first weekend in June is the "Wirral Folk on the Coast Festival" and Angela and I are the directors. So you will appreciate that we are so proud to say that our festival was simply superb and many of the development points that we introduced since last year worked extremely well and made it a very enjoyable weekend all round. Our committee had worked extremely hard throughout the year and we received much positive feedback from our patrons after the event. Some had travelled from as far afield as New Zealand, Germany, Holland and Norway. When you bring such acts together as Martin Carthy, Jez, Harvey, Anthony John, Chris and Julie, Les Barker, Johnny Silvo, John O'Connell, Joe Topping, Tom Topping band and many others it is bound to be a success. With increased attendance figures and dry warm weather it made it a 'definite place to be' weekend. Supported by Wirral Borough Council, the vast number of visitors who attended from outside the area was just what the Tourism and Marketing section were after. We know that next year there will be even more attending than this. (A review of this festival by Peter Massey can be found elsewhere in this edition).

We are now already well on with booking our main artists for 2009. Subject to contract, confirmed acts so far are: - Show of Hands, Gordon Giltrap, Mike Silver, The Churchfitters, Kerfuffle, Les Barker, Elbow Jane, Chris Moreton, Joe Topping, The Bogtrotters, Ruth Fuga & Ken Powell, Loctuptogether, with many more to follow. The all-important dates for the festival are - 5th, 6th and 7th June 2009. For up to date info keep looking at www.wirralfolkonthecoast.com.

As I write, we are just getting over a very tiring but brilliant weekend of tall ships and shanty music in Liverpool. For "Shanties '08", Bernie Davies and Jack Coultts laid on a very talented array of shanty bands and solo performers that included, Johnny Collins, Jim Mageean, Hughie Jones, Jacqui McDonald, Stormalong John, Scolds Bridle, Loctuptogether, Fore and Aft, and two thirds of Three Sheets to the Wind, (Derek Gifford and Geoff Higginbottom). Clive Pownceby entertained us with his

unique style of compering, display of air guitar and how not to use Bridie's (Jacqui and Bridie) boot stomping pole of bottle tops. Clive even sang on stage with the Stormalongs at the Walk the Plank theatre, which is in fact a boat berthed alongside the dock road at Mann Island. Bands from Poland, Italy, France and Holland complemented the British contingent and it was simply wonderful to hear them singing Liverpool shanties in their own languages. But the stars for us were a trio of young lads from Hartlepool called The Young 'Uns. They were terrific. Shaun, Michael and Dave are making a big name for themselves on the folk and shanty music scene and we hope to have them with us at our festival next year. The boys hale from the same folk club as Steve Dawes & Helen Pitt who form the other half of Fore and Aft with Chris Lock and Ian Tupling. Late on the Sunday night whilst looking for the remnants of any shanty singing, (we were unsuccessful in finding any at the Baltic Fleet pub), we happened on the strains of loud singing from the 'Walk the Plank' boat and hurriedly jumped on board. We there had a fantastic end to the festival with a marvellous "Sing out the Festival" session, orchestrated in wonderful style by Loctuptogether. Well done Jack (Coutts) and Bernie (Davies). I believe everyone should be writing to Liverpool City Council (Judith Feather) and demanding that this festival is cemented into the yearly events calendar for Liverpool for years to come. That is where it belongs.

Club news

I am delighted to announce that Wigan Folk Club has rejoined membership of this excellent tome and it is a big welcome back to Joan Blackburn. Important details about the club are - it meets on Tuesdays and Thursdays at 9pm at the Fox and Goose, 37-39 Wigan Lane, Wigan, WN1 1XR. Principally in a singaround format, the contact number for Joan is --- 07833-301-336.

The Monday night - Red Bull FC has moved venues and changed its name in the process. The club is now called - The Midway FC and understandably is located at the pub of the same name. You can find it at 263 Newbridge Lane, Stockport SK1 2NX. www.stockportfolk.co.uk Contact number for Peter Hood is still the same - 0161-432-4142. Peter tells me that the club has a great (ground floor) room that holds seventy or so and they are using it to provide more comfortable concert type settings. More formal than the Red Bull but better for the audience. It all starts as usual at 8-30pm. The room overlooks the Mersey and has a terrace beside the river where Singers Nights may take place, weather permitting. Two real ales and superb food with an excellent variety should tempt many for a meal before the singing commences. Get along there and support Peter and company if you can.

The Red Bull English sessions (2nd and 4th Wednesdays) has changed its name and also moved to a new venue - Ye Olde Vic, 1 Chatham Street, Stockport, SK3 9ED. Another unique pub with lots of real ales and a dog!! Peter Hood has all the details if you want to know anything further.

Roger Hanslip at Folk at the Prospect FC informs me of a change of artist for 27th October. Simon Hopper replaces Andrew Lobb.

The Open Door FC has another Extravaganza presentation on 12th October when the guests will be - Alternative Therapy, Ruth Fuga and Ken Powell and Dan McKinnon from Canada.

Alex Nearney at Burnley FC wishes to inform that the club has experienced a couple of excellent nights recently when Ben Needham and Robin Petty and then Pamela Ward and Paul Cherrington were the special guests. Brian Peters is due to appear at the club in October on a date yet to be fixed. Keep an eye on www.burnleyfolkclub.co.uk A mid-summer ceilidh was

so successful recently at Kelbrook Village Hall that it will be repeated by the club on New Year's Eve.

Room at the Top announce an infrequent guest night when, on Monday 20th October the special guests will be Bryony. You can catch this trio at Maghull FC on October 21st also.

The Everyman FC that meets every Tuesday night in a Liverpool city centre theatre bistro will be closed on 16th September, as the bistro will be holding a 'festival of food fayre'. Try saying that when you've had a few!! The club has John Finnan, Frank Welcomme and Andy Chrimes as their guests on 23rd September and that is one date already in my diary as the lads gave us a brilliant night at the Hungry Horse FC in July. On 21st October Chris and Hughie have booked Janette Geri who is a performer from Australia. Talking of the Everyman I was delighted to see Hughie Jones back on stage at the Shanties 08 festival. He was in fine singing voice and although I was not able to speak to him he looked in fine shape following his lung operation. Welcome back Hughie.

Brenda Judge at Acoustic Folk at the Nursery FC tells me that in September they will have been open in that name for twelve months. The clubs is growing positively much to the joy of the residents and Brenda of course. The hard core of regular singers is now attracting new comers so that at times there have been up to 25 singers, players and listeners. It is a warm welcoming club that encourages people to play and make music together. So the invite is there. Do go along - the more the merrier.

Lynne Barnes organiser at Dabbers FC, a club that joined the magazine quite recently, has had a busy year with the rebirth of the sessions at The Oddfellows Arms, Nantwich and having joined the committee of MFAB, the Middlewich Folk and Boat Festival. At the time of writing Lynne was about to become secretary of that group.

Graham Dixon at Gregson Lane FC sent me details of an Internet folk calendar, which is free and easy to use. You can find it at www.calsnet.net/lancashirefolk The site links to several other sites that provide free publicity. Graham tells me that they have worked very well for him. If you need to speak to Graham his number is - 01254-853-929.

Dave Hughes at Porkies FC informs me that his club goes from strength to strength and the support shown by valued members has been fantastic and at times overwhelming since the very sad and premature passing of the lovely Judy Hancock earlier this year. As many of you know Judy was Dave's brilliant singing partner and club organiser of Porkies FC and the Woodford Festival. The club announced that a concert celebrating Judy's musical life will be held on Saturday 18th October at the normal club venue - Poynton British Legion. Guest singers will include Paul Millns, Mike Silver and Johnny Coppin, the Hughes Family, Keith Donnelly, the Tom Topping trio and Graham Cooper. When I asked Dave for tickets I was very disappointed to hear that there were none left and that they had all sold out within ten minutes of announcing the concert. There is a waiting list for any cancellations at - 01625-430149. The objective for the evening is to raise £2000. Proceeds from the event will go to First Response, which is an organisation of emergency health volunteers, www.first-response.org.uk

Festivals

Stewart Lever at Lymm FC who describes himself as a - 'Singer, Songwriter, Naturist and Dreamer', informs me that his festival was "fun" with highlights being Vin Garbutt and Keruffie with Harvey Andrews, Steve Tilston, Flossie, Steve Turner returning great performances as well. Stewart himself drew over

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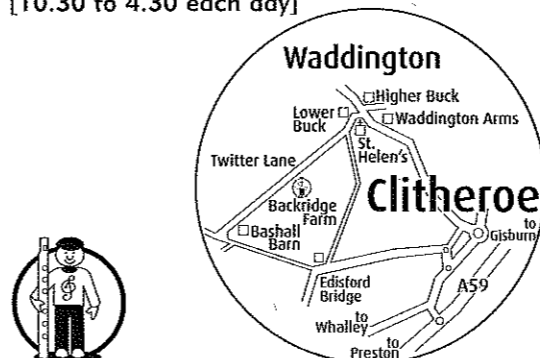
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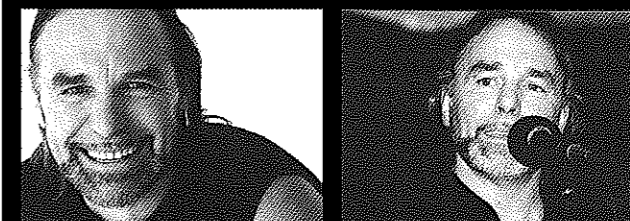
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fifty people for his own gig that he describes as being "brill". Twenty-five singer/songwriters entered a festival song writing competition with the winner being Andrew Walpole with his song - 'Peterborough Boy'. This festival is scheduled to take place in the last week of June next year.

Artists

A concert in memory of John Wright featuring John's band, (Pete Abbott, Gregor Borland and Dave Walmisley (ex-Risky Business), plus support, will take place at Melling Tithebarn, Tithebarn Lane, Liverpool, on Friday 14th November starting at 7-45pm. Tickets are £7 and can be obtained by ringing Dot Skinner - 0151-474-9661 or Paul Robinson - 0151-920-6857.

Brian Preston (Longridge FC) has brought to my attention another most worthy event that will take place on Friday 24th October at St Mary's Priory Club, Broadfield Walk, Leyland, PR25 1NB. Robin Higham, a stalwart performer and aficionado of folk music for 40 years, suffered serious injury in 2007 as a result of which he required surgery to his neck and spine. Robin is a resident at the Spinal Rehabilitation Unit at Sharoe Green Hospital, Preston. The event is a fundraiser concert that will feature Jon Brindley and Chris Howard, Brian Preston and Dave Grimshaw and Trouble at Mill. Monies raised will be used to purchase a wheelchair for Robin so providing mobility and an improved quality of life. Tickets can be obtained by ringing Graham Dixon (Gregson Lane FC) on 01254-853-929 or Brian Preston on 01772-457-071. An online facility is also available at www.troubleatmill.com (no booking fee).

The centre pages this edition have thrown up a comprehensive array of performers as the clubs, art centres and theatres get back to normal following the summer break. Some of the performers that have taken my eye are - Blackheart, a duo who were described by BBC Radio as 'taking the acoustic music scene by storm'. They appear at Northwich FC on 5th September and Accrington Town Hall on the 7th.

The Ruth Notman band appears at Biddulph Up in Arms on 10th September and at the Rose Theatre, Ormskirk on 26th October. Mad Agnes, a trio not a solo act are, on the 17th September, at The Clarence, Blackpool. Bob Fox & Stu Luckley have teamed up again and bring their rich north eastern dialect to the region, also at The Clarence on 22nd October, the Southport Arts Centre on 24th October and Carlisle FC on 31st October. The Churchfitters are everywhere but particularly at the Hungry Horse FC, Ellesmere Port on 18th September, the following night at Northwich FC, on the 22nd at The Midway and 24th at Biddulph Up in Arms.

The Gathering - Legends of Folk Rock features artists who have been a part of Jethro Tull, Steeleye Span, Fairport Convention, Pentangle, Lindisfarne and the Albion Band. They are Jerry Donahue, Rick Kemp, Clive Bunker, Ray Jackson and Doug Morter with special guest Jerry's daughter Kristine Donahue and can be seen at Accrington Town Hall on 12th October and at Brindley Arts Centre, Runcorn on 14th November. Kate Rusby ventures into Lancashire on 30th September at Burnley Mechanics and Coope, Boyes and Simpson bring their own particular brand of a capella singing to The Bothy, Southport on 9th November in a presentation entitled "In Flanders Field".

"Under one Sky" is a John McCusker specially commissioned composition that can be seen at The Lowry, Salford Quays on 2nd December. Artists appearing are Julie Fowlis, Roddy Woomble, James Mackintosh, Ewen Vernal, Iain MacDonald, Graham Coxon, Andy Cutting, Ian Carr, Emma Reid, John Tams and Jim Causley.

16 Ken Nicol has further bookings together with the man of many


faces Phil Cool at Playhouse 2 on 15th November and at a Friends of Folk gig located at Hornby Institute, Lancaster on 22nd November. This is an unlikely duo that I wouldn't mind seeing I must say.

Finally, if you are a supporter of our own club you will know that for the last eight weeks or so we have been using the Boat Museum Theatre, Ellesmere Port as our temporary club venue. Allan Taylor, Roy Bailey and Finnan, Welcomme & Chrimes gave us three brilliant nights of entertainment. But there is no place like home, so we paid a visit to the Hungry Horse on 25th July and were blown away by the fantastic changes that have been made to the premises both inside and out. The bar and restaurant areas are completely unrecognisable following the total refurbishment. Still catering for families, with reasonably priced food and drink, there are even televisions in the walls alongside some tables. At the time of writing I anticipate that our first date back at the upstairs function room - Rake Hall, Rake Lane, Little Stanney, CH2 4HS, (close to the Cheshire Oaks retail park), will be on Thursday 7th August when Stanley Accrington is our guest. Our next guest night thereafter will be on 4th September when the Anthony John Clarke Band will be our special guests. See our advertisement in this issue for further details. Angela and I hope to see you there.

All the best and keep music live.

John Owen

THE FOLK NORTH WEST INTERVIEW



BELSHAZZAR'S FEAST



Q After long sabbatical Paul's Hutchinson (accordion) and Sartin (vocals, fiddle and oboe) make a welcome return as the irrepressible Belshazzar's Feast. Why the long break?

A We had time off for paternity leave, at Her Majesty's Pleasure of course. We also both have other projects - Hoover the Dog, Okavango, Bellowhead, Faustus, and a load of teaching, as well as moonlighting as swimwear models.

Q Now you're back together, what are you doing?

A Apart from the unmentionable, we've got several tours and festivals in the pipeline, having already gone out on the road a few times. We've also released a double album on Wild Goose - one studio and one live disc - called The Food of Love.

Q Why The Food of Love? What's the culinary link?

A Hutch read a quote somewhere - 'If music be the food

of love, I'm stuffed' - and as we're both known for our gourmet tastes we thought we'd use it. It also gave us an excuse to do a nice themed photo shoot with lots of fruit.

Q Listening to the album, and your live performances, you cover a range of music from English trad to Beethoven to Mark Knopfler. You're very difficult to pigeonhole - how would you describe what you do?

A As we come from both classical and trad backgrounds we draw upon them, but always with a view to making the music interesting, spicing and mixing it up, and being entertaining. Sometimes it works! I suppose we're folk cabaret, but we're not too bothered with labels, just doing good music and having fun. Which we certainly do!

Q What exactly are your musical backgrounds, and what else do you do when not together?

A We've both worked in church music. Hutch used to be a church organist - how the mighty have fallen - and Sartin was a choral scholar and still sings regularly at Winchester Cathedral, where he gets to wear a nice frock. Hutch formed the hugely influential Old Push and Pull dance band, who were responsible for the start of the Anchor Gardens ceilidhs at Sidmouth, has specialised in dance music, as well as playing a bit of country, and now does lots of community concerts, workshops and tuition. Sartin teaches a lot, conducts the Andover Museum Loft Singers, and also does community projects and dabbles in academia when he is bored. When not together we spend a lot of time sobering up.

Q How did you meet?


A Through our probation officer, who put us in touch with a Newbury-based band called The Life of Reilly, in 1995. We didn't speak to each other for months, and now wish we'd left it that way. Eventually we formed our duo, then did a load of ceilidhs and social dances, as well as wheedling our way into the club and concert scenes.

Q And what next?

A This summer we're at Sidmouth, then doing an autumn tour, and again one in the spring. In the meantime, we just try to keep out of trouble. And Hutch needs to get his hair cut.

For their latest news see www.belshazzarsfeast.co.uk

ARTICLES



WHAT HAPPENED TO THE FOLK "CIRCUIT"?

I read an article recently complaining about the quality of some folk recordings because a lot of singers are going straight to producing CDs rather than working their way up through "the circuit". I agree with this to some extent, although many self-produced recordings are of a very high quality. However, though recording technology is now much more available, "the circuit" has become extremely thin on the ground, with far fewer opportunities for live performance.

As an example, looking in the "Folk North West" list of clubs, it grieves me greatly (as a former resident at the Manchester Sports Guild (MSG) folk club, which at its peak ran four sessions

a week - guests on Saturday and Sunday, singers on Monday and Friday) to see that there isn't a single folk club or session advertised in Manchester City Centre.

It isn't limited to our side of the Pennines either. In Wakefield you will find one folk club in the city centre, another on the outskirts, and a couple of "open mike" sessions that don't run every week (Yorkshire folk magazine "Tykes' News") - not bad, considering the size of the place. By now you're probably wondering though "... so what's so special about Wakefield"? The answer is that during the heyday of folk in the late sixties / early seventies, someone pointed out that it was possible to go to a different folk club every night of the week in Wakefield. You'd be hard pressed to find a folk club every night of the week in the whole of West Yorkshire now - if you widened your search a bit to include "sessions" rather than strictly folk clubs, or strayed over the border slightly, you might just about manage it. With more club closures being announced, it shows just how far down things have gone.

I'm not using this to wallow in nostalgia and lament the passing of better times - things are different now, people and tastes move on, and it would be unrealistic to expect the folk scene to carry on at that level.

At one time there was what could almost be defined as a "career path" for folk singers: you joined in a few choruses at your local folk club, learnt (or wrote) a few songs, did floor spots and went round the clubs in the area. Then, as you (hopefully) improved you perhaps got a few bookings locally, maybe as support to a well-known singer, and gradually built up a reputation so you could end up as a major draw in folk clubs or festivals - and make records. (Sounds so easy doesn't it? - I never got past the second stage, but that's a different story!)

Today, things are much more difficult. There are sessions and a few singers' nights where you can start, and perhaps become a reasonably well-known floor singer in the much-reduced number of folk clubs. The few clubs that still book guests though tend to play it safe in their choice of singers, perhaps assuming that a newcomer or someone from outside the area will not draw a crowd, no matter how talented they are. As for festivals, they are even more of a closed shop - look through the adverts and you'll find the same performers crop up everywhere. If you've got a CD, you can at least use it for promotion as well as the personal satisfaction of laying something down for posterity.

We seem to have Catch-22 situations here where singers can't find enough places to perform whilst a lot of clubs are suffering from the "same old faces" syndrome. Also, club organisers are reluctant to book singers who aren't well-known, but how can they become well-known if no-one will book them? Is there anything singers and club organisers can do about it?

Perhaps the main problem is one of money. Where singers are booked for a full evening, they expect to be paid, which is obviously necessary for professionals, but should this still be the case otherwise? When I sang in a duo in the seventies, we decided to ask an agent to get us bookings, which he duly did. The problem was, although we were well-paid, most of them were terrible, such as a Young Farmers' social where everyone got drunk and loudly chatted up Young Farmer-esses whilst we provided background music. A few gigs like that and we decided we didn't need the money and would rather do floor spots or the occasional booking in a folk club, to a smaller audience who were at least prepared to listen.

Maybe the time has come when singers who are just in it for the love of the music rather than to make a living should be prepared to do a gig for a percentage of the door, or even for

nothing to help a struggling club through a lean spell. If club organisers are willing to take a chance and just ask, they may find quite a lot of good singers would be happy to do a night on this basis, if only for the luxury of being able to perform a longer planned programme of songs rather than just a quick one or two on a singers' night. The main thing is that the quality shouldn't suffer, and really there's no reason why it should. And remember, nothing succeeds like success - a club advert with a good proportion of guest nights rather than just singarounds is a sure sign of a thriving club.

Paul Reade

THE LOWLANDS OF HOLLAND

Oh the night that I was married and on my marriage bed,
There came a bold sea captain and stood at my bedhead,
Crying 'arise, arise young married man and come along with me
To the low, lowlands of Holland to fight your enemy'.

Oh I held my love all in my arms still thinking he might stay,
But the captain gave another order, he was forced to march away,
Crying 'there's many a blithe young married man this night must go
with me
To the low, lowlands of Holland to fight the enemy.'

Oh Holland is a wondrous place and in it grows much green.
'Tis a wild inhabitation for my true love to be in,
Where the warm winds do blow and the wild flowers grow and there's
fruit on every tree,
But the low, lowlands of Holland parted my love and me.

No shoe, no stocking I'll put on, no comb go through my hair,
Nor shall no coal nor candlelight shine in my bower fair.
Nor will I lie with any young man until the day I die
Since the low, lowlands of Holland parted my love and I.

Oh hold your tongue dear daughter, why do you so lament.
Is there not a lad in our town can make your heart content?
Well there's many a lad in our town but ne'er a one for me,
Since the low, lowlands of Holland parted my love and me.



There are a number of songs in the English tradition about that hated institution, the press gang, but none more moving than this one. Did they really kidnap young men from the marriage bed and march them off to war? Perhaps they did, or then again perhaps not. Maybe this song is a bit of 'folk' propaganda, or maybe it's just intended as a tearjerker. As far as I know, there is no evidence that the press stooped quite this low but they stooped low enough most of the time and richly deserve the bad image, which this song gives them.

The word press is a corruption of the old French word 'prest' meaning a gift. A man who received the King's (or Queen's) shilling received a token gift, a kind of advance payment, symbolising his entry into military service for the monarch. He thus became a pressed (prest) man. Since the supply of volunteers was always much shorter than the navy's need for men the navy soon resorted to more direct means of acquiring its crews and the press gang was born. From now on the King's shilling would be forced into your hand.

We usually associate the press gangs with the time of Nelson's navy but, in fact, the system of impressment went back much further than that. The root of the practice lay in the medieval notion that the monarch had the absolute right to demand military service from his or her subjects, whether they were willing or not. In 1563, in the reign of Elizabeth I, the practice was legalised by an Act of Parliament. In 1597 the Vagrancy Act listed various categories of poor and homeless men who were to be targeted for impressments. More laws concerning impressments were passed in succeeding years and in due course these laws limited the age of impressments to between 18 and 55; limited service to a maximum of five years; provided for certain exemptions such as apprentices and stated that a man could not be pressed for a second time once his service was finished. You may be sure that the press gangs widely ignored these lawful protections and limitations.

By the time the last law about impressments was passed in 1835 the practice had fallen into disuse. In fact, no pressings had taken place since the downfall of Bonaparte at Waterloo in 1815. Perhaps impressment was no longer needed since the Royal Navy enjoyed total supremacy at sea for the next 100 years, right up to the 1st World War.

It is not difficult to see why men had to be forced to serve in the Royal Navy. Life on shore was certainly no bed of roses but life at sea had additional trials. The food and water were foul and the cramped, damp quarters below decks were a breeding ground for disease. In fact, far more sailors died of disease than died in battle, typhus being a particular problem. Long voyages were prone to outbreaks of scurvy due to a deficiency of vitamin C in the diet. It took a long time for the penny to drop that scurvy could be headed off by adequate supplies of citrus fruits and another long time for this to be enforced in the regulations. Meanwhile, those charged with the responsibility for provisioning the ships were often corrupt, siphoning off money intended for to buy provisions in order to line their own pockets.

The work on board was hard, unremitting and totally physical. It was also dangerous. A fall from the rigging meant almost certain death. If you went overboard in a storm the chances of being picked up again were just about zero, so slow and cumbersome were the wooden fortresses. The heavy work led to numerous ruptures, hernias and crush injuries. After several years service you were very fortunate if your body was still completely intact.

As for discipline, the system on board ship can only be described as brutal. To be sure, law and order on land was hardly liberal; you could be hung or transported to Botany Bay for the most trifling offences. But somehow they always seemed to contrive to go one better (or rather, worse) on a man-o'-war. Another song about the press gangs gives us the flavour:

The first thing they did, they took me in hand,
They flogged me with a tarry strand.
They flogged me 'til I could not stand
On board of a man-o'-war boys.

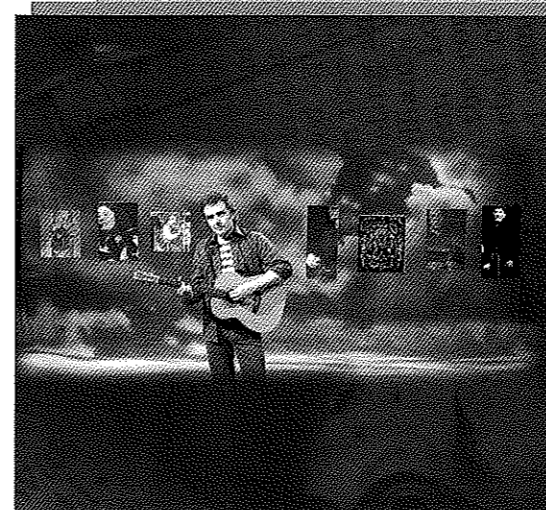


Many a man was flogged with the cat-o'-nine tails 'til he could not stand. The limit was supposed to be twelve lashes but no one seems to have thought to tell the navy's captains of this fact since they frequently exceeded the limit, often dozens of times over. The punishment was both agonising and humiliating, the whole ship's company being drawn up on deck to witness the flogging.

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Finally, there was the threat of death or injury in action. Naval tactics in those days amounted to little more than drawing up parallel to the enemy and exchanging broadsides until one vessel or the other was shot to bits and could not fight on. Instant death was merciful since serious injury would necessitate a visit to the ship's surgeon who would be busy hacking off shattered limbs with all the dexterity of your local butcher. If you survived this assault upon your body you would probably die of infection soon afterwards.

All in all it's very easy to see why men had to be compelled to serve in the navy. The ships of the line were crewed by pressed men who resented being there and deserted if they could. Desertion was risky however, since the punishment, if recaptured, could be hanging. Hangings were not that common however, since men were in short supply. Better to give the culprit a good flogging and get him back into service, reasoned the captains.

The generally held view of those who lived close to a port was that it was better to avoid being taken in the first place rather than have to resort to desertion at a later date and suffer the consequences, so able bodied men in vulnerable areas of the coast became expert at diving down the nearest rabbit hole at the first smell of the press gang. If that didn't work, plan B was to fight back. The West Country in particular was the scene of numerous battles between locals and the press. Another spirited press gang song reflects the attitude:

'Dear Captain', Jack says then, 'don't talk of your pressing. It's not long ago I gave six of 'em a dressing'. 'I know very well Jack; the truth I must grant you, You're a brave hearty fellow and that makes me want you.'

The captain's reply is illuminating. It shows that captains didn't want just anyone in their crew. Top of the list were merchant seamen with a few years service under their belts since these men already knew the ropes... literally. But if the need was urgent the press would take what they could get and so many a poor ploughboy or cobbler found himself spirited aboard ship and on a steep learning curve far from friends and family; indeed, he might never see friends and family again.

Pressing was common in Nelson's time since Britain was in a state of almost constant war with Bonaparte; indeed, as a young officer, Nelson himself led the press on a number of occasions. Our song (The lowlands of Holland), however, comes from an earlier time when England found itself in a series of conflicts with Holland. We might regard Holland these days as a small and inoffensive country but back in the seventeenth century they were our rivals for mastery of the seas. Between 1652 and 1674 England fought three wars against the Dutch. As always, naval conflicts resulted in an increase in impressments as the need for men increased, but just which of the three conflicts produced our song is difficult to say since they occurred in such rapid succession. Nevertheless, we can say that the song must come from the latter half of the eighteenth century and its relevance and its popularity would have continued into the Napoleonic wars.

Let me end on a cautionary note. It appears that the legal provisions authorising impressments have never been repealed by Act of Parliament. Our armed forces, including the navy, are having great difficulty maintaining their necessary manning levels so... if you live near a port, are between the ages of 18 and 55 and are not an apprentice, beware the press.

Brian Bull

(Ed: I suppose the only good news is that the British Navy is not what it once was in terms of the number of ships and the required manning levels)

SET INTO SONG: Ewan MacColl, Charles Parker, Peggy Seeger and The Radio Ballads

This is an extract from a recently published book by Peter Cox. The excellent and enthralling Set Into Song traces the history of the BBC Radio Ballads, which ran from the late 1950's to the mid 1960s. As well as tracing the lives and development of Ewan MacColl, Charles Parker (the BBC producer of the Ballads) and Peggy Seeger - three characters behind the philosophy and production of the groundbreaking series - as well as going into details about each of the ballads and the stories behind them and those who participated. This early extract from the book examines the early life and influences of Peggy Seeger, the only person of the three subjects of the book still alive and who is still performing regularly.

We are extremely grateful to Peter Cox, the author of Set Into Song, for allowing us to publish this extract in Folk North West. We also have a review of the book elsewhere in this edition and Peter Cox has promised us an article for our Winter publication. Details of how to obtain a copy are at the end of this extract.

DANCING ON THE STAVES - PEGGY SEEGER



(The photo above is of a young Peggy Seeger performing with a relative now familiar to the world but somewhat younger in this picture - someone called Pete Seeger)

"I would like to communicate to her the intense comradeship that I feel with her now - married as she was to a man 15 years her senior, constantly impatient to get to composing, endlessly trying to get across to her children as a person and being rejected not by their direct lack of interest but by any child's preoccupation with its own life."

PEGGY SEEGER speaking of her mother, UNPUBLISHED WRITINGS, 1992

"Whenever Pete came down we got off school. My mother reckoned he was as good an education for us as the teachers. Mike and I would sit while he played the banjo, putting our fingers on the strings to see what would happen. He was in his early twenties at the time and never got annoyed."

PEGGY SEEGER, *ibid*, 1992

In June 1935, a few months before Jimmie Miller (Ewan MacColl) married Joan Littlewood, Ruth Crawford Seeger gave birth in New York to her second child Margaret, known ever after as Peggy. At that moment Ruth's husband Charles Seeger was picking blueberries on a farm 60 miles away to make ends meet, and it was several weeks before they were back together, living in a trailer on a ridge at his parents' farm, coping with dirty nappies and no running water. They were consigned to the trailer rather than the farmhouse because Charles's parents disapproved of this, his second marriage. He was already 49, and had three boys by his first wife, Constance: Charles and John were grown-up, and the young Pete Seeger was 16. He had been four years old when his parents' marriage broke up -

and was promptly sent away to school. He survived rather well in the circumstances.

Seasonal fruit picking for a few extra dollars sounds rather like a symptom of American rural poverty, a variant of the British urban version that Jimmie Miller had lived through in the same period. Indeed, the terrible blight that had swept the American South and Mid-West, exemplified by the familiar images of desperate dustbowl homesteaders, was only just being tackled by President Roosevelt's 'New Deal' government. In his State of the Union address that January the President had proposed a twin programme for emergency public employment in the cities and in rural areas. The rural Resettlement Administration (RA) was designed to move destitute 'sharecroppers' and unemployed miners into refugee camps, there to re-equip them for a new life. Its enlightened head, Rexford Tugwell (known as Rex the Red to the right-wing opponents who engineered his downfall two years later) set up a Special Skills division, aimed at fostering art and music recreation to create a sense of community in these 'colonies'.

However, Charles and Ruth Seeger were not the rural poor, but the urban educated, suddenly short of work and money. Charles was a professor of music, and (using a pseudonym) the part-time music critic for the Daily Worker, the American equivalent of the Communist newspaper that Jimmie Miller had sold at factory gates. Charles had lost his main teaching job, more because his music was too radical than because his politics were - though this would become a problem 20 years later - and for a spell had been living on money from occasional jobs and handouts from friends. He and Ruth were almost broke. He had paid for his boys to go to boarding school, and Pete remembers once coming home from vacation and lending his father five dollars to buy milk for Peggy's older brother Mike, then a baby. Charles could stump up enough for rent and food but little else. But late in 1935 came an invitation to set up the RA music programmes, so ending a tough year for the family on a more optimistic note.

That new job was a dramatic turning point. Quite apart from keeping his new young family afloat, it signalled an abrupt change in his musical interests, as well as those of Ruth and his son Pete. Charles Seeger arrived in Washington to take up the new job with a somewhat elitist belief that Traditional music had died out in America by 1900. Throughout the South he visited homesteads and camps set up by the Federal government for the hungry and dispossessed, like the one in which Johnny Cash was brought up in Arkansas. Seeger was surprised and delighted to find folk song was alive and well. He acquired an early sound recording machine, which cut grooves in aluminium discs, to make field recordings for the musicians he was hiring to work in the camps.

The Seegers and Traditional Music

Thus began the Seeger family's great love affair with traditional music, the music that Peggy grew up with. That summer the 17-year-old Pete accompanied Charles and Ruth to one of the burgeoning traditional music festivals, at Asheville in North Carolina, and described it as Visiting a foreign country ... past wretched little cabins with half-naked children peering out of the door.' There he heard the legendary five-string banjo player Samantha Bumgarner, and set out to learn the instrument he would later master and popularise in the post-war American folk song revival. One-year-old Peggy didn't hear it quite yet: she was parked in a nursing home at a dollar a day Ruth too was eager to absorb this music, new to her, and worked in the field with her husband whenever she could. Peggy's mother embraced this change to her own musical direction. As a promising young avant-garde composer, she had

been the first woman to win a Guggenheim music scholarship to Europe. Keen to be taught by Charles Seeger, she had ignored his initial rejection - he didn't think much of women composers - and had browbeaten him into taking her on as a student and amanuensis. They fell in love, and moved in together when she was 30, in 1933, the year in which ten years of constant composing had culminated in her String Quartet, then much admired in 'modern' music circles. To Peggy later this music was simply alien. She couldn't understand how the woman she knew as a mother could create something like 'someone crying, someone beating on the walls.' Her mother was 'the folk song lady', and one who was far too sane to have produced something so disconcertingly

From 1936 Peggy's mother turned from composing atonal music to become that folk song lady. During the period she described herself as 'composing babies', she went on to teach music while managing a household of three children under five, often with the help of babysitters running a 'combined drugstore and hospital ward'. But above all she was transcribing traditional music. She was astonishingly painstaking, listening to scratchy aluminium field recordings brought to life by a sharpened cactus needle, endlessly replaying tricky swooping phrases till she got them right. For the father-and-son team of John and Alan Lomax, who were busy recording for the Folk Song Archive at the Library of Congress, she transcribed over 200 songs, eventually published in 1941 as *Our Singing Country*. After the war, with Charles she transcribed and arranged over 100 more for voice and piano for the Lomaxes' *Folk Song USA*. Then she branched out on her own with *American Folk Songs for Children* and *Animal Folk Songs for Children*, inventive piano arrangements of songs she'd listened to countless times, in countless versions.

As Pete said, the Seegers and the Lomaxes were 'high on dreams of how this music would capture the heart of America.' As Mike and Peggy grew older their mother recruited them into the book-making process. No longer the 'gold en-haired cot with the high voice, which when excited would go through the ceiling', for whom Pete remembered playing the banjo and singing whenever he stopped over, Peggy was learning transcription at the age of nine. At 11 she was transcribing for Ben Botkin's *Western Treasury* for a nickel a song. The family had no radio, nor later did they have television, but they made music together at weekends. Peggy and Mike would learn new songs and trade them with Pete's whenever he dropped by. Pete, the 'tall exotic half-brother, with his long, long-necked banjo and his big, big feet stamping at the end of his long, long legs.' Often he'd come with his musical friends, who would jam late at night, fall asleep in front of the fire, and confront the young Seeger children with a tangle of sprawled bodies and instruments in the morning.

Among Pete's fellow musicians passing through would be Woody Guthrie, hardly bigger than Peggy, the massively imposing Leadbelly in prison for murder when first recorded by Alan Lomax, and Aunt Molly Jackson. Pete had started *The Almanac Singers* in 1940 to sing labour songs, and moved on to form *The Weavers* with Woody Guthrie. They sold millions in their heyday from 1949-52, starting with Leadbelly's 'Goodnight Irene'. Pete wrote or co-wrote 'Where Have All the Flowers Gone'; 'Turn, Turn, Turn'; 'We Shall Overcome'; and 'If I Had a Hammer', all such iconic songs of peace and protest that many people don't know who wrote them. 'If I Had a Hammer' is innocent to us now, but it was controversial because back then, as Pete said, 'only Commies used words like peace and freedom.' Actually part of the household was Elizabeth Cotten, recruited as a Saturday help after she'd found the eight-year-old Peggy lost and wandering on the wrong floor of a department store. The floors were segregated, black from white.

'Libba' Cotten was a black singer who, at the age of 11, had written 'Freight Train', which many years later would be a success in a skiffle version for Lonnie Donegan. Libba's singing was in such demand by the Seeger children that Mike and Peggy would do the clearing up for her so she could sing and play her guitar. And yet, according to Peggy:

"She had been ordered by the church to lay her guitar down by the riverside when she gained puberty. And she did. Let it alone for over fifty years ... I don't know how long Libba listened to us before that day when Mike walked into the kitchen and found her playing the guitar, left-handed without having re-strung it - index finger swinging away doing the job of the thumb, thumb relegated to fingerdom. That's how we heard 'Freight Train' for the first time. Mike was fascinated and learned to play exactly as Libba played, left-handed and without re-stringing the guitar. I waited till he had it, transferred it to the right hand and then we were 'Freight Train' mad."

The Working Mother

In the early post-war period Peggy's mother was working a 14-hour day, away teaching students of composition, giving lessons to children with 'fingers like cooked macaroni', and at home working on her transcriptions till late into the night. By then she had four children, and Peggy, not yet a teenager, would get the youngsters' breakfast and lunch ready before she went to school. Her mother would have the supper menu written out, and Peggy would have to shop for it. 'She'd run the whole thing like a battle, with notes saying: Peggy get two chickens, Mike you're making dinner so peel the onions. We're having chicken cacciatore in Joy of Cooking p225.' Peggy would cycle off down to the shops, or walk there pulling an old wooden wagon, sometimes loaded with a younger sister. Charles was by this time over 60, still working but not the main breadwinner, content as most men then were (then?) to have the world arranged for his comfort. Nevertheless he was proud of his wife's achievements and supported her in every sphere except the domestic.

And he supported his musical children: 'What my father gave me was a freedom to do what I wanted. That was quite unusual in those days.' He played dual piano with Peggy, sitting together at one piano, or each at one of the two grands, 'bashing away at piano versions of the Beethoven symphonies. If I came to a part that was difficult he just sat and let me work it till I got it.' Her mother had originally taught her the piano in an engaging and unorthodox style, such as:

"Playing the 'Irish Washerwoman' in every key on the piano (including two Turkish modes) and explaining the circle of fifths, resolutions, cadences, sight-reading ... But when it came to playing the piano and practising when I knew she was in earshot, I couldn't ... She was the best teacher of music I've ever come across, and yet I couldn't learn piano from her."

Her mother's musical energy and enthusiasm still coursed through the house, though. For Peggy: 'The music came right into us, we osmosed it. I can still sit there listening to music, seeing it on the staff line, all the sharps and flats, dancing on the staves. By the time Peggy was a teenager she played piano, guitar and banjo, as did the equally talented Mike. She had to overcome the stage fright that afflicted her at 15 when she entered a talent show at her High School: 'Fear flooded my entire being; my voice developed a brilliant but uncontrollable vibrato; my lungs shrank to half an inch in diameter! She swore she would never sing for a living, an oath she soon broke, fortunately for this story. She and Mike would sing and conduct folk song sessions to help publicise their mother's books in department stores and schools, and as teenagers they recorded an album for Folkways.

But with no warning, in the space of a year their lives began to fall apart. In 1951, at the height of their success, Pete Seeger's Weavers were blacklisted by Senator McCarthy's House Un-American Activities Committee. Once openly radical too, in the 1930s Peggy's father had seen the danger and, fearing he'd lose his livelihood just as he was raising a second family, Charles Seeger moved to a safer haven as a supporter of Roosevelt's New Deal. Peggy later reflected:

My parents were radical in a certain kind of way in the Thirties, tempered in the Forties, intimidated in the Fifties. I don't ever remember being disturbed, even by Hiroshima. We didn't talk politics as I remember at our table, and yet I was of a liberal family that was supposed to be progressive and supposed to be political.

'Progressive' was all right, but Charles was wary of hearing his politics called left-wing or revolutionary. When much later Ewan and her father started talking politics together she was astounded by her father's views. It made her bristle that he had never talked to her about it, angry that: 'He didn't want to prejudice my thinking. Bollocks. He prejudiced my thinking by his very manner, by our very way of life, by the place we lived, the social milieu that I now took for granted, that comfortable desert called middle-class suburbia.' And by having black servants (as he always had) who were treated courteously but not as part of the household.

Charles Seeger's past came back to bite him when in 1952 his passport was downgraded so he could only travel abroad on official business. The following February he had its renewal turned down on the grounds of Sedition, as a person 'supporting Communist movements', and, now 67 and with the writing blazoned on the wall, he retired from the Pan American Union, an organisation he'd worked for since 1941. McCarthy's witch-hunt was in full swing. But Charles hadn't shopped anyone (nor would Pete), as others like Burl Ives had. Ives cooperated with the Committee, and in consequence Peggy's mother had withdrawn from a joint book project with him. Later tin's 'rooting out of reds' would be the reason for their friend Alan Lomax's crucial spell in England.

Worse was to follow, much much worse. When Peggy was 14 her mother had started tentatively composing again in the evenings, her disturbing music floating up from the room below Peggy's. (Peggy had never even realised until then that her mother had composed anything at all significant before.) In 1952, with her first major work for 20 years, Ruth won a prize for new compositions. She had worked on it flat out despite feeling increasingly unwell. When her Suite for Wind Quintet was performed for the first time at the award ceremony that December, she accepted her prize shyly, wearing a black taffeta skirt that Peggy had made for her. Then, in February 1953 she discovered she had intestinal cancer. She ignored it for as long as she could. She went on teaching, started a flurry of new projects, and worked as intensively as ever to finish a new book, just as she visibly wasted away.

By November 1953 she was clearly dying, Peggy, away at Radcliffe College in Cambridge, Massachusetts, was summoned back and spent a last few days with her as she slipped away, drugged with morphine, uncomplaining, 'I sang to her conscious and I sang to her unconscious as dusk and dawn changed guard outside the windows.' Peggy was there when she died. On the same day Peggy and Mike were due to be at the Children's Book Fair at the Washington Post building, promoting their mother's American Folk Songs for Christmas. The book was another great success - for other people's Christmases. For Peggy 'the life went out of the household when she died. It just vanished.'

Opendoor Folk Club

contact Pauline on 0161 681 3618 or pauline@opendoorfolkclub.co.uk



Extravaganza

15

Sunday October 12

Alternative Therapy
Ruth Fuga & Ken Powell
Dan McKinnon (CAN)

The Royal Oak
172 Manchester Rd
Werneth OL9 7BN

tickets:
whole day £12
single artist £5

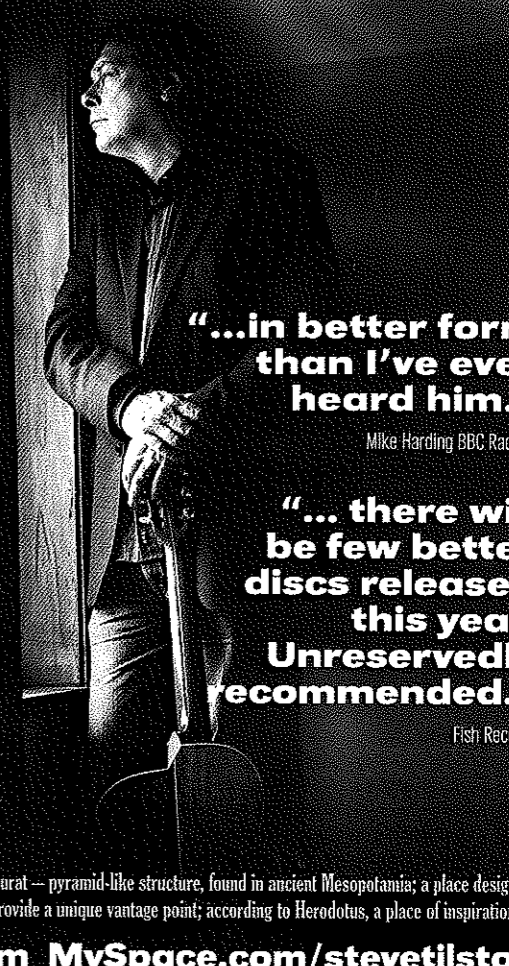
Steve Tilston



ZIGGURAT

From the writer of such classics as The Slipjigs & Reels, The Naked Highwayman, Here's To Tom Paine, comes the much anticipated new album by this master craftsman.

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"...in better form than I've ever heard him."

Mike Harding BBC Radio 2

"... there will be few better discs released this year. Unreservedly recommended."

Fish Records

Ziggurat - pyramid-like structure, found in ancient Mesopotamia; a place designed to provide a unique vantage point; according to Herodotus, a place of inspiration.

In September 1955 in Quebec City Peggy boarded a ship bound for Holland, accompanied by little more than her new long-necked Vega banjo. In the intervening period she had gone back to college at her father's insistence, and before long she had been joined in Cambridge by her father, her younger sisters, and her mother's huge grand piano. She kept house for this odd ménage for the academic year of 1954-5, but her father soon fell in love once more with a childhood sweetheart (after whom Peggy had been named) and moved in with her in California. He was now nearly 70, but his new wife's money made him financially secure and would help to bail out Peggy at crucial moments in the next couple of years. Peggy was packed off abroad alone to the Dutch university town of Leiden to live with one of Pete's elder brothers. The plan was that she would continue (in Dutch) with the Russian studies she had begun at Radcliffe, and then go back to college after a year in Europe.

On The Road

It didn't work out like that. The chemistry between the two sisters-in-law was not as it had been when Peggy was ten, and she and the banjo hit the road. In a Belgian snowstorm that winter she was given a lift, and promptly recruited, by a pastor who ran a home for Catholic children displaced by the war. He would go to East Germany, find them in camps set up in aircraft hangars, and bring back a dozen 12-year-olds to a Belgian village. Peggy was asked if she 'wanted to be their little mother', and puzzled over the period in retrospect, especially her slide towards Roman Catholic belief after long debates with the persistent priest. 'I guess I needed structure ... and he had a crush on me. But the boys were little Nazis.' She became the household skivvy and had to sleep in a vast double bed with the five girls. On the freezing afternoon walks she would be besieged by the pastor: 'That's the nunnery. If you stayed, I could head the monastery and you could head the nunnery.' She needed rescuing, and wrote to an American couple she had met on the boat. They drove up and took her back with them to Copenhagen, happily jammed under the luggage in their microscopic Fiat.

She was in Copenhagen in March 1956 when a call came through for her on the youth hostel phone. It was Alan Lomax, now in England, who had tracked her down via her father. The BBC needed someone for a televised version of the play *Dark of the Moon*, specifically someone who could play the five-string banjo, act a bit, and sing 'Barbara Allen'. Lomax told the producer he would dig out the best banjo player in Europe - 'Oh, he was always full of superlatives.' (He actually had something else in mind too, for he was starting a band and her banjo playing would be ideal for it.) He found her in a Danish youth hostel, and over 24 wearying hours later she arrived at Waterloo Station to a reassuring Lomax bear-hug. She was dishevelled and unwashed, with little more than the banjo and the clothes she stood up in. The clothes would have stood up of their own accord. Lomax's [then girlfriend] was a model, and she sluiced her down and spruced her up, put her long hair up in a lacquered beehive creation, and stood her in unfamiliar high heels. At 10.30 on 25 March 1956 she tottered into Alan Lomax's basement flat hi Chelsea, and all heads turned. One head in particular.

SET INTO SONG: Ewan MacColl, Charles Parker, Peggy Seeger and The Radio Ballads, written by Peter Cox; published by Labatie Books © Peter Cox 2008. The cover price of the book is £20 but if you visit Peter's website you can get a signed copy directly from him for £15 (including postage and packing). Further details from Peter's website at www.setintosong.co.uk. The site has the full transcripts of the original programmes.

LETTERS



Hi Folks

We're having a great tour over here in England, but a difficult personal situation has arisen. In March Sandra Swannell's partner Dave was diagnosed with Philadelphia positive A.L.L. leukaemia. He requires a bone marrow transplant, but there is no match within his immediate family.

You can help though. Click on www.blood.co.uk and they'll tell you how to become a member of a bone-marrow registry. The more people in the database, the greater the chances of finding a match for Dave -and others like him who can't find a match among close relatives. You could save somebody's life.

You can send good wishes to Sandra and Dave at sandra@tanglefootmusic.com Unfortunately she will be unable to send personal replies, but your thoughts will be very much appreciated. Please forward this email to anybody you think might be interested. Thanks

Tanglefoot

Dear Editor and all readers of "Folk North West"

It is with much regret and heavy hearts that the decision has been taken to make the Maghull Day of Music 2008 our last one. After 16 glorious years a stage has been reached whereby it has become too tiring and time-consuming to carry on. The committee don't mind you all being aware that of the seven committee members four are in their seventies, one is approaching that, another is due their bus pass in November, and one is a youngster (we don't want to talk about him!)

As the size of the committee has diminished over the years - from an original eighteen to the present seven - so the workload and responsibility has increased for each individual. We can only chorus our admiration for those who organise large weekend festivals.

This is not the complete end though. We will be running an annual concert at Maghull Town Hall around the same time of year - early November - featuring a couple of the most popular acts on the Folk and Roots scene.

We would like to take this opportunity to thank the following - in no particular order of importance - for their contribution to what has always been a thoroughly enjoyable event: all the past committee members, the local folk clubs for their loyal support, the volunteer stewards, the local schools and participating pupils, the local press, folk magazines and media, the staff of Maghull Town Hall, the St John Ambulance Brigade, Maghull and Sefton Councils for their financial and material support, Jenny Shottliffe and Lindsey Hunt for their work on the Youth afternoons, the craft stall holders, all the wonderful artists who have entertained us over the years, Eddie Green and family and Richard Harrison for great sound work, and the many, many hundreds of you out there who have supported us every year.

Last but not least a big thanks to our own members at Maghull Folk Club who stick with us through thick and thin. We'll just end by sending a message to our founder and mentor - Dave Day. We've enjoyed every minute and we hope we did you proud!

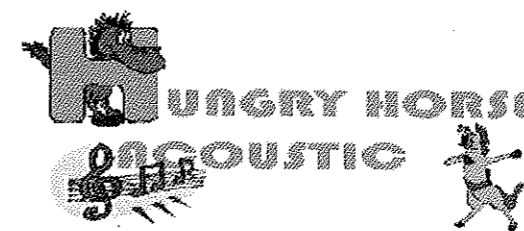
Yours The Committee

Jane Day, Joe Ryan, Anne Ryan, Micki Boardman, Bob Anderton, Paul Robinson, Tony Gibbons.
P.S. See you all in November!

"HUNGRY HORSE ACOUSTIC FOLK CLUB"

www.hungryhorseacoustic.com

8-15pm - The Rake Pub, Rake Lane, Little Stanney, near Chester, CH2 4HS
Tickets ring:- 0151-678-9902 or 07981-639-336



Date	Event
SEPTEMBER	
4th	ANTHONY JOHN CLARKE - (with Vocal Point)
18th	THE CHURCHFITTERS
OCTOBER	
2nd	FIDDLESTONE
16th	RUTH FUGA & KEN POWELL (Ex-Risky Business) (with Vocal Point)
NOVEMBER	
6th	CHRIS WHILE & JULIE MATTHEWS (with Vocal Point)
20th	PETE MORTON
DECEMBER	
4th	JEZ LOWE - (with Vocal Point)
18th	Christmas Party with CELTIC NOTES
25th	closed
2009 - JANUARY	
1st	closed
8/15/22/29th	All - Singers & Musicians Nights
FEBRUARY	
5th	QUICKSILVER (Grant Baynham & Hilary Spencer)
19th	MIKE SILVER (with Vocal Point)
MARCH	
5th	CATHRYN CRAIG & BRIAN WILLOUGHBY
19th	HOUGHTON WEAVERS (with Vocal Point)
APRIL	
2nd	KIERAN HALPIN (with Vocal Point)
16th	BLACKHEART
NB: All other Thursdays are "Singers & Musicians Nights" - 8-15pm - Free admission	

CLUB RESIDENTS (as on 24th July 2008)

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

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

ARMOURY FOLK & ACOUSTIC – Kieron Harley, Glyn Davies, Steve Moran

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

BARNOLDSWICK -- NowThen

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

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

CROWN FOLK & ACOUSTIC -- Kieron Hartley, Ann Fitton, Mike Musgrave, Steve Moran

EARBY – Station Folk

EVERYMAN -- Chris & Hughie Jones, Shirley Peden

FOLK AT HILLBARK – Tom Topping Band

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

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

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

FRODSHAM – Alton & Carol Alexander, Eric Rafferty, Stuart Baxter, Harry Leather, Syd Hayden, Jill Smith, Willie Gilmour, Pete Massey, Gordon Morris, Roger Bond

GARSTANG UNPLUGGED -- Pete Hardman, Caroline Lovett

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

HEATON MERSEY – Kieron Hartley, Mark Williams

HUNGRY HORSE ACOUSTIC – Alison Parker & Jim Gallagher, Ian Dawson, Marie Nicholls, John Owen, Angela Owen and Sue Farley.

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

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

LONGRIDGE -- Ron Flanagan, Brian Preston

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

MAGHULL -- Tony Gibbons, Chris Lock, Joe Ryan, Jane Day, Bob Tyrer, Paul Robinson, Kate Bradbury, Mark Miller, Graham Saggars, Mike Bartram, Tommy Dewhurst, Martin Blackmore

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

PARKGATE -- Eddie Morris, Bob Burrill, Buddy Woods, Mike Woods

PORKIES -- Dave Hughes

PRESTON -- Rob Malaney, Hugh O'Donnell, Tom Walsh, Dave Peters, Len Deevey, Nick Caffrey

MIDWAY (Ex- Red Bull) -- Peter Hood & Linda Edwardes, Anne Yates, Peter Fox, John Ashurst, Ged Derby, John Keithly

RHYL -- Rum, Bum & Concertina

ROOM AT THE TOP -- Mark Dowding and others

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

WIGAN – Geoff Newman (Tuesday), Joan Blackburn (Thursday)

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

WREXHAM – Offa

NORTH WEST FEDERATION OF FOLK CLUBS				
ARTS CENTRES and THEATRES				
SUNDAY				
Bothy	8:00 PM	Park Golf Club, Park Road West, Southport, PR9 0JS	Clive Pownceby	0151-924-5078
Folk at the Manor	8:30 PM	The Old Manor Club, Withens Lane, Wallasey, CH45 7NF	Roger Parker	0151-678-1962
Kings Lock	8:30 PM	King's Lock Inn, 1 Booth Lane, Middlewich, CW10 0JJ	Liz Rosenfield	01606-834969
Open Door	8:45 PM	The 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
Ciwb Gwerin Conwy	8:30 PM	Royal British Legion, Rosehill Street, Conwy, LL32 8AF	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
Midway (ex-Red Bull)	8:30 PM	The Midway, 263 Newbridge Lane, Stockport, SK1 2NX	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	The Narrow Boat, 38 Victoria Street, Skipton, BD23 1JE	Sheila A. Kelsall	01535-665889
Swinton	8:30 PM	The White Lion, 242 Manchester Road, Swinton, M27 4TS	Ged Todd	01942-811527
TUESDAY				
Acoustic Collective	9:00 PM	The Old General, 73 Crescent Road, Dunkinfield, SK16 4EU	Paul Roberts	07930-340260
Bush Acoustic Music Club	9:00PM	Bush Inn, 120 Moorside Street, Droylsden, M43 7HL	David Jones	0161-3551295
Crown Folk & Acoustic	8:30 PM	The 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	8:30 PM	Ring O'Bells, Pit Lane, Farnworth, Widnes, Cheshire, WA8 9HW	Jean Finney	0151-424-3672
Urmston Acoustics	8:30 PM	The Nags Head Hotel, 1 Lostock Road, Urmston, M41 0SU	Martin Kavanagh	0161-748-5497
Wigan (& Thursdays)	9:00 PM	The Fox & Goose, 37-39 Wigan Lane, Wigan, WN1 1XR	Joan Blackburn	07833-301336
WEDNESDAY				
Alison Arms	9:00 PM	The Alison Arms, Preston Road, Coppull, Chorley, PR7 5CQ	Derek Docherty	01257-791262
Biddulph up in Arms	8:30 PM	The 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	The Clarence, 88 Preston New Road, Blackpool, FY4 4HG	Ann Green	01772-683027
Garstang Unplugged	8:00 PM	The Kenlis Arms, Ray Lane, Barnacre, Garstang, PR3 1GD	Don Moore	01995-602795
Ye Olde Vic (ex-Red Bull)	8:30 PM	Ye Olde Vic, 1 Chatham Street, Stockport, Cheshire, SK3 9ED	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 05G	Jozeph Roberts	07833-735-729
Dabbers	8:30 PM	The 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	The Nags Head Inn, Mount Street, Wrexham, LL13 8DW	Ian Chesterman	01978-357307
FRIDAY				
Bollington	8:30 PM	The 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	The 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	The Armoury Inn, Shaw Heath, Stockport, SK3 8BD	Kieron Harley	07957-492917
Barnoldswick	8:00 PM	The Fosters Arms, Gisburn Road, Barnoldswick, BB18	Sharon Hobson	01282-841727
ARTS CENTRES & THEATRES				
Accrington Town Hall	7:00 PM	Blackburn Road, Accrington, Lancashire, BB5 1LA	Box Office	01254-380293
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	Market Street, Bury, Lancashire, BL9 0BW	Box Office	0161-761-2216
Citadel	8:00 PM	Waterloo Street, St Helens, WA10 1PX	Box Office	01744-735436
Friends of Folk	8:00 PM	Various locations	Jim Minall	01772-422416
Mr Kite Benefits	8:00 PM	Various locations	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	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

24th AUGUST to 27th SEPTEMBER 2008

(NB: Always check with organisers before travelling)

	24TH AUGUST	31ST AUGUST	7TH SEPTEMBER	14TH SEPTEMBER	21ST SEPTEMBER
Accrington Town Hall			BLACKHEART		
Bothy	Singaround	17 HIPPIES	MULDOON'S PICNIC	Singers Night	DUCK BAKER
Bury Met	Singers Night	ROGER PARKER	Singers Night	Singers Night	ALASTAIR ARTINGS/STALL
Folk at the Manor			Singers Night		
Kings Lock	Singaround		TANIA OPLAND & MIKE FREEMAN	Singaround	
Open Door	closed		Singers Night	GEORGE PAPAVGERIS	Singers Night
Wooden Horse					
MONDAY	25TH AUGUST	1ST SEPTEMBER	8TH SEPTEMBER	15TH SEPTEMBER	22ND SEPTEMBER
Bacup	LYNN & BARRY HARDMAN	VICTOR BROX	JAN ALVESTON	Singers Night	GEORGE BOROWSKI
Clwb Gwerin Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	Singers Night	Singers Night	SCOLDS BRIDLE
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Midway (ex-Red Bull)	Singers Night	Singers Night	Singers Night	Singers Night	THE CHURCHFITTERS
Room at the Top	closed	Singers Night	Singers Night	Singers Night	Singers Night
Skipton Folk Unplugged	Singers Night	Singers Night	FYRISH	Singers Night	QUARTZ
Swinton	Singers Night	No further details received			
TUESDAY	26TH AUGUST	2ND SEPTEMBER	9TH SEPTEMBER	16TH SEPTEMBER	23RD SEPTEMBER
Acoustic Collective	Singers Night	DAVE TUXFORD	Singers Night	Singers Night	Singers Night
Crown Folk & Acoustic	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	closed	Singers Night	Singers Night	closed	FINNAN, WELCOMME & CHRIMES
Longridge		closed		closed	
Maghull	Singers Night	Singers Night	JON BRINDLEY	Singers Night	Singers Night
Ring O'Bells	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night			
Wigan (rejoin member)	Singaround	Singaround	Singaround	Singaround	Singaround
WEDNESDAY	27TH AUGUST	3RD SEPTEMBER	10TH SEPTEMBER	17TH SEPTEMBER	24TH SEPTEMBER
Alison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms	Singers & Musicians	Singers & Musicians	RUTH NOTMAN	Singers & Musicians	** THE CHURCHFITTERS
Burnley	closed	closed	STEVE TILSTON	MAD AGNES	Singers & Musicians
Clarence	closed				Singers Night
Garstang Unplugged	Singers Night		Music Session - English		Music Session - English
Ye Olde Vic (ex-Red Bull)	Music Session - English				
THURSDAY	28TH AUGUST	4TH SEPTEMBER	11TH SEPTEMBER	18TH SEPTEMBER	25TH SEPTEMBER
Acoustic Folk at the Nursery	Singers Night		KEVIN TARPEY		Singers Night
Bury Met	Singers Night	GORDON GILTRAP	HOT CLUB OF COWTOWN		Singers Night
Chorlton	Singers Night	Singers Night	Singers Night		Singers Night
Dabbers	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Earby	Singers Night				
Gregson Lane	Singers Night	SCOLDS BRIDLE			Singers Night
Heaton Mersey	Singers & Musicians				
Hungry Horse Acoustic	Singers & Musicians	ANTHONY JOHN CLARKE	Singers & Musicians	THE CHURCHFITTERS	Singers & Musicians
Lymm	MIKE & SARAH TURNER	ALLAN TAYLOR	Singers Night	JOHN KIRKPATRICK	Big Spot - Ann Cojeen
Parkgate	HOUGHTON WEAVERS				COLIN HENDERSON & ANDREW JONES
South Lakes Music Promotion		VIN GARBUTT			
Wigan (rejoin member)	Singaround	Singaround		Singaround	Singaround
Wrexham				PETE ABBOTT	

	29TH AUGUST	5TH SEPTEMBER	12TH SEPTEMBER	19TH SEPTEMBER	26TH SEPTEMBER
Accrington Town Hall			THE POOZIES		
Bollington	No details received				
Bury Met		LANCASHIRE HOTPOTS		ANNABELLE CHVOSTEK	
Carlisle Folk & Blues		Singers Night			
Friends of Folk at the - King		JACQUI MCSHEE'S			
George's Hall, Blackburn		PENTANGLE			
Frodsham	Singers Night	COLIN LAMBERT & friends	Singers Night	JOHN HOWARTH	Singers Night
Leigh	Singers Night	** BLACKHEART	Singers Night	THE CHURCHFITTERS	Singers Night
Northwich		at Davenham Theatre			
Platform				BRIAN KENNEDY	
PorKies	Singers & Musicians	ELBOW JANE	Singers & Musicians	Singers & Musicians	Singers & Musicians
Preston	Singers Night	REAL TIME	No further details received		
Rhyl					
Southport Arts Centre	30TH AUGUST	6TH SEPTEMBER	13TH SEPTEMBER	20TH SEPTEMBER	27TH SEPTEMBER
Armoury Folk & Acoustic	HARRY LINES			KAREN MATHESON	KEVIN TARPEY & STEVE WOOLEY
Bury Met		TINY TIN LADY			KRIS DREYER
					JOHN McCUSKER
					& RODDY WOOLMBLE plus
					HEIDI TALBOT &
					BOO HEWERDINE
Barnoldswick	Singers & Musicians			ELIZA CARTHAY BAND	
Citadel		JUAN MARTIN			
Pacific Arts Centre					
Platform				RAINBOW CHASERS	PENTANGLE

Note: * = Not the usual night

** = Not the usual venue

28th SEPTEMBER to 1st NOVEMBER 2008

(NB: Always check with organisers before travelling)

	28TH SEPTEMBER	5TH OCTOBER	12TH OCTOBER	19TH OCTOBER	26TH OCTOBER
Accrington Town Hall - NB: @			THE GATHERING -		
Civic Theatre, Oswaldtwistle			LEGENDS OF FOLK ROCK		
Bothy	Singers Night	JANET RUSSELL & FRANCES WATT	Singers Night	BRYONY	RON TAYLOR & JEFF GILLET
Folk at the Manor	Singers Night	Singers Night	Singers Night	DAVE GIBB	Singers Night
Friends of Folk @ Hornby Institute, near Lancaster		ABBIE LATHIE & the LOVELIES plus CHRIS & SIOBHAN NELSON			
Kings Lock		Singers Night			
Mr Kite Benefits @ St Bede's Club, Clayton-Le-Woods		CHRIS WOOD with Rachel & Lillias			
Open Door	GEOFF HIGGINBOTTOM				
			EXTRAVANGANZA 15		
			ALTERNATIVE THERAPY		
			RUTH FUGA & KEN POWELL		
			DAN MCKINNON (Canada)		
					Singaround

SUNDAY (cont'd)	28TH SEPTEMBER	5TH OCTOBER	12TH OCTOBER	19TH OCTOBER	26TH OCTOBER
Philharmonic Hall				CHRISTY MOORE & DECLAN SINNOTT	
Rose Theatre				Residents' Night	RUTH NOTMAN TRIO Singers Night
Wooden Horse	Singers Night	Singers Night	Singers Night	20TH OCTOBER	27TH OCTOBER
MONDAY	29TH SEPTEMBER	6TH OCTOBER	13TH OCTOBER	20TH OCTOBER	27TH OCTOBER
Bacup	Singers Night	ELGIN STREET	No further details received		
Ciwb Gwerin Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	Singers Night	Singers Night	SIMON HOPPER
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Midway (ex-Red Bull)	ANTHONY JOHN CLARKE	Singers Night	Singers Night	Singers Night	LYNN HERAUD & PAT TURNER
Room at the Top	Singers Night	Singers Night	Singers Night	BRYONY	Singers Night
Skipton Folk Unplugged	Singers Night	JOHN KELLY	Singers Night	Singers Night	LOCTUP TOGETHER
Swinton	No details received				
TUESDAY	30TH SEPTEMBER	7TH OCTOBER	14TH OCTOBER	21ST OCTOBER	28TH OCTOBER
Acoustic Collective	Singers Night	TREBUCHET	Singers Night	Singers Night	JOCK (Biggles Wartime Band)
Burnley Mechanics	KATE RUSBY				
Crown Folk & Acoustic	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	JANETTE GERI (Australia)	Singers Night
Longridge	Singers Night	Singers Night	Singers Night	BRAM TAYLOR	
Maghull	Singers Night	Singers Night	Singers Night	BRYONY	Singers Night
Ring O'Bells	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singaround	Singaround	Singaround	Singaround	Singaround
Wigan (rejoin member)	1ST OCTOBER	8TH OCTOBER	15TH OCTOBER	22ND OCTOBER	29TH OCTOBER
WEDNESDAY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Alison Arms	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	VIN GARBUTT
Biddulph up in Arms	EILEEN & PETER SKINNER	SCOLDS BRIDLE	CLIVE GREGSON	BOB FOX & STU LUCKLEY	Singers & Musicians
Burnley		MADDY PRIOR			Singers Night
Clarence					TONY BENN & ROY BAILEY
Friends of Folk @ Bluecoat					
Arts Centre, Liverpool					
Garstang Unplugged					
Mr Kite Benefits @ City					
Varieties, Leeds					
Ye Olde Vic (ex-Red Bull)					
THURSDAY	2ND OCTOBER	9TH OCTOBER	16TH OCTOBER	23RD OCTOBER	30TH OCTOBER
Acoustic Folk at the Nursery		Music Session - English		Music Session - English	
Burnley Mechanics		Singers Night		Singers Night	
Bury Met		KATHRYN TICKELL with Calum Stewart	MAWKIN CAUSLEY		LAU
		Singers Night	Singers Night		GENTICORUM
Chorlton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Dabbers	Singaround				
Earby	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Garstang Unplugged		MIKE KNEAFSEY	ANDREA GLASS		
Gregson Lane					
Heaton Mersey	Singers & Musicians	Singers & Musicians	RUTH FUGA & KEN POWELL	Singers & Musicians	Singers & Musicians
Hungry Horse Acoustic	FIDDLESTONE				

THURSDAY (cont'd)	2ND OCTOBER	9TH OCTOBER	16TH OCTOBER	23RD OCTOBER	30TH OCTOBER
Lymm	NELSON PEACH	MARTIN SIMPSON	COLUM SANDS	Big Spot - John Muskett	TOM McCONVILLE & DAVE NEWBY
Parkgate					VIN GARBUTT
South Lakes Music Promotion	MAD AGNES				
Wigan (rejoin member)	Singaround	Singaround	Singaround		Singaround
Wrexham	BANDERSNATCH	Singers Night	Singers Night		
FRIDAY	3RD OCTOBER	10TH OCTOBER	17TH OCTOBER	24TH OCTOBER	31ST OCTOBER
Bollington	No details received				
Brindley Arts Centre		THE LANCASHIRE HOTPOTS		RALPH McTELL	
Burnley Mechanics					
Bury Met	MICHAEL MCGOLDRICK TRIO			KAREN MATHESON	
Carlisle Folk & Blues	STEVE TILSTON		COLUM SANDS		BOB FOX & STU LUCKLEY
Citadel					
Friends of Folk - * at Preston Guild Hall ** at Darwin Library Theatre	* SWARB'S LAZARUS			ANDY MCKEE & DON ROSS	
Frodsham				** ABBIE LATHE & the LOVELIES & CHRIS & SIOBHAN NELSON	
Leigh	FYRISH	Singers Night	Singers Night	Singers Night	HALTON SOULERS
Northwich	ISAMBARDE	Singers Night	Singers Night	** Singers Night	SIMON HOPPER BAND
Philharmonic Hall	STEFAN GROSSMAN				ANTHONY JOHN CLARKE
Platform					
Playhouse 2			HOWDEN JONES		CHRIS WHILE & JULIE MATTHEWS
Porkies	ALTERNATIVE THERAPY				
Preston	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Rhyl	No details received				
Southport Arts Centre	ARTY MCGLYNN NOLLAIG CASEY CHRIS NEWMAN & MAIRIE NICHATHASAIGH			BOB FOX & STU LUCKLEY	
SATURDAY	4TH OCTOBER	11TH OCTOBER	18TH OCTOBER	25TH OCTOBER	1ST NOVEMBER
Armoury Folk & Acoustic				KEVIN SESAY	Singers & Musicians
Barnoldswick					JULIE FOWLIS
* & ** Biddulph up in Arms	KERUFFLE		BAKA BEYOND	ANDY MCKEE & DON ROSS	
Bury Met	ELIZA GILKYSON	8pm - TOM RUSSELL 10pm - KIRSTY MCGEE with Mat Martin & Nick Blacka			
Citadel			IAN SIEGAL		
Philharmonic Hall			CHRISTY MOORE & DECLAN SINNOTT		
Platform		NORMAN PRINCE & PAUL JOHNSTON			

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

2nd NOVEMBER to 6th DECEMBER 2008

(NB: Always check with organisers before travelling)

SUNDAY	2ND NOVEMBER	9TH NOVEMBER	16TH NOVEMBER	23RD NOVEMBER	30TH NOVEMBER
Bothy	Singers Night	COOPE, BOYES & SIMPSON "In Flanders Field"	Singers Night	BLUE C Party - Raf Callaghan's Birthday	BOB FOX
Bury Met	Singers Night	Singers Night	STRANGEWORLD	Singers Night	THE DYLAN PROJECT Singers Night
Folk at the Manor	Singers Night	ROB MALANEY	Singaround	THE ASKEW SISTERS	Singaround
Kings Lock	Singaround	BARRY & INGRID	Singers Night	Singers Night	Singers Night
Open Door	Singers Night	TEMPLE			
Wooden Horse					
MONDAY	3RD NOVEMBER	10TH NOVEMBER	17TH NOVEMBER	24TH NOVEMBER	1ST DECEMBER
Bacup	No details received				
Clwb Gwerin Conwy	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Folk at the Prospect	Singers Night	Singers Night	Singers Night	STEVE TILSTON	Singers Night
Four Fools	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Midway (ex-Red Bull)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Pacific Arts Centre			PHIL COOL & KEN NICOL		
Room at the Top	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Skipton Folk Unplugged	TOM McCONVILLE	Singers Night	Singers Night	STEVE TURNER	Singers Night
Swinton	No details received				
TUESDAY	4TH NOVEMBER	11TH NOVEMBER	18TH NOVEMBER	25TH NOVEMBER	2ND DECEMBER
Acoustic Collective	Singers Night	Singers Night	Singers Night	Singers Night	RUTH FUGA & KEN POWELL
Crown Folk & Acoustic	Singaround	Singaround	Singaround	Singaround	Singaround
Everyman	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Longridge	Singers Night		AMAZING DICK & the SAGGY BOTTOM GIRLS		
Maghull	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Mr Kite Benefits @ The Lowry, Salford Quays					JOHN McCUSKER'S "UNDER ONE SKY"
Pacific Arts Centre	EDDI READER	Singers Night	Singers Night	Singers Night	Singers Night
Ring O'Bells	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Urmston Acoustics	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Wigan (rejoin member)	Singaround	Singaround	Singaround	Singaround	Singaround
WEDNESDAY	5TH NOVEMBER	12TH NOVEMBER	19TH NOVEMBER	26TH NOVEMBER	3RD DECEMBER
Allison Arms	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Biddulph up in Arms		MEGSON			
Burnley	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Clarence	CARA LUFT with HUGH McMILLAN	JOHN WRIGHT'S BAND	GRACENOTES	Singers Night	TRIO THREIFALL
Friends of Folk @ Preston Guild Hall				RALPH McTELL	
Garstang Unplugged			TIM O'BRIEN	Singers Night	
Mr Kite Benefits @ Bury Met			GORDON GILTRAP	Singers Night	
Pacific Arts Centre					
Ye Olde Vic (ex-Red Bull)	Music Session - English	Music Session - English		Music Session - English	

THURSDAY	6TH NOVEMBER	13TH NOVEMBER	20TH NOVEMBER	27TH NOVEMBER	4TH DECEMBER
Acoustic Folk at the Nursery	Singers Night		Big Spot - PETE RYDER		Singers Night
Bury Met	Singers Night	JANETTE GERI	LISA KNAPP		Singers Night
Choriton	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
Dabbers	Singaround				Singaround
Earby	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
Garstang Unplugged		ANTHONY JOHN CLARKE			ALTERNATIVE THERAPY Singers & Musicians
Gregson Lane	TRIO THREIFALL				JEZ LOWE FIR PLAY
Heaton Mersey	Singers & Musicians	Singers & Musicians	PETE MORTON		
Hungry Horse Acoustic	CHRIS WHILE & JULIE MATTHEWS		Singers Night		
Lymm	CLIVE GREGSON	MIKE SILVER		BOO HEWERDINE	
Pacific Arts Centre		MARTIN GARTHY			
Parkgate				HARVEY ANDREWS	
South Lakes Music Promotion	QUEENSBERRY RULES				DAVE GIBB SINGAROUND
Wigan (rejoin member)	Singaround		Singaround		BRIAN JONES
Wrexham	BRAM TAYLOR		Singers Night		5TH DECEMBER
FRIDAY	7TH NOVEMBER	14TH NOVEMBER	21ST NOVEMBER	28TH NOVEMBER	5TH DECEMBER
Brindley Arts Centre		LEGENDS OF FOLK ROCK			
Bury Met	CARA DILLON				
Carlisle Folk & Blues		CHRIS WHILE & JULIE MATTHEWS		TOM McCONVILLE & DAVID WOODS	PAUL JONES & DAVE KELLY
Citadel	CHRIS WOOD				
Friends of Folk @ King G's Hall	TANNAHILL WEAVERS				
Frodsham	Singers Night	QUARTZ	Singers Night	Singers Night	Singers Night
Leigh			BANDERSNATCH		
Northwich	THE TIME BANDITS		FULL HOUSE	Reg's Birthday	DEREK GIFFORD
Mr Kite Benefits @ St Bede's			FRED EAGLESMITH		
Pacific Arts Centre		TIM O'BRIEN		THE DYLAN PROJECT	
Platform	IRA BERNSTEIN & RILEY BAUGIS	KARINE POLWART			
Playhouse 2	Saddleworth Fest. Fraiser				
Porkies	ALAN BELL BAND				BERNARD WRIGLEY Singers & Musicians
Preston	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	
Rhyl	No details received			JEZ LOWE & the BAD PENNIES	
Rose Theatre				IAN McMABB	
Southport Arts Centre					
SATURDAY	8TH NOVEMBER	15TH NOVEMBER	22ND NOVEMBER	29TH NOVEMBER	6TH DECEMBER
Armoury Folk & Acoustic				NELSON PEACH	
Barnoldswick					
Bury Met		3 DAFT MONKEYS			Singers & Musicians
Citadel					
Friends of Folk	CARNIVAL BAND @ Rose Theatre, Ormskirk		PHIL COOL & KEN NICOL @ Hornby Institute, Lancaster		
* & ** Leigh					FLOOK
Mr Kite Benefits @ Club Academy, Manchester				ASHTON-ON-MERSEY SHOWBAND	
Philharmonic Hall				SHOW OF HANDS	
Playhouse 2		CHARLIE LANDSBOROUGH			
Southport Arts Centre		PHIL COOL & KEN NICOL			
Southport Arts Centre		GENTICORUM			

NB: * = Not the usual night

** = Not the usual venue

The next "Diary Dates Calendar" in the Winter edition of this magazine will cover the period - 23rd November 2008 to 7th March 2009.

Club Organisers/Venue Managers are asked to ensure information for this calendar is forwarded to folksingerjohn@aol.com by 14th October 2008.

ADVANCE DATES FROM DECEMBER 2008



ACOUSTIC COLLECTIVE

Dec 2 Ruth Fuga & Ken Powell
(other dates - Singers Nights)

ACOUSTIC FOLK AT THE NURSERY

Dec 4 Singers Night
Dec 18 Singers Night - Christmas Party
Jan 1 - 2009 closed
Jan 8 Singers Night
Jan 22 Big Spot - Alan Mayall
Feb 5 Singers Night
Feb 19 Singers Night
March 5 Singers Night
March 19 Singers Night

BIDDULPH UP IN ARMS

Dec 10 Steve & Martha Tilston

BOTHY

Dec 7 Singers Night
Dec 14 Hazel & Emily Askew
Dec 21 Christmas Party
Dec 28 Closed
Jan 4 - 2009 Singers Night
Jan 11 Pete Morton
Jan 18 Singers Night
Jan 25 Damien Barber & Mike Wilson
Feb 1 Singers Night
Feb 8 Anthony John Clarke
Feb 15 Lynne Heraud & Pat Turner
Feb 22 Singers Night
March 1 Andy Clarke
March 8 Steve Turner
March 15 Singers Night
March 22 William Pint & Felicia Dale
March 29 Singers Night
April 5 Pete Wood
April 12 Singers Night
April 19 Rubus
April 26 Singers Night
May 3 John Pearson
May 10 Singers Night
May 17 Dan McKinnon
May 24 Spring Bank Holiday

BURY MET

Dec 11 Frost & Fire
Dec 13 Lucy Kaplansky

CARLISLE FOLK & BLUES

Dec 12 Lucy Kaplansky (USA)
Jan 2 - 2009 Singers Night
Jan 16 Jez Lowe & the Bad Pennies
Jan 30 Vin Garbutt
Feb 13 Anthony John Clarke
Feb 27 Mark Atkinson Trio

CITADEL

Dec 5 Paul Jones & Dave Kelly
Feb 28 - 2009 Vin Garbutt
March 7 The Lancashire Hotpots
March 21 Martin Simpson

CLARENCE

Dec 3 Trio Threlfall
Dec 10 Shep Woolley
Dec 17 Christmas Party

EVERYMAN

Dec 2 Singers Night
Dec 9 Singers Night
Dec 16 Christmas Party
Dec 23 closed
Dec 30 closed
Jan 6 - 2009 Singers Night

FOLK AT THE MANOR

Dec 7 Singers Night
Dec 14 Singers Night
Dec 21 Alternative Therapy

FOLK AT THE PROSPECT

Dec 8 Redmayne
Jan 12 - 2009 Tom Doughty
Feb 2 Stephen Quigg
April 6 Barbara & Peter Snape
May 4 Nancy Kerr & James Fagan
June 15 Nathan Rogers
July 13 Bill Whaley & Dave Fletcher
Sept 14 Bram Taylor
(other dates - Singers Nights)

FRODSHAM

Dec 12 Stanley Accrington
Dec 19 Singers Night
Dec 26 closed
Jan 2 Singers Night
Jan 23 - 2009 Alternative Therapy
Feb 27 Mark Dowding
March 20 Sue and Catriona
April 17 The Time Bandits
(other dates - Singers Nights)

GARSTANG UNPLUGGED

Dec 11 Boo Hewerdine
Jan 22 - 2009 Stephanie Kirkham & band
Jan 28 Singers Night
Feb 5 & 19 tba
Feb 25 Singers Night
March 5 & 19 tba
March 25 Singers Night
April 16 Val Marshall duo
April 29 Singers Night
May 14 tba
May 27 Singers Night

GREGSON LANE

Dec 4 Alternative Therapy
Dec 18 Christmas Singers Night
Jan 29 - 2009 Chris & Siobhan Nelson
Feb 26 Full House
March 26 Anthony John Clarke
April 23 Jason Dunkley & that Girl Sue
May 21 Pete Rimmer & Friends
June 18 Elbow Jane
July 16 Marie Little
Sept 10 Alistair Hulett & Phil Snell
Oct 8 Brian Preston

HUNGRY HORSE ACOUSTIC

Dec 4 Jez Lowe
Dec 11 Singers & Musicians Night
Dec 18 Christmas with Celtic Notes

Dec 25 closed
Jan 1 - 2009 closed
Jan 8 & 15 Singers & Musicians Nights
Jan 22 & 29 Singers & Musicians Nights
Feb 5 Quicksilver (Grant Baynham & Hilary Spencer)
Feb 12 Singers & Musicians Night
Feb 19 Mike Silver
Feb 26 Singers & Musicians Night
March 5 Cathryn Craig & Brian Willoughby
March 12 Singers & Musicians Night
March 19 Houghton Weavers
March 26 Singers & Musicians Night
April 2 Kieran Halpin
April 9 Singers & Musicians Night

LONGRIDGE

Dec 2 Singers Night
Dec 16 Christmas Party Night

LYMM

** = Lymm Rugby Club
Dec 4 Fir Play (at Lymm Tennis Club)
Dec 11 Zoe Mulford **
Dec 18 Christmas Singers Night **
Dec 25 closed
Jan 1 - 2009 closed
Jan 8 Big Spot - Nick & Lin Tysoe **
Jan 15 Singers Night **
Jan 22 Trio Threlfall
Jan 29 Singers Night
Feb 5 Grace Notes **
Feb 12 Big Spot - Andrew Tullo **
Feb 19 Tom Kitching & Gren Bartley
Feb 26 Big Spot - Lorraine Johns
March 5 Ember **
March 12 Singers Night **

MAGHULL

Dec 16 Rum, Bum & Concertina
Dec 23 Christmas Party Night
(other nights - Singers Nights)

MIDWAY (formerly Red Bull FC)

March 9 - 2009 Martin Carthy, Norma Waterson & Chris Parkinson

MR KITE BENEFITS

Dec 2 John McCusker's "Under one Sky"
@ The Lowry Salford Quays
Dec 13 Lucy Kaplansky @ Bury Met

NORTHWICH

Dec 5 Derek Gifford
Dec 12 Singers Night at Davenham Players Theatre
Dec 19 Les Barker
Dec 26 closed
(other nights - Singers Nights)

OPEN DOOR

Dec 7 Steve Turner

PARKGATE

Dec 11 Norman Prince & Paul Johnson
Jan 29 - 2009 John Tams & Barry Coope

PHILHARMONIC HALL

Dec 12 The Saw Doctors

PLAYHOUSE 2

Dec 12 John Wright's Band

Dec 21 St Agnes Fountain
March 21 - 2009 Kirsty McGee's Hobopop Collective
April 25 Blackheart

PORKIES

Dec 5 Bernard Wrigley
Dec 19 Christmas Party

ROOM AT THE TOP

Dec 29 closed
(other dates - Singers Nights)

ROSE THEATRE

Feb 27 - 2009 Blackheart

SKIPTON FOLK UNPLUGGED

Dec 1 Singers Night
Dec 8 Wenchall's Christmas Show
Dec 15 Christmas Party Night
Dec 22 closed
Dec 29 closed
Jan 5 - 2009 Singers Night
Jan 12 Traditional Echoes
Jan 19 Singers Night
Jan 26 Lime Scurvy
Feb 2 Singers Night
Feb 9 Copper Kettle
Feb 16 Singers Night
Feb 23 Gordon Tyrall

SOUTH LAKES MUSIC PROMOTION

Dec 4 Dave Gibb

SOUTHPORT ARTS CENTRE

Dec 21 Maddy Prior & the Carnival Band
Feb 14 - 2009 Folkport '09 with
Show of Hands, Kathryn Tickell
Wheeler Street, Ranarim,
Mawkin Causley Anna Massie
Ruth Notman, Bothy Folk Club
& Scolds Bridle, Roger Wilson
March 6 Fairport Convention
March 21 The Hamsters

WOODEN HORSE

Dec 7 Singers Night
Dec 14 Christmas Sing Fest with One Accord
Dec 21 Christmas Party Night
Dec 28 closed
(other dates - Singers Nights)

WREXHAM

Dec 4 Brian Jones
Dec 11 Yardarm - Christmas Charity Night (tbc)

Live Reviews

We are always looking to include
more live reviews from member
clubs or of North West based artists
so why not put pen to paper and
send us a review from your club or
venue to:
four.fools@virgin.net

Dear Ken

It was good to see the letter from Celia at PR Promotions, carried in your Summer 2008 issue. It's rewarding to get feedback from those involved with the production of radio programmes - in this case Mick Peat's Folkwaves on the East Midlands BBC Radio Network. The fact that Folk North West's listings have only cited BBC Radio Derby is not, however, by default but reflects both a historical origin and geographical concept behind the listings, so perhaps it's an appropriate time to re-emphasise the parameters.

Let's go back to the mid-nineties (ah, the mid-nineties, just as New Labour were beginning to kick the 'ell off Labour, just as global warming was beginning to be taken seriously, just as Manchester City were beginning their divisional detours ... but I digress). I began then to list those radio stations with folk-friendly output heard over the ether within the North West, either domestically or in-car, whether regional, national or overseas sources (I even listed a Scandinavian station at one time). On encountering an earlier Folk North West with its own listings seemingly not as up-to-date, I sent in the products of my discoveries of the dial and the rest, as they say, is history.

The concept for Folk North West was to primarily list radio stations with reference to the location of member clubs and establishments - particularly for purposes of event promotion. Secondly, to enable individual listeners within the geographic North West and adjacent regions, whether associated or not with such events and venues to assess what was available by "traditional" radio means. That our member establishments exist in North Wales and Cumbria, for example, merited inclusion of Irish and Scottish programmes. In the case of BBC Radio Derby, as the High Peaks area of the County is by most definitions a part of the North West, and its resident folkies may also travel into the region for entertainment, I stuck by this sole inclusion. Basically, as the other "folkwaves" areas are not in our region they're omitted for both geographical and page space reasons.

Were, for completeness sake, every radio folk programme available from elsewhere via the Internet listed accordingly, the magazine would run out of appropriate space and the listings exercise would get too disproportionate; - hence the continued parameter of base line geographic and demographic relevance. I'm sure many readers have by now discovered Internet folk output from elsewhere. What is listed now is essentially the concept and template as originally established, plus the more recent additions of Community Radio.

But thanks again, Celia, for the feedback; once more I reiterate my appeal for other programme producers and presenters to get in touch, particularly in the Community Radio sector where I strongly suspect there are gaps to be filled.
Yours for folk

Rob Dunford

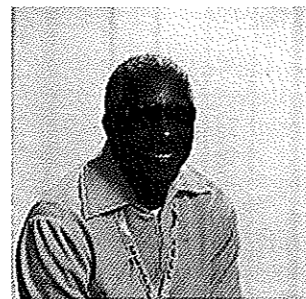
PS Best wishes to Phil Brown for BBC Radio Lancashire's "The Drift" in its new, competition-free slot of Fridays, 8.00 - 9.00pm. Updates of any programme changes are normally carried of course on Mark Dowding's "wireless waves" section of the magazine's website.

OBITUARIES

CLIFF HALL'S LEGACY

With the death of my old friend and colleague Cliff Hall,

1925/2008, I look back to our days with THE SPINNERS FOLKGROUP. Thirty years and more and ask myself, did we achieve our aim? Which was to popularise songs of Britain and in his case, the West Indies.



If the feed back from the press and various web sites are anything to go by that objective was most certainly attained and it was with a sense of satisfaction that the band shed their stage shirts in the early 90s. It is my opinion that a major part was played by Cliff in this respect.

Though born in Cuba he was raised in the Jamaican countryside and almost unconsciously absorbed songs that were fast becoming extinct. This would not have happened had he been brought up in Kingston or a more urban environment.

It was these songs which formed a most important aspect of THE SPINNERS output both live and recorded performances. It is actually true to say that more time was spent in rehearsal getting these old songs up to the high standard Cliff demanded.

His guitar style was most deceptive, whilst appearing simple was really difficult to do. I was never able to master it myself.

What has Cliff left us? In addition to the recorded work we are lucky to have a fair amount of TV shows too.

As for me Cliff who was my best man when I married Chris in 1963, was not only a great friend but his quiet, well mannered and calm nature made him a figure to admire and a great credit to his race.

I will never forget him

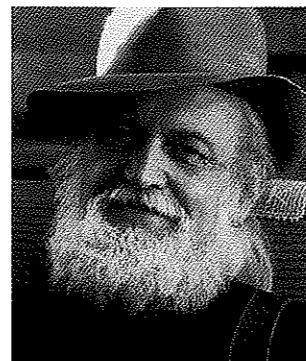
Hughie Jones SPINNERS

Mick Groves, another former member of the Spinners, recently carried this tribute to Cliff on his website.

"Cliff was born in Cuba but lived in Jamaica from an early age till he came to Britain to join the RAF. Tony met Cliff when they worked on the same building site. Cliff joined him on some jazz gigs but preferred C&W at that time. Fortunately for us all, he went back to the music of his youth when he joined The Spinners.

A rich cornucopia of Jamaican songs enhanced the bands repertoire and his playing of the simple harmonica almost like an English concertina gave the band a real 'two tone' multi-cultural sound."

BRUCE 'UTAH' PHILLIPS 1936-2008



Utah Phillips, a seminal figure in American folk music who performed extensively and tirelessly for audiences on two continents for 38 years, died on 23 May of congestive heart failure in Nevada City, California a small town in the Sierra Nevada mountains where he lived for the last 21 years with his wife, Joanna Robinson, a freelance editor.

Born Bruce Duncan Phillips on May 15, 1935 in Cleveland, Ohio, he was the son of labour organizers. Whether through this early influence or an early life - that was not always tranquil or easy -

SHAMROCK PROMOTIONS


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Saturday 20 December
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Mikki Boardman. 0151 526 1082
Also See Maghull Day of Music Ad



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CLOSING
DATE:
February 7th 2009

Phillips demonstrated by his twenties a lifelong concern with the living conditions of working people. He was a proud member of the Industrial Workers of the World, popularly known as "the Wobblies," an organizational artefact of early twentieth-century labour struggles that has seen renewed interest and growth in membership in the last decade, not in small part due to his efforts to popularize it.

Phillips served as an Army private during the Korean War, an experience he would later refer to as the turning point of his life. Deeply affected by the devastation and human misery he had witnessed, upon his return to the United States he began drifting, riding freight trains around the country. His struggle would be familiar today, when the difficulties of returning combat veterans are more widely understood, but in the late fifties Phillips was left to work them out for himself. Destitute and drinking, Phillips got off a freight train in Salt Lake City and wound up at the Joe Hill House, a homeless shelter operated by the anarchist Ammon Hennacy, a member of the Catholic Worker movement and associate of Dorothy Day.

Phillips credited Hennacy, and other social reformers he referred to as his "elders", with having provided a philosophical framework, around which he later constructed songs and stories he intended as a template his audiences could employ to understand their own political and working lives. Often hilarious, sometimes sad, they were never shallow.

"He made me understand that music must be more than cotton candy for the ears," said John McCutcheon, a nationally known folksinger and close friend.

In the creation of his performing persona and work, Phillips drew from influences as diverse as Borscht Belt comedian Myron Cohen, folksingers Woody Guthrie and Pete Seeger, and Country stars Hank Williams and T. Texas Tyler.

A stint as an archivist for the State of Utah in the 1960s taught Phillips the discipline of historical research; beneath the simplest and most folksy of his songs was a rigorous attention to detail and a strong and carefully crafted narrative structure. He was a voracious reader in a surprising variety of fields.

Meanwhile, Phillips was working at Hennacy's Joe Hill house. In 1968 he ran for a seat in the U.S. Senate on the Peace and Freedom Party ticket. A Republican candidate won the race, and Phillips was seen by some Democrats as having split the vote. He subsequently lost his job with the State of Utah, a process he described as "blacklisting."

Phillips left Utah for Saratoga Springs, New York, and over the span of the nearly four decades that followed, Phillips worked in what he referred to as "the Trade," developing an audience of hundreds of thousands and performing in large and small cities throughout the United States, Canada, and Europe. His performing partners included Rosalie Sorrels, Kate Wolf, John McCutcheon and Ani DiFranco.

"He was like an alchemist," said Sorrels, "He took the stories of working people and railroad bums and he built them into work that was influenced by writers like Thomas Wolfe, but then he gave it back, he put it in language so the people whom the songs and stories were about still had them, still owned them. He didn't believe in stealing culture from the people it was about."

A single from Phillips's first record, "Moose Turd Pie," a rollicking story about working on a railroad track gang, saw extensive airplay in 1973. From then on, Phillips had work on the road. His extensive writing and recording career included two albums with Ani DiFranco which earned a Grammy nomination. Phillips's

songs were performed and recorded by Emmylou Harris, Waylon Jennings, Joan Baez, Tom Waits, Joe Ely and others. He was awarded a Lifetime Achievement Award by the Folk Alliance in 1997.

Phillips, something of a perfectionist, claimed that he never lost his stage fright before performances. He didn't want to lose it, he said; it kept him improving.

Phillips began suffering from the effects of chronic heart disease in 2004, and as his illness kept him off the road at times, he started a nationally syndicated folk-music radio show, "Loafer's Glory," produced at KVMR-FM and started a homeless shelter in his rural home county, where down-on-their-luck men and women were sleeping under the manzanita brush at the edge of town. Hospitality House opened in 2005 and continues to house 25 to 30 guests a night. In this way, Phillips returned to the work of his mentor Hennacy in the last four years of his life.

Jordan Fisher Smith and Molly Fisk



LIVERPOOL WORKING CLASS MUSIC FESTIVAL 2008

As reported in our Summer Edition the Liverpool Working Class Music Festival will bring together the very best of Britain's radical and subversive songwriters to the city in its European Capital of Culture Year. To express the city's working class ethos through music, and to celebrate Liverpool's proud history of working class resistance, the Liverpool Working Class Music Festival is billed as a musical celebration of the experiences of working people and is part of the TUC's contribution to Liverpool's Capital of Culture celebrations.

The event will take place at Liverpool's legendary Picket venue, now situated in Liverpool's independent quarter. It will start on 19 September through to 21 September. We now have more details about impressive the line up and ticket prices:

Friday 19th September - £10; Start: 7pm - Dick Gaughan, Leon Rosselson, Attila The Stockbroker, Alun Parry (acoustic); and Young Kof
 Saturday 20th September - £12; Start: 8pm - The Men They Couldn't Hang; The Alun Parry Band; The Prelude, Aidan Jolly Band; and Claire Mooney.
 Sunday 21st September - £10; Start: 7pm - Roy Bailey, Robb Johnson, Tracey Curtis, Chanje Kunda; and Al Baker

Weekend tickets are available for £25 per head (a saving of £7 on the individually priced evenings if you intend to go to all three) Book By Telephone on the TicketLine Call Centre: 0871 424 4444 or visit the festival website at www.workingclassmusic.org.uk for on line and box office options.

To contact the festival, email festival@workingclassmusic.org.uk or visit the website

DANCE DISPLAYS AND SONG AT TENTERDEN

At Tenterden Folk Festival you will see around 30 difference dance sides representing most of the different Morris styles including Cotswold Morris, Molly dancers, Border Morris and

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North West Clog. You may even see Longsword and Rapper.

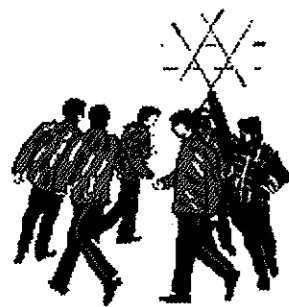
Cotswold Morris is probably the most frequently seen Morris style. A dance is normally in sets of six or eight dancers who will be waving white handkerchiefs or clashing sticks. As the name suggests these dances are thought to have originated in the Cotswold area around Gloucestershire and Warwickshire. Each side or team has a unique costume, which will frequently include a white shirt, white trousers or black breeches, and bell-pads worn on the shin. A baldric may be worn across the chest with a badge showing the name of the side in the centre.

Molly Dances were originally performed in January as part of the Plough Monday celebrations in East Anglia. As in many areas, it was customary for local farm workers to take a plough round the local villages, dancing, singing and collecting money for food and beer. Molly dancers usually have black faces, possibly to avoid recognition, and wear work cloths and hobnailed boots.

Border Morris originated in the Welsh border counties including Herefordshire, Worcestershire and Shropshire. Border is more energetic and lively than Cotswold with more vigorous stepping and violent stick clashing often accompanied by loud shouting. The dances can be in sets of four, six, eight or even more. Costume will include a coat made of rag tatters or a tail coat. Some sides black their faces and others have taken to wearing masks.

North West Clog Morris comes from the industrial towns of Cheshire and Lancashire and the costumes worn tend to be striking and include clogs with irons nailed to soles and heels. The dances are quite intricate and involve stepping and creating a rhythm sounded out by the clogs. The dances are best performed by groups that are a multiple of four and the dancers will often carry smaller sticks in each hand.

Longsword is only occasionally seen in Tenterden as there are not many teams locally who dance this style which is more frequently seen in the North of England. Each "sword" is about three feet long, made of steel with a wooden handle at one end. The climax of the typical dance is the formation of a star or lock as seen in the emblem of the English Folk Dance and Song Society.



Rapper is another form of "sword" dance which is also seen only occasionally at Tenterden. Rapper was originally found in Durham and Northumberland areas. The swords are a flat strip of flexible steel about two feet long with a handle at each end. The standard dance is performed by a set of five men often accompanied by a fool. The cloths normally include white

shirts, breeches and heavy shoes or boots.

The music for all sorts of Morris dancers is often provided by individual musicians or by groups incorporating concertinas, melodeons, drums, guitars, banjos, fiddles, brass and percussion instruments.

As well as Morris you will of course also see the ever popular Appalachian dancers, Scottish dancers, Maypole dancers and sometimes Irish dancers and even Slovakian dancers.

Tanglefoot Appalachian Cloggers regularly entertain at Tenterden with their own arrangements of American style folk clog dancing

associated with the Appalachian mountains of Tennessee, West Virginia. Appalachian dancing is an amalgamation of the various styles and traditions that early settlers, such as the English and Irish, took with them to America from Europe. Although the dancing is referred to as 'clogging' the dancers actually wear tap shoes. Apparently the dancing seemed similar to English clog stepping and so the term stuck.



Singing guests include Keith Kendrick, our very own Derek Gifford, The Askew Sisters and Pete Castle. Derek will be presenting "Birds in Folk Song" at the Festival - an extended talk on natural history in folk song and is interesting and informative whether you are a folk music enthusiast, a birder or just like

watching the birds in your own garden. The format of the talk is that Derek will play various snatches of bird songs and chat about them with the audience as well as singing a selection of songs mentioning the birds in question. He may also play a recording of an old source singer performing a little known version of a song.

Derek's research for project was inspired by a request to the general public from Mark Cocker who was editing Birds Britannica and asking for folklore on birds. Being a folk singer Derek's first thought was birds in folk song. He sent the editor a collection of material but in the end he never used it! Derek says the book is fantastic and highly recommends it - despite there being little reference to any music in it.

Rather than waste the considerable research he had carried out, a series of shows developed which combine Derek's two primary interests - folk music and birding. Following the initial success of the show he wrote a follow up on similar lines called "More Birds in Folk Song" and there is now a show called "Even More Birds in Folk Song", which shows how popular it is. He is also looking into the possibility of a completely separate book being published under the title "Birds in Folk Song" so watch this space.

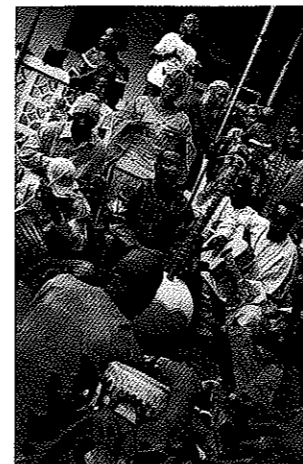
Festival information:

More details of Tenterden Folk Festival 3-5 October 2008 guests, accommodation and camping are now being posted on our website at www.tenterdenfolkfestival.org.uk. To receive regular email updates send an email to info@tenterdenfolkfestival.org.uk with "add to festival news list" in the subject box.

MUSICPORT ANNOUNCES OCTOBER LINE-UP

More visitors than ever before can enjoy the acclaimed world music festival from 17-19 October in coastal Bridlington. Musicport world music festival returns for its 9th year.

Amongst 30 acts currently booked to appear, Grammy award-winning Malian kora player Toumani Diabaté who has worked with Bjork, Salif Keita, Damon Albarn, Ali Farka Toure & Taj Majal, will headline the festival, along with The Levellers, Rolf Harris, Ska Cubano and Ivo Papasov & his Wedding Band. Other musicians at the 3-day festival include legendary drummer Billy Cobham and Asere (Cuba/USA), The Warsaw Village Band, Moussu T E Lei Jovents and desert blues band Etran Finatawa (Niger). The 2008 festival will take place at The Spa, Bridlington's newly renovated live venue with capacity for 3500 people, enabling Musicport to cater for an increasing appetite to experience music from a range of cultural backgrounds and influences.



Rolf Harris will mark his debut at Musicport, having already graced stages at WOMAD and Glastonbury

Palestinian singer, musician and broadcaster Reem Kelani returns to the festival this year. Her debut album, 'Spring Gazelle' released in 2006, brought her critical acclaim after 20 years work she had invested into research into traditional Palestinian songs.



In a rare UK performance, Moussu T E Lei Jovents will demonstrate their particular take on the music of coastal Marseille, inspired by the 1930s and combining its eclectic music history, the Occitan language & modern subject matter, to conjure up a picture of life in a modern sea-port that should chime with visitors to

Bridlington, itself twinned with Languedoc town Millau.

Ivo Papasov will be flying in from Bulgaria with his Wedding Band, demonstrating why listeners voted him to win the BBC Radio 3 World Music Audience Award in 2005 and why Frank Zappa was a huge fan. Of Bulgarian Roma and Turkish heritage, Papasov's music draws on Balkan Gypsy culture. His band established itself as a famous wedding band in Communist Bulgaria, where Ivo's wild clarinet playing often drew gatecrashers to local nuptials.

Other performers booked to appear so far include:

- " 2006 Mercury nominee Zoe Rahman with her new Bengali Project
- " Radio 2 Folk Award 2008 double winner Martin Simpson (a Musicport patron)
- " Papa Noel & Adan Pedrosa (Congo/Cuba)
- " Mitch Benn from Radio 4's The Now Show
- " Bob Brozman (USA) amazing slide guitarist and ethnomusicologist
- " Mor Kabasi- highly acclaimed young Israeli singer
- " The Outernationalists - Simon Emmerson (Afro Celt Sound System & Imagined Village) & Phil Meadley on decks.

As well as two main stages there will be a DJ room, a visual arts and a workshop area, a festival club, film programme, children's festival, an expanded market area, and Musicport's first silent disco. Visit www.musicportfestival.com

FURNESS TRADITION

You can see pictures of this year's Furness Tradition festival at <http://picasaweb.google.com/frame.andy> and <http://picasaweb.google.co.uk/squeamish/>

FT2008?authkey=4q7-T76uDTA Andy Frame would love to see some of your pictures if you were there. Please send them to Andy by email: andy@andyfra.me.uk or to trad@hartown.demon.co.uk He would also like to hear your views on the festival: good and bad. If you didn't come this year, was there a reason why? Your opinions are vital to THEM, so please don't hesitate to express them.

TRADITIONS CRAFT FAIR AND WORKSHOP DAY - SATURDAY 22 NOVEMBER 2008

Fancy trying some new hobby or craft? Fancy a place where you will be able to find all your 'special' Christmas and birthday presents? Fancy finding out about playing musical instruments? Fancy a bit of singing? Kiddies entertainment? Sample wonderful home made cakes and other goodies? Think that finding all this under one roof is impossible??? Well read on.

For a day out with a difference, why not visit the Traditions Craft Fair and Workshop Day which will be held at Lostock Hall High School and Arts College, Todd Lane North, Lostock Hall, Preston, PR5 5UR on Saturday 22 November 2008 from 10 a.m. to 4 p.m.

On this day you will be able to try your hand at various crafts, join in a music workshop, or a voice workshop and more, and of course sample a wonderful selection of home made cakes, tea coffee etc. Admission to the event is £1 with a small charge being made for workshops to cover the cost of materials etc. Why not get the children interested in crafts such as rag rug making, felt making, corn dolly making, spinning, jewellery making, book binding, or find out about playing traditional music together, the mysteries of the different concertina systems and singing together. Come and try something different. Come and buy wonderful hand made gifts. And be entertained by the 'stage buskers'.

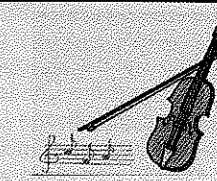
This day is organised by 'Foolish Friends' the group responsible for the Traditions Festival (which takes place over the last weekend in June at this venue), and 'Jubilee Traditional Music Workshops' who organise regular traditional music workshops and also concertina workshops in Chorley.

Watch our website www.madontrad.org.uk for details and times of workshops, which can be booked in advance and paid for on the day.

So if you fancy a day with difference, come and join us, you won't be disappointed. Tell your friends about it and make it a real day out.

Foolish Friends and Jubilee Traditional Music Workshops

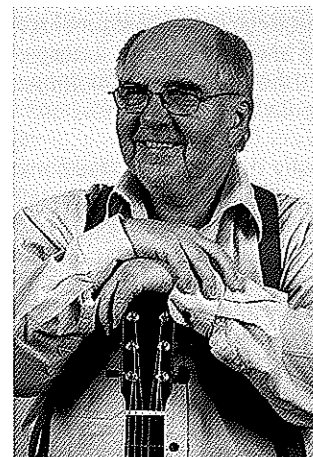
ARTIST CORNER



ROY BAILEY CELEBRATES 50 YEARS OF FOLK - AND DISSENT!

A concert to celebrate Roy's 50 years singing folk songs, is being arranged for Sunday 19th October - the day before his 73rd birthday - in the Ballroom of Sheffield City Hall: 'ROY BAILEY - Rolling Home - 50 years of dissent'. The concert will include some of the many friends Roy has made over the years,

including: Tony Benn, Martin Simpson, John Kirkpatrick, Nancy Kerr and James Fagan, Chumbawamba and, introducing a young singer/songwriter, David Ferrard. We're sure there will be a few surprises as well. The concert is being sponsored and promoted by Mrs Casey Music and Brass Tacks Music Agency. Roy is extremely grateful for their active support. Steve Heap of Mrs Casey Music was the sponsor of Roy's very successful 40-year concert in 1998 at the Royal Albert Hall. Anyone who was there will recall that success. The tickets are now on sale from Sheffield City Hall box office: 0114 278 9789. The numbers are limited so if you're interested it is advisable to book early.



Roy has made a start on two new CDs he hopes to release later this year. His granddaughter, Molly Simpson, and grandson, Henry Bailey, are the inspiration for one of them and a second (for 'grown-ups') resulting from the many songs he has collected since 'Sit Down and Sing' in 2005. To the children's CD he hopes that family members will contribute, including Martin Simpson, Kit, David and his 7 years old granddaughter, Jessica! Other contributions will be from the exceptionally talented John Kirkpatrick, Andy Cutting and Andy Seward!

STEELEYE SPAN 40TH ANNIVERSARY TOUR

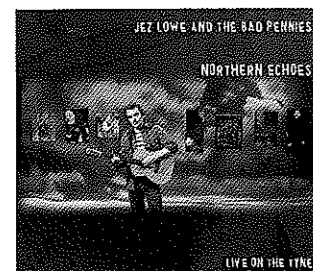
Since their debut in 1969, Steeleye Span have been one of the most influential names in British roots music. Pioneers of folk-rock, Steeleye Span changed the face of folk music forever, taking it from small clubs into the world of gold discs and international tours.

Members have come and gone over the years, with past and present line-ups virtually a who's who of the British folk scene. But Steeleye has always remained an institution; at the forefront of the genre they helped define.



Steeleye Span 2009 finds Maddy Prior - the voice of Steeleye for 35 years - back at the helm of a line-up featuring band stalwart and fiddler extraordinaire, Peter Knight, Rick Kemp on bass, Ken Nicol (Albion Band) on guitar and vocals, and Liam Genockey on the drum stool.

Steeleye Span's 35 anniversary year saw this line-up hailed as one of the band's strongest with two sell out UK tours and a fantastic gig at the London Palladium There's also a new CD out to coincide with the UK tour in April next year. Visit www.parkrecords.com for further information.



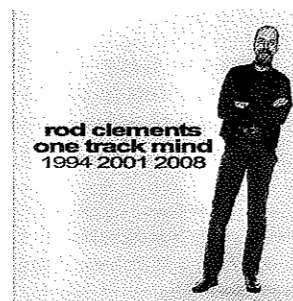
JEZ LOWE'S NORTHERN ECHOES

The full track listing for the new Jez Lowe live album, NORTHERN ECHOES, is now available on the homepage his website at www.jezlowe.com. The seventeen tracks are mainly from Jez's early albums, four from 1983's OLD

DURHAM ROAD, four from 1985's GALLOWAYS, three from 1990's BRIEFLY ON THE STREET, two from 1993's BEDE WEEPS, two from 2002's FIGHTING THE TIDE soundtrack, one from 1995's TENTERHOOKS, and one never released by Jez, A DREAM OF STEAM AND FREEDOM.

No songs at all from 1980's JEZ LOWE or 1988's BAD PENNY, we notice. The Bad Pennies are featured throughout, but not always "ensemble", notably the title track which features only Andy's piano and Kate's viola, and SUN AND THE MOON AND ME which has only Jez on guitar and Dave on bass, with a low-whistle part by Andy. Several songs feature Jez solo, notably BAIT UP, which is the THIRD version of this song so far release, a live band version having been included on the 1998 LOWELIFE 5-track CD.

ROD CLEMENTS CD GETS NEW LEASE OF LIFE



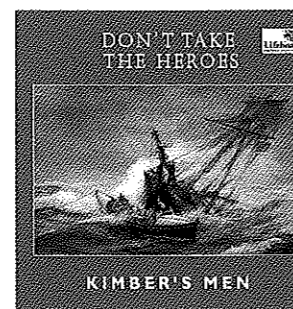
One Track Mind, the 1994 debut solo album from Lindisfarne guitarist and hit songwriter Rod Clements features 17 tracks of Rod's solo versions of blues, folk and original classics, rare guitar instrumentals, and new recordings of previously unheard early songs.

In 1994 Rod took a break from his Lindisfarne duties to record a collection of the blues and folk standards that inspired him, throwing in solo versions of his own well-loved classics like Meet Me on the Corner, Road To Kingdom Come and Train In G Major. Some tracks featured just Rod's voice and acoustic guitar; others featured his electric slide backed by Lindisfarne's then rhythm section, Ray Laidlaw and Steve Cunningham. The result was One Track Mind, originally available in limited-edition cassette format, reissued as a CD in 2001 with bonus instrumental tracks.

Never widely available even at the time of its earlier releases, copies of One Track Mind have long been sought after by fans of Rod's music, Lindisfarne rarities and classic blues. Now all the original 1994 tracks and the additional 2001 instrumentals are available once again, supplemented by two brand new recordings of early songs written by Rod at the beginning of his career in the late 1960s. The bonus tracks are A Dream Within A Dream (performed once by Lindisfarne for a 1970 radio broadcast), and Blues For A Dying Season, recorded for the unreleased Downtown Faction around the same time. This will be the first time either of these songs has had an official release.

With a running time of 70 minutes, One Track Mind 2008 is a treasure-house of classic slide-driven blues, folk and rock encompassing the career of one of roots music's true legends. Visit : www.vixenrecords.com/foxy

KIMBER'S MEN - DON'T TAKE THE HEROES



Don't Take The Heroes (A Private Label) is the second CD from the Yorkshire based quartet Kimber's Men. A major change has occurred since the group's last disc, which was reviewed in issue 108. Roger Hepworth, known in the context of the group as the "Ship's Cabin Boy" was diagnosed with cancer in 2004, after a portion of 'Don't take the heroes' was recorded. He died in

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BRIAN PRESTON

Acoustic Guitars - Lead & Harmony Vocals
Interspersed with Lopsided Humour

From Preston, Lancashire. UK. A professional folk musician for 35 years. He is regarded by his peers and audiences as one of the finest performers, entertainers and communicators on the folk scene in the UK and Europe. Check out his solo web site where you will find his full biography, musical history, discography and selected reviews from his live music venue, folk club, festival and concert appearances.



DAVE GRIMSHAW

High & Low Whistles - Flute
Fiddle - Acoustic Guitar - Uilleann Pipes
Lead & Harmony Vocals

If you can blow it or pluck it he'll play it. A very talented multi - instrumentalist and vocalist, He is an experienced performer, a 'folky' to his very bones. He is one of life's great characters, has an endless source of anecdotes and will stick in a tune at the nod of Brian's head. Dave hails from Blackburn, Lancashire. UK.

Tel: 01772 - 457071. Mobile: 07761 - 721 - 260.
Email: brian@brianpreston.co.uk
Web: www.brianpreston.co.uk

2006, and appears on about a quarter of the album's 25 tracks.

Although the loss of an integral band member has obviously affected its vocal harmonies, the group has still produced a rousing CD of sea songs, anchored by the bone shaking voice of John Bromley. Bromley (Ship's Cook) and his band mates, Neil Kimber (Ship's Bosun) and Joe Stead (Ship's Doctor), and Hepworth, treat their listeners to a lesson in how harmony singing of sea chanteys should be done, on tracks like "Go to sea no more," "Yellow Girls," and "Tom's gone to Hilo." They also dip into some unusual sources, including Alan Lomax's 1960 recordings of the gospel group the Bright Light Quartet ("Roseanna"), Glen Hinson's Virginia Worksongs ("Get along down Buddy"), and Paul Robeson's classic recordings ("No more auction block for me").

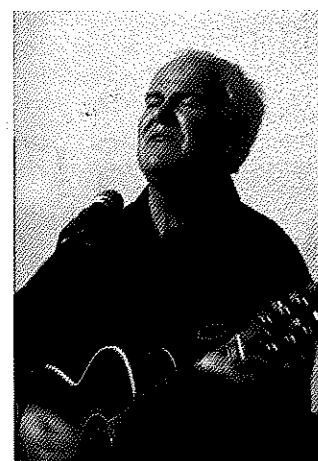
The disc is rounded off with several new songs, including the title track. Tasteful guitar accompaniments adorn some of the songs, but mostly it's unaccompanied harmony singing. Part of the proceeds from sales go to the Royal National Lifeboat Institution, a registered British charity. Email Joe Stead for further information banjostead@tiscali.co.uk

MICHELLE HOLDING

North West acoustic folk artist, Michelle Holding is doing what she describes as a 'World tour' of Manchester in September and part of October - well it's Greater Manchester and Cheshire really. There'll be about 8-10 dates spread across the whole of the month. It will work out at about two gigs a week and most places she's playing have about three or four acts/bands on a night - often there isn't a door charge either.

More details of the venues and music samples at www.myspace.com/michelleholding

JONATHAN KELLY'S NEW WEBSITE



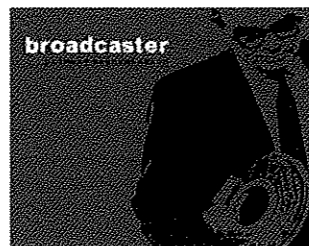
Following a successful gig at Middlewich in June there is some good news and some bad news. Firstly the bad news... Jonathan Kelly's old website has been closed and will no longer be updated. The good news... If you go to www.jonathankelly.co.uk you will find the new Jonathan Kelly Website. The site has been redesigned and you can see added extra photos and info as well as new downloads. Jonathan is still exploring all avenues so that he can record another album.

Whilst building the new website Gerald Sables, who administers the site, found several old photographs and sent them to Jonathan to ask him who and what was featured in these photos. So now amongst the photos added to the site there is one of Jonathan's parents, his old home and some rare early publicity shots, never before seen.

Gerald has also been trying to track down some of the people featured. One thing that did emerge from conversations regarding these photos is about the flat that Jonathan shared in Dublin with Donal Lunny and several kittens, but there was also another person sharing the flat, he was called Peter Adler. Now for those of you who are old enough the name Adler should sound familiar. Peter was the son of Larry Adler the world's most famous Harmonica player. Apparently they met because

Peter was studying at University in Dublin. Jonathan did meet his famous father but apparently he never managed to get any lessons from him. Now that certainly would have been something to tell his children.

BROADCASTER



The newest signing to Red Grape, Broadcaster has, by his own admission, spent the last few years keeping his music a secret. However, a mutual friend in the shape of Doktor Music alerted them to what Broadcaster was up to. On 'Primary Transmission' studio DJ Broadcaster overlays techno & dance beats with samples taken from the ground-breaking 1960s BBC Radio Ballads made by Ewan MacColl, Charles Parker & Peggy Seeger. Edgy yet stuffed full of hooks, this is some of the most original music you're likely to hear in a long time.

Broadcaster says, "I've always loved the Radio Ballads because everything about them is so musical. I'm really excited about this album." The album is co-produced by Calum MacColl, who has worked with a very broad range of other artists, including Christie Hennessy, Eddi Reader, Boo Hewerdine, Natalie Imbruglia, Boyzone, Van Morrison, Christy Moore, Rokia Traore and Hafdis Huld. Broadcaster cites his musical influences as ranging from Leonard Cohen, Daft Punk and Nick Cave to Josh Winks, Herbie Hancock and Talking Heads. Visit: www.redgraperecords.co.uk for more information

IRISH MIST



As a celebration of the great days of racing at the Curragh past, present and future, a new song performed by Irish Mist has been produced with the support of the world famous 'Curragh Racecourse' in Kildare, Ireland. The recording of 'The Curragh Mist' coincided with the launch of the 2008 Curragh racing year before the racecourse commences a major redevelopment project. It captures the excitement and dreams of horse racing and celebrates the legendary horses that have been trained on the Curragh Plains to win some of world's biggest international prizes. The Curragh is undoubtedly one of the most historic sporting venues in Ireland with racing dating back to the time of the Celts, while the first official horse race took place in 1741.

The song, originally a poem was composed by the renowned Cork poet Mary Buckley Clarke to pay homage to the ambitions and dreams of jockeys who ride out every morning on the famous Curragh Turf. The racecourse approached her with the idea of setting the poem to music to create a wonderful racing anthem to celebrate the new Curragh development. Joe Giltrap composed the music and Michael McDonagh and Andy Reynolds produced the record

The single is available on Cara Music Productions: Number: CARACDS - 005 and is available to download from iTunes. Visit: www.pattynanmedia.com/452/241611.html

THE FIELD MOUSE CONSPIRACY

Freedom & the Dream Penguin is a bunch of songs and tunes composed by Colin Harper. The Field Mouse Conspiracy is the

collective assembled to make a record of them. Yes, it's a band, but it's an odd kind of band: fifty members, one vision, no plans for any live performance bar a launch party at a Belfast free trade café (with guaranteed sales of at least fifty cappuccinos!). But with the traditional music business now in tatters, what's normal any more?



Among the key collaborators are a number of recording artists in their own right: venerable folk-rock legends Judy Dyble (ex-Fairport Convention) and Alison O'Donnell (ex-Mellow Candle); Celtic soulsters Paul Casey and Sarah McQuaid; alt-rock vaudevillian Peter Wilson (a.k.a. Duke Special); white R&B/gospel diva Susie Young; Ulster 'Americana' troubadours Brian

Houston and Janet Holmes; 'rock god' in waiting Joe Echo; and Irish trad icon Tina McSherry (ex-Tamalin).

Among the players are Woodstock veteran Henry McCullough on lead guitar (ex-Grease Band, Wings), Van Morrison sidemen Liam Bradley (drums), Brian Connor (piano) and Linley Hamilton (trumpet), and Irish Trad fiddle messiah Martin Hayes. And we haven't mentioned the string quartets yet...

The album is a thinly disguised trilogy - or the equivalent of a double LP with bonus EP, in old money: Tracks 1- 8 are brand new 2007-2008 pop/rock/soul recordings, brimming with strength-in-adversity as a recurring theme. Tracks 9 -17 are a kind of 'best of' previous Harper & Co recordings spanning 1996-2007, with a generally more contemplative vibe, including several acoustic-based pieces, and featuring many of the same collaborators as the new works. Tracks 18 - 21 are string quartet pieces, some with vocals, recorded 2006-2007.

It's all music... By way of a footnote, Harper's final two CD retrospective projects - poignant yet feisty British folk balladeer Robin Dransfield's A Lighter Touch (Hux) and melancholic progressive-rocker Vincent Crane's Close Your Eyes (Universal) - a couple of guys whose music and personalities seem pretty close to home - were each released a week before he took delivery of finished copies of Freedom & the Dream Penguin. There has to be some kind of message in there somewhere! Visit www.thefieldmouseconspiracy.com for further details.

NEWSREEL



WOMENFOLK: A PERFORMING SONGWRITER'S COLLECTIVE

WHO: Women songwriters who perform live in the UK and elsewhere. This includes women who perform with or without men. Other friends and supporters including men (who may become members and attend meetings upon invitation), though the mandate of this organization is to promote the work of WomenFolk musical artists and other women artists who love and/or affiliate with. This is an initiative of performing songwriters Lorelei Loveridge (Orderly Bazaar Records & Publishing) and



Zoe Mulford (SquashFlower). Visit www.loreleiloveridge.com; www.orderlybazaar.com; www.zoemulford.com

WHAT: Folk/roots/jazz/blues/world/fusion & any other cool combo of sound that could be construed as folk-roots-acoustic music, plugged or unplugged. Is that an oxymoron?!

WHEN: Once a month. Dates to be set, beginning in September 2008.

WHERE: At a cool hippy cafe/joint/house in Manchester for starters. This is the founding chapter, based in the Northwest, UK.

WHY: To fill a void. To promote the music of WomenFolk members and other women in an industry dominated by male artists and promoters, though we 'don't mean no disrespect'.

HOW:

" To provide a meeting place for WomenFolk seeking companionship and support.

" To foster discussion of all aspects of music making, marketing, promotion, and sales.

" To provide songwriting critiques/workshops led by WomenFolk members.

" To strategically promote events and celebrate the music of WomenFolk members and friends.

" To offer up places to stay, while on tour, on a voluntary basis.

" To be of service to the community.

Check this out. Pass the word. Visit www.facebook.com/group.php?gid=17249514115&ref=share and www.myspace.com/womenfolkmusic.

IN HER OWN WORDS 2008

Angelic Music, the UK's first record and publishing music label to specialise in female singer-songwriters, is excited to announce the 'In her Own Words' 2008 competition. The competition is open to all female singer-songwriters with a minimum age of 15. Closing date for the competition is 30th October 2008.

This a follow-up to the hugely successful 'In Her Own Words' competition which launched Angelic Music in 2006 and which attracted entries from all over the world. The 2006 winner, Rosie Oddie (daughter of the TV wildlife presenter Bill Oddie) had a tremendous year following her win, receiving nationwide press and signing a deal with one of the country's top agencies, Primary Talent. Other highlights of Rosie Oddie's year included playing the O2 festival in Hyde Park and supporting legendary band 'The Blockheads' on their 30th anniversary tour. Rosie has recently signed with a London management company and is currently in talks with major labels across London.

The Prize

The 2008 winner will receive a fantastic prize package:

" A one song recording and publishing contract, with the winning song released as a single.

" A day's production and recording in the world class studios P&C Music in West London with producer Stuart Anning.

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" Free 1 year membership of Songlink International.

" The winning track to be included on the Songlink International Compilation CD

How to enter:

Entries cost £15 per song and artists can enter as many songs as they wish. The closing date for entries is 30 October 2008. Log onto www.angelicmusic.co.uk for full entry details.

BBC RADIO 2 YOUNG FOLK AWARD

BBC Radio 2 has launched the 2009 Young Folk Award and is looking for people aged between 15 and 20, performing folk, roots and acoustic music from any culture, to join in the annual UK-wide competition.

Prizes include gigs at top UK festivals, a BBC Radio 2 session and a year's free membership of the Musicians' Union. Entries will be judged this September and up to 12 acts will then be invited to the Semi-Final Audition Weekend in Stratford-on-Avon from 10 - 12 October.

At the Semi-Final Audition weekend, Tom McConville, Damien Barber and other music industry professionals will work with the entrants, leading workshops in stagecraft, technical support and the music business, and advise on their performances for the Semi-Final concert. Up to six acts will then proceed to the Queen Elizabeth Hall, in London's Southbank Centre, for the Final on 5 December. Highlights of this show will be broadcast on BBC Radio 2's Mike Harding Show.

Previous winners have included Tim van Eyken, Uiscedwr, Bodega and Last Orders. Last year's winners Jeana Leslie and Siobhan Miller have a busy folk festival itinerary for 2008. The competition is open to soloists, duos and groups and always attracts a large and diverse entry.

SINGING WORKSHOPS FOR MENTAL HEALTH SERVICE USERS

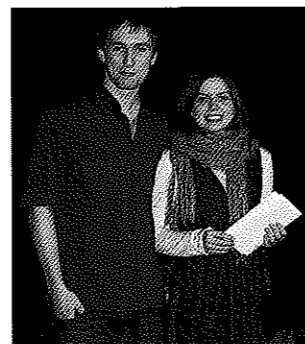
The effects of singing on mental health service users were explored at a public seminar on 27th May. The event at the Sidney De Haan Research Centre for Arts and Health, situated at the University Centre Folkestone.

The Sing Your Heart Out project, run by psychotherapist Tracy Morefield, is based at Hellesdon Hospital in Norwich, although it has regularly run at other venues and in front of national audiences. Tracy presented the work of 'Sing Your Heart Out', an organisation which has successfully regenerated mental health across the region of Norfolk through a series of singing workshops. She led the session in conjunction with Marian Naidoo of the National Social Inclusion Programme and Penny Holden, a service user who chairs the 'Sing Your Heart Out' steering group. The seminar included presentations about mental health service users who have benefited from 'Sing Your Heart Out'. There were opportunities for attendees to take part in a singing workshop run by 'Sing Your Heart Out' voice coach, Chrissy Parsons West.

Tracy, who is the founder of 'Sing Your Heart Out', said: "I have always had an interest in arts and mental health, having sung in several choirs since childhood, and experienced first-hand the joy and sense of well-being derived from music. I have been thrilled to witness the growth of popularity of the 'Sing Your Heart Out' project and feel privileged to have been part of a community of professionals and service users alike who recognise the enormous value of the arts for mental health. I am delighted to have shared the work of 'Sing Your Heart Out' with health professionals and members of the public in Folkestone. The session is intended to be entertaining and fun, as well as informative and suitable for anyone with an interest in singing as a therapeutic activity for mental wellbeing."

YOUNG ACOUSTIC ROOTS COMPETITION

The fifth Young Acoustic Roots competition will offer a free opportunity to performers aged 12-21 years for the chance to play at a national festival later next year. Selected finalists will perform in concert with a headlining folk act at The Phoenix Theatre in Bawtry near Doncaster on 14 March 2009



This year saw Rotherham duo Patrick Young and Catherine Binden voted winners with performers coming from The Hope Valley; Norfolk; Somerset and Lancashire. Patrick and Catherine are looking forward to their chance to play at Derby Traditional Music and Arts Festival courtesy of Mick Peat at Radio Derby. The event is promoted by Pete Thornton-Smith of the BPAS Group and sponsored by The Music Room.

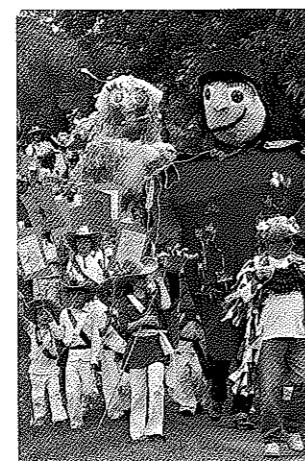
The aim is to allow young musicians the opportunity to improve their performance skills in front of a live audience. Entrants only need to send in a demo CD of three tracks and any acoustic music style is permitted. For further information and an application form just contact Pete on 01709 739093 or email him on pete@thebpasgroup.co.uk. It's an opportunity not to miss. The closing date is 7 February 2009

LOOK SHARP! AT WINSTER

Winster, near Bakewell, was the scene of one of the biggest gatherings of traditional morris dancing teams ever seen in the north of England last weekend (June 13-14), during a re-enactment of the visit by pioneering folksong collector, Cecil Sharp exactly one hundred years ago. The 'Look Sharp!' event was supported by a grant of £18,700 from the Heritage Lottery Fund (HLF).



Sharp, played in full Edwardian costume by professional actor Steve Tomlin, arrived at Matlock on Friday where he was joined on Peak Rail's steam train to Darley Dale by children from Highfields School, Matlock, who were filming the event as a special project. Alighting at Darley Dale, Sharp was greeted by two 'lead miners' (John Wood and Brian Woodall), just as had happened in 1908.



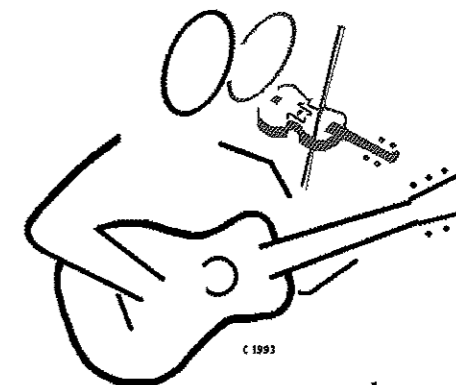
He was then taken by pony and trap to Winster, visiting the local school en route, to witness a performance of the unique Winster Morris dances and songs, just as Sharp had a century ago.

The Winster schoolchildren, along with those from the neighbouring South Darley and Elton schools, had been involved in special workshops organised by the Cotton Grass Theatre Company of Bradwell over the previous few weeks. The children were also dressed in Edwardian

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costume, and their activities and displays all related to that period.

A grand procession through Winster featuring children from Winster school and giant puppets created by the Babbling Vagabonds preceded an evening of folksong and theatre in a packed special marquee erected on the playing field. The entertainment, entitled "A Nest of Singing Birds," included a guest appearance by Cecil Sharp, and was written and performed by Cotton Grass with the Ashbourne-based folk singer, Keith Kendrick.

On June 14, nine Peak District villages were visited by six traditional Morris dancing teams from as far away as Oxfordshire, Warwickshire and Essex. They all converged on Winster Main Street that evening for a spectacular and colourful 'mass morris' involving over 70 dancers and musicians - one of the biggest morris gatherings ever seen in the north of England.

Chairman of the event management team David Mitchell, commented: "We were delighted with the weekend's events, and particularly with the way that local schoolchildren were involved in our commemoration of this historic event. The Cotton Grass play really captured the spirit of Edwardian England. We were pleased to hold another parade and singing and dancing event on Monday, when children and parents of South Darley and Elton schools, who were unable to attend on Friday, joined those from Winster."

The Look Sharp! event was sponsored by the Heritage Lottery Fund (HLF); the Peak District National Park's Sustainable Development Fund; the Derbyshire Dales District Council and Peak Rail.

GIGS REMEMBERED

I few months ago, I was trying to recall the great gigs I'd been to over the years, but when searching the www, found it difficult to find specific info about them, so I had the idea to create GigsRemembered - a single global resource for all gig and event memories and archives, to be built by visitors and users of the site.

Well that was then, the site has been somewhat dormant and un-promoted, but now I have re-visited the project and completely rebuilt the site, added more functionality and made it easier for visitors to register and use.

Now that's done, its time to give GigsRemembered a push. Hopefully you'll be interested enough to look around and let me know what you think, and maybe even archive some of the gigs you've attended, or the ones your band has played, or add your comments to the ones already there.

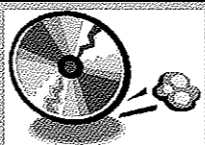
The site is completely free to use, and you can archive as many gigs as you want. For more info contact Paul via the website: www.gigsremembered.com

GET THE SOUND OF THIS SUMMER'S FESTIVALS WITH EMUSIC

To help festivalgoers discover the artists to watch out for this summer, the experts at eMusic, the world's largest retailer of independent music, have put together a festival playlist at www.emusic.com/festivals.

The music sampler includes some of the hottest acts appearing on festival line ups across the UK this summer such as The Raconteurs, The Delays and New Young Pony Club.

CD REVIEWS



BELSHAZZAR'S FEAST The Food of Love (Wild Goose WGS353CD)



Paul Sartin and Paul Hutchinson are well known on the folk circuit in their 'other lives' with Bellowhead and Faustus respectively. When they get together as a duo even more sparks fly!

Looking at the sumptuous cover photos (taken at The White Hart, Whitchurch - which looks a really nice place!) and sleeve notes of this double CD offering from these two gentlemen one might be forgiven if you detect a little pretentiousness; arrogance even.... 'Sit back, relax and let your taste buds be aroused by this gourmet menu brought to you by Head Chef Paul Sartin (violin, oboe and vocals) and Sous Chef Paul Hutchinson (accordion)... but, of course, it's all done with the tongue firmly in the cheek!

So, to the main course where you'll find much to whet your appetite (yes, I'm continuing the gourmet theme!) including songs like Twenty, Eighteen and the salutary warning Be Careful in Choosing A Wife and, wait for it, Mark Knopfler's theme music and song from the film Cal! The song is sympathetically performed and the combination of oboe and accordion make this one of the most atmospheric and memorable tracks. Delicious!

The combination of mixing a song and a tune on many of the tracks works well throughout but especially with the Begging Song and Bacca Pipes Jig, which flow seamlessly from one to the other. The tunes are all well performed, of course, but I felt they let themselves down with Music for a Found Harmonium the arrangement of which I found unappetising probably because I've been spoiled by the version from our own local lad Chris Harvey!

Now on to the 2nd disc, the 'Complimentary Appetiser' that is a live album recorded at the White Lion, Wherwell. After the witty introduction they kick off with two waltzes followed by two lively jigs that are 'interrupted' by a misunderstanding as to which tune came next! Their sheer professionalism comes across here as they sort out the problem in milliseconds and then carry on playing as if nothing had happened!

The varied nature of their repertoire is well illustrated when the Swanee whistle turns up on Ebenezer. Doug Bailey's first ever recording of a Swanee whistle I might add!

Add the ridiculous Goliath of Gath, a couple of Welsh tunes and the unlikely (on a folk album!) Eine Kleine Nachtmusik and Vivaldi's Spring from The Four Seasons and you get the picture. These two are remarkable cooks... er...I mean, performers! All in all a veritable feast of good music - tuck in!

Derek Gifford

THE CLAQUE Sounding Now (Wild Goose WGS354CD)

The Claque comprise of Dave Lowry, Barry Lister (both sang with Isca Fair over 30 years ago!), Tom Addison (ex Songwainer

member 30 years ago!) and Sean O'Shea (who sang with Barry in Hollinmor 30 years ago!) As you can see from my remarks in parenthesis they're all 'mature' seasoned performers! Their maturity and experience comes through too in this excellent recording by Doug Bailey at Wild Goose.

All the songs are a cappella and arranged with some splendid four-part harmonies. Although they only finally got together as a group a couple of years ago their voices blend very well both in terms of timing and harmony.



The list of songs contains versions of some well known ones, including The Devil's Questions, to a tune written by Sean, Drink, Puppy Drink, Tom of Bedlam and The Miller and His Three Sons. Less well known are Devoran Smugglers, a Devonian song as the title implies, Once a Farmer, earned from Dave Robbins, and The Goose and the Common which the late Martin

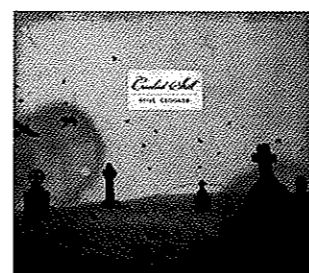
Bloomer put together from original verse. The song I found most interesting however was Salt Horse (yes it's a sea song, of course!) which tells of the practice of selling horse meat to sailors.

If you like unaccompanied four part harmony singing of interesting songs then I strongly recommend this CD; if you are a little reluctant then I would still suggest you push the boat out and get it as you will be hard pushed to find a better sound.

'And where did the name of the group come from?', I hear you ask. Well, Claque (pronounced 'Klak') is 'an institution for securing the success of a public performance by bestowing upon it preconcerted applause' ... no I didn't look it up, it's in the sleeve notes! So that explains the tumultuous applause at the end of this recording! Available from Wild Goose or through Proper Music Distribution.

Derek Gifford

CROOKED STILL Still Crooked (Signature Sounds SIG 2013)



Crooked Still are taking a crooked path to our hearts. First, there are the frustrating UK tours that miss out large parts of the country. Then, after just two albums, a major change in line-up losing their colourful double bass player to be replaced by fiddle and cello. Despite this, the sound develops well and 'Still Crooked' delivers

the goods with its bluegrass meets Celtic folk swirl.

Blurring the musical boundaries isn't the only blending that's going on here. The recording has both traditional songs and self-penned material sat cheek by jowl with each other. As each track often blends into the next dispensing with the obligatory spaces, it's impossible to get a cigarette paper between the traditional and contemporary - a trick that is no mean feat to achieve and all the better for it being done in an almost live setting. Indeed, it took only four days or so of studio time to knock out this success story of a record.

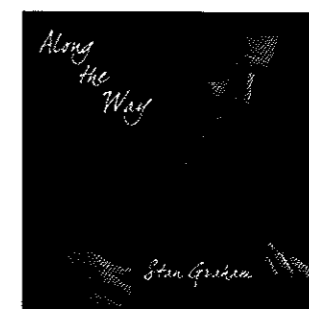
So, how do the joins work? Well, take for example, the contemporary 'Low Down and Dirty' sung and composed by lead singer Aoife O'Donovan. Lyrically, it is a dark story of death most cruel but then so is the traditional 'Captain, Captain', which

appears earlier on the record. Meanwhile, 'Oh Agamemnon' has a traditional feel but turns out to be a composition from new recruit, Brittany Haas. And so it goes on with good songs, new or old, driven along by strong rhythms including the banjo of Greg Liszt who is returned fresh and willing from his outing as part of Bruce Springsteen's Seeger Sessions band. From the results here, you'd imagine that they'd

been playing together for some time instead of drafting in new members. For sure, though there are a number of young bands pushing the boundaries of tradition, there are few doing this with such aplomb as Crooked Still.

Steve Henderson

STAN GRAHAM Along the Way (M807)



You have to be a certain type of person to write songs that can be easily understood. Stan Graham from York fits that bill and this, his third album, continues his rise as a wordsmith of some gravitas. "Along the Way", is a collection of twelve songs, they major on the sea and the military, which is no surprise, for Stan was a career soldier and served his

country for 36 years. "Songs for the Lonely", is self explanatory I think we've all been there at some time.

Stan was raised in Newcastle and always enjoyed returning to his native North East from postings around the world, "Waters of the Tyne", encapsulates those joyous feelings of returning home. Zimbabwe is such an oppressed country under its present regime, "Rolling River Farm", tells a true story of a family forcibly evicted from their farm, a farm that provided a third of all the grain grown in the country. It happened to so many, why?

One of my particular favourites is "All the Young Soldiers", Scotland has over the years provided so many personnel for the British Army, but many communities were hit hard when few soldiers returned, losses from which they never fully recovered. "Somewhere in America", was written for his son and tells of their long cherished dream to ride Route 66 on Harley Davidson bikes. I can't help thinking that this track doesn't sit well amid all the other fine material on the CD.

A radio songwriting competition was the catalyst for "Whitby Harbour". Captain Cook travelled the seven seas from this East coast port and this well written, well executed offering takes you with him. Old soldiers are always so modest about their achievements and prefer to remember fallen colleagues instead. "Michael and His Medals", encapsulates their sacrifices so eloquently. Dr. Barnardo provided the background to the song "Doors Ever Open", You can only imagine what being a Barnardo's boy was like, but Stan has a good friend Vic who started life as one. He came through it all and then flourished, the song title is the motto that drove so many forward.

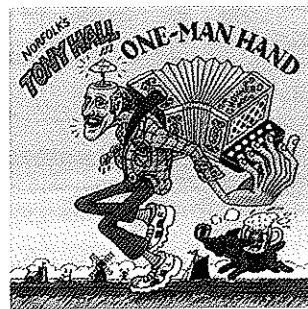
It simply wouldn't be a Stan Graham CD without a love song for his partner Julie "Forever and a Day", is his latest offering. To fight for your country is fraught at anytime, but especially at Christmas, Stan was on standby at one point in his career but the posting was cancelled at the last minute. "Christmas Soldier", tells of the strains of being away from home on a foreign shore at such a time in the year. "Easy Street", is another of those songs just a little outside Stan's usual songwriting formula and comfort

zone, but nonetheless it provides another facet of a troubadour's life. Countless servicemen have died on foreign shores and "Forgotten Fields", is set in Northern France in 1944. Another life snuffed out, but a life that will never be forgotten.

This is a well produced CD with an array of top class musicians strutting their stuff and recorded with much care to detail. I am a great fan of Stan Graham as a writer, performer and as a man, my only criticism is that some words are lost when he sings at the lower end of his range. That said, this is a CD to be proud of and further enhances his credentials as an artist who continues to strive for that all elusive perfection.

David Jones

TONY HALL One-Man Hand (Wild Goose WGS351CD)



Mention the word melodeon to most people and you will get a whole spectrum of reactions from abject horror to comfortable familiarity. In the case of Tony Hall you are quite likely to raise a knowing smile for Tony is one of our finest and foremost exponents of that much-maligned instrument. This album is an eclectic collection of tunes and songs that defies the supposed

limitations of two-row Hohner melodeons, which, incidentally, is also the only type of melodeon that Tony has played for the last 50 odd years.

There is no over dubbing on this recording so you get all the clicks of the buttons reflecting the age of the instruments played and, quite rightly in my opinion, a more authentic sound. However, some folk might not agree and find the clicks a distraction.

Among the tunes there are some classics like The Abbott's Bromley Horn Dance, The Flowers of Manchester (that's the Morris tune - nothing to do with Geoff Higginbottom's classic) and Jimmy Shand's Rocky Mountain Tune that is followed by the tune of the song from the film 7 Brides for 7 Brothers called Bless Your Beautiful Hide! Like I said earlier this is an eclectic collection!

Tony hails from Norfolk and his gentle, laid back approach to his singing is evidence of his pedigree and experience. The songs are equally esoteric and include four written by Tony the most unusual of which is Binder Twyne; who else could write about this subject I wonder? According to Tony the most boring song he's ever written is The Enigma of the Southwold Tide which reminds me of the description of English cricket (you know the one about one side being 'in' and the other 'out' then the sides that's 'out' goes 'in' etc., etc.) and leaves you in no doubt that the Southwold tide goes in and out! Funny it is, boring it's not Tony!

Equally amusing is The Haddock Song a tribute to the Norfolk's smoke houses. Well the title says it all really! Don't be misled either by the title of the Irish Kitty the Handsome Cat, which is a love song about a woman not a cat. Well... I think so anyway! He also bravely tackles David Margolick's Strange Fruit immortalised by Billy Holiday and given an original slant through Tony's Norfolk accent. As he says 'A Norfolk bloke shouldn't do it - but I did.' 'And why not?' I say too!

So why not treat yourself to this unique and entertaining album available from Wild Goose or through Proper Music Distribution - see their web sites.

Derek Gifford

EMMYLOU HARRIS All I Intended To Be (Warners/Nonesuch Records 1560362)



Describing herself as a 'relentless song-finder' and 'occasional songwriter' barely does justice to Emmylou Harris for a career that has spanned over three decades. Furthermore, her new record, 'All I Intended To Be', is up there with the best of her work and shows her enduring talents. It took four years to record this album with producer Brian Ahern who was at the controls for her first 11

albums. Whether it's his influence or not, Emmylou is certainly on form with this one.

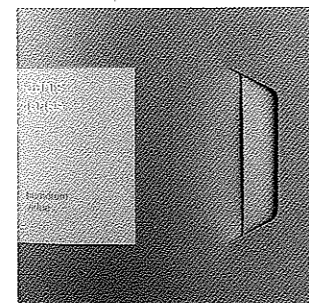
Her modest description of the song writing talent she possesses belies the fact that the best songs here are her own work. 'Gold' in particular has a memorable chorus - and an angelic backing from Dolly Parton and Vince Gill - along with some typical country style irony, with its 'no matter how bright I glitter, baby, I could never be gold' chorus. However, it's the compositions with old friends Kate and Anna McGarrigle that really shine out from this record. 'How She Could Sing The Wildwood Flower' has a title alone that conjures up beautiful images of a tradition in safe hands while the glimpse of the afterlife that is 'Sailing Round The Room' is just sublime.

She picks Billy Joe Shaver's 'Old Five And Dimers Like Me', using some of the lyrics for the title of the record, Merle Haggard's 'Kern Rise', Tracy Chapman's lovely 'All That You Have Is Your Soul' and 'Moon Song' by Patty Griffin as prime songs for this record. She augments her touring band with friends like Buddy Miller, Greg Leisz, Bill Payne and Mary Ann Kennedy for the recording. But, of course, it's her own vocals that spread like silk across this beautiful music. If that's not enough to convince you, then, her composition, er... 'Not Enough' will keep her fans guessing as to whether this song is a final farewell to her old sparring partner, Gram Parsons, who both inspired the early and later parts of her career. It was a relationship that has been kept quite private after his untimely death but, like their music, there is beauty in depth with this new record too.

Steve Henderson

DENNIS JONES Humdrum Virtue (Humble Soul HS107), PAUL MARSHALL Vultures (Lapetus Recordings) and RUARRI JOSEPH They Run The World But They Can't Ride A Bike (Own Label)

With the summer lull of new CD releases in full slump, the time is right to flag up some 'ones to watch'. You've probably noticed that that there has been an upturn in young musicians clutching their acoustic guitars as opposed to all things electric. In the mix, there are a number who are influenced by folk music at its finest.



Take, for example, Manchester based Denis Jones whose 'Humdrum Soul' CD sounds like John Martyn if he'd been brought up with the beat box. Like Martyn, he uses special effects to introduce jazz and blues overtones to strong tunes. Don't let his sense of the quirky deter you with the tracks listed on the outside of the sleeve as non-sequenced numbers ('One', 'Two,



The Folk Arts Network of the North West

FOLKUS AUTUMN PROGRAMME OF EVENTS 2008

THURSDAY 25th - SATURDAY 26th SEPTEMBER

Stories across Boundaries

Village Hall & Centre, Grasmere, Cumbria

A story telling conference. Folkus is supporting the appearance of folk singer & story teller Dan Kedding (USA)
Info: Taffy Thomas 015394 35641

SATURDAY 27th SEPTEMBER

Workshops : Guitar, Fiddle, Bodhran, Mandolin.

Garstang High School, Bowgreave, Garstang.

SATURDAY 4th OCTOBER

Ingleton Folk Festival, Half day Bodhran Workshop 10.30am

Methodist Chapel, Main Street, Ingleton.

SATURDAY 11th OCTOBER

Workshops: Guitar, Fiddle, Bodhran, Melodeon.

The Mechanics Theatre, Manchester Road, Burnley.

SUNDAY 15th NOVEMBER

Workshops: Guitar, Fiddle, Bodhran, Whistle.

Hoole Community Centre, Chester.

SATURDAY 29th NOVEMBER

Workshops: Guitar, Fiddle, Bodhran, Mandolin.

Castle Street Centre, Castle Street, Kendal.

SUNDAY 25th JANUARY 2009

Workshops: A special day for guitarists.

Workshops for absolute beginners, beginners, intermediate and advanced players.

Garstang High School, Bowgreave, Garstang.

FOLKUS WORKSHOPS ARE FROM 10.30am - 4.30pm

SATURDAY 31st JANUARY

3rd FOLKUS CASTLE STREET CEILIDH

Festival Ceilidh Band plus guests - 8-11pm. Hot Pot Supper.

Castle Street Centre, Castle Street, Kendal

Info: office hours 01539 739154 or Joyce Eldred 01539 734625

THE 6TH FOLKUS RESIDENTIAL WEEKEND OF MUSIC MAKING

6TH - 8TH FEBRUARY 2009

A magnificent weekend of music making, songs and great entertainment.

Waddow Hall, Clitheroe, Lancs

Prices available from 1st October 2008.

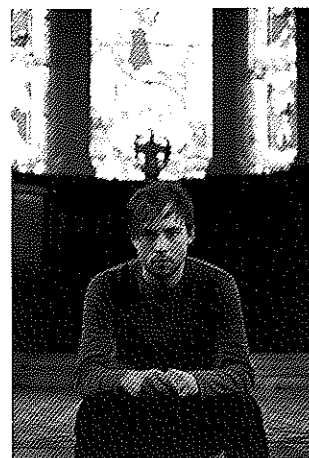
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'Three, 'Four' and 'Ten', for example) and with no titles except for the final track called 'Beginning'. The total effect is mesmerising. And the inside sleeve develops those titles further!



Also on the horizon is Paul Marshall from Leeds who needs no special effects as his fleet finger work casts its own spells. Add to this his soft vocal and a penchant for the gentle song; the package makes a delight for those of you who favour the pastoral feel of Nick Drake. Lyrically he adds a slice of Tolkien to the dreamy sequences to create quite escapist lyrical imagery. Though this may deter some, there is a bundle of talent wrestling below the surface here and it looks just about ready to burst out. Following his 'Vultures'

CD and a recent signing to Bella Union records, you can expect the escalation of his music to a wider audience.

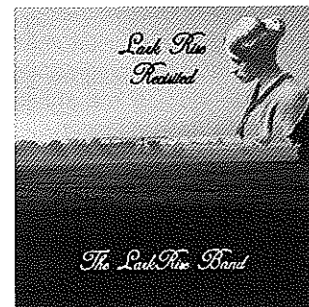


Ruarri Joseph hails from Newquay bringing a straightforward song writing style that finds him lined up against young guns like Paulo Nutini. His location also has brought him to the attention of the surfing crowd as well as tour supports for both Seth Lakeman and King Creosote. It's not bad for starters and you'll find him on tour with Show of Hands later in the year where you can pick up his sampler, 'They Run The

World But They Can't Ride A Bike'. With a title like that how can you resist?

Steve Henderson

THE LARK RISE BAND Lark Rise Revisited (Talking Elephant Records TECD124)



The arrival of the 'Lark Rise To Candleford' programme on our TV screens has caused a resurgence of interest in the work of Flora Thompson. If you're unaware of the background to this, think that Flora charted the simple rural life in her writing by explaining how individuals passed their day in what seems an idyllic setting from this distance in time. Many of you

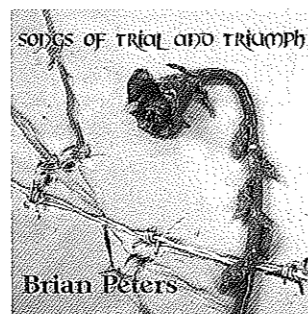
will know that 'Lark Rise To Candleford' was originally performed in 1981 as a play with music composed by Ashley Hutchings. In fact, until the recent re-release of the CD from the play, it was one of the most sought after rarities in folk music. So, it is fitting that Ashley formed The Lark Rise Band in 2007 to perform in celebration of the 60th anniversary of Flora's death. In the line up, Simon Care, Judy Dunlop, Guy Fletcher, Mark Hutchinson, Ruth Angell and a smattering of guests accompany Ashley. It's the usual suspects that have assisted Ashley over recent years in achieving his aim of reminding us that there is a strong English music tradition.

'Lark Rise Revisited' does exactly what it says on the tin. Lovingly assembled, there are a variety of songs and readings from

Flora's works presented in the same format as the original play and CD. Some draw from the former with such as John Tams' idea to wed the words of 'John Barleycorn' to the tune from the hymn 'We Plough The Fields and Scatter'. Also, there is 'Bonny Labouring Boy' which was originally sung by Shirley Collins in the play. Neither of these tracks appeared on the original CD though there are also original compositions using the source material for inspiration such as 'Queenie's Bees' from Ashley and Ruth Angell. Then, there's the re-working of the theme tune and Issy Emenev adds the squeezebox as she has done for the TV series. Even the morris dance tunes added are chosen because of their association with the area featured in the original written work. So, it's all done with taste and feeling to give an end result that warrants the attention of any decent folk music lover.

Steve Henderson

BRIAN PETERS Songs of Trial and Triumph (PUGCD 007)



Brian Peters is one of those rare performers who breathes fresh life into every song he performs. Whether traditional ballad, music hall ditty or topical song, he makes each one uniquely his. He is the consummate 'storyteller'. His presentation is stunning and his diction is crystal clear. Whether playing guitar or squeezebox (Anglo concertina or melodeon) his accompaniment

never detracts, but weaves in and out of the words, enhancing the overall performance. When singing unaccompanied the clarity of his voice grips you from beginning to end.

This CD is a selection of Ballads. So during the CD you will find stories where a demonic apparition dashes a ship to pieces... A young woman turns the tables on the serial killer posing as her suitor... a royal child is saved from execution by surrogate parents... a fair maid is transformed by a curse into a fire-breathing monster... to name but a few. This is the world of the Child Ballads, the famous collection of traditional story-songs published by Harvard professor F J Child in Victorian times. A great selection it is as well, each one receiving a liberal sprinkling of the 'Peters magic'.

Songs include The Banks of Green Willow, The Demon Lover, and Sir Aldingar. I think all the tracks are outstanding but if pushed my favourites are the wonderful False Foudrage although Six Nights Drunk is absolutely brilliant as well.

Brian Bedford, as ever, has done an absolutely wonderful job of engineering.

So this is definitely one for your collection. Purchase this wonderful CD, switch off the TV, sit back and listen to this, again and again.

Songs of Trial and Triumph is released on the Pugwash label and is available through the website www.brian-peters.co.uk.

Angie Bladen

CHRIS HARVEY POLLINGTON AND LINDSAY SMITH Edward Winder - HIS TUNE BOOK 1834 - (CRM 186)

Before you ask, yes this is a CD, but it is certainly a CD with a difference.

In 2006 Lindsay Smith showed a set of photocopied manuscripts

to Chris Pollington. This is the outcome of two years work on the same. Chris transcribed the tunes and Lindsay researched the world behind them.

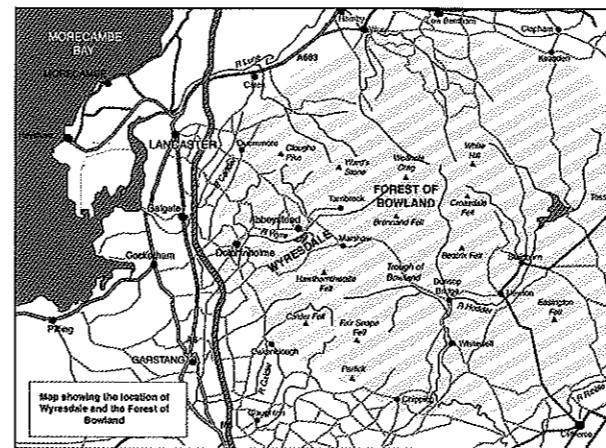


Transcribed & Recorded
by
Chris Harvey Pollington
& Lindsay Smith

First we have a CD of tunes collected by Edward Winder who lived at Greenbank in Wyersdale, in 1834. This selection of 34 tunes from the tune book are stunningly arranged by the maestro Chris Harvey Pollington as only he can and in themselves provide excellent listening.

But it just gets better. This is an 'enhanced' CD. Not only can it be played as a normal CD on your player, but insert it into your computer and the magic really begins. You have access to the fully transcribed tune book from the original manuscripts; practice versions of all 218 tunes as abc or MIDI files; and a background of the man himself, the places that he knew, the world of the Dancing Master and much more.

For musicians, here are 218 tunes from the local area just waiting to be played in performance, introduced into sessions or just for your own amusement. For those who enjoy local history here is a wonderful picture built of the man himself and his time. Also an insight into the World of the Dancing Master. Plus more.



So, this is rare gem of a production. And with the introductory offer of just £5 (up to the end of September), certainly not to be missed. The price from October onwards will be £10. What a project for the winter for all you musicians, just to be able to delve into the world of Edward Winder. These are a wonderful collection of tunes collected in the North West and they really deserve to be played. Further details can be found in the advert in this magazine on page 37.

Available from Chris on c.h.poll@btinternet.com

Angie Bladen

MICK RYAN & PAUL DOWNES Grand Conversation (Wild Goose WGS355CD)

The opening track says it all in terms of superb guitar and occasional banjo and mandolin accompaniment, fine singing and creative arrangements that pervade this album. That said, only the choice material is left to comment on!

There is a mixture of traditional songs and songs on a variety of

themes written by Mick, many of which feature in his folk shows. I have to say at this point that not all the songs are appealing! Some are very dour like Reprisals from "The Voyage", Sleep of Death and The Foe from "A Day's Work"; but this is folk song for heaven's sake so we need death and destruction to make it authentic!



The Lazy Man lightens things up and, while not cheerful, The Lark Above the Downs is a beautifully crafted and performed song. Green Island also from "The Voyage" is in similar vein and takes us to the enviable heights of Mick's voice range, which is well tested without blemish here. I also liked their arrangement of Banks of the Bann a very well known Irish song of course, but

refreshingly performed here. Similarly, The Bell Ringing from Mick's home county of Devon gets a lovely treatment with a highly effective banjo accompaniment and a chance for Paul to express his skill in singing harmonies.

The final track Thomas Brassey from Mick's latest show "The Navy's Wife" makes a cracking finish to this album which I'm sure will rightly become a classic. No folkie should be without this CD in their collection.

Derek Gifford

J.P. SLIDEWELL Spread The Word (JPSCDS07)



This 6 track album has been issued by the artist in a straightforward, non-commercial promotional initiative. Minimalist in style, minimalist in production, all songs being recorded live as they happened - no overdubs or studio trickery.

The production opens with an unaccompanied number "The Brethren" and, in the clarity of vocals, leaves the listener certain that the singer is a man of Northern routes. To some ears, the delivery may be a touch too strident in parts but this does not unduly detract from the song, which celebrates the agricultural round of sowing, reaping and harvesting. Next comes "Warlike Lads of Russia", a familiar tale of Napoleon Bonaparte's imperial endeavours and here propelled along by distinctive fretwork, by now a trademark of JP's performance and with a chorus nice and easily taken up by club and audiences.

One of JP's most requested club favourites, "Little Musgrave" is a story he tells well. The poignant piquancy of the guitar picking and melancholy notes characterised by the passage "... away Musgrave away" duly hit home. It was Martin Simpson about whom Mike Harding opined on the best ever effects of this musical entreaty: I'd like to challenge Mike and suggest this here is better. This track is followed by "The Mower" and as JP says anyone who thinks it's about a jobbing farm labourer should think again and get out more. Once again, in vocal terms, one notes the clarity and vibrancy in this unaccompanied number.

The penultimate offering is "High Germany", another song of military (mis?)adventure and again another one popular in club and concert setting. It continues in words and music, the standard set by the preceding numbers. The album rounds off with "Four Loom Weaver", unaccompanied as most versions should be for

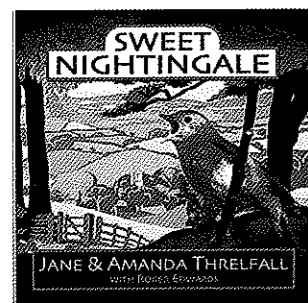
purposes of message delivery. In regional terms of industrial and social history, it is one of the most recognised tales of struggle and woe. JP simply does it justice. However being pedantic in dialogue and dialect terms I'm not sure of the consistency of differentiation of "she" and "hoo" in adjacent lines as I've always understood them to be one and the same. I refer to the Oldham Tinkers version for this.

This album is "given away" to those on the folk scene as either event promoters/backers or just ordinary punters. The sleeve notes offer an injunction to "spread the word" and "keep da fiath dudes". I think we can willingly do the first but not sure what the latter's street talk requires of us!

Go to see JP; book him, make sure he gets embedded in the folk scene both here in the North West and further afield; by album and live performance he merits it.

Rob Dunford.

JANE & AMANDA THRELFALL and ROGER EDWARDS
Sweet Nightingale



Of the books that I have read, one that has a great influence on me is "Walden Pond and lessons in civil disobedience" by the American essayist and philosopher Henry David Thoreau. From this book I learned the wisdom of being able to strip away the unnecessary trappings and trivia of existence and to focus on what is of real value; the true essence of it all.

You may ask what this has to do with a review of Threlfall/Edwards "Sweet Nightingale"? I will explain. In the excellent sleeve notes that accompany this album, in the note on track 14 "Sweet Nightingale" it says "it is a perfect example of the intellectual richness through the fewness of wants". Thoreau could not have said it better and for me it expresses so much of Threlfall/Edwards approach to, and delivery of their music. They seem to understand what is important; what is the essence of the song and despite their considerable instrumental and vocal abilities they give only what is appropriate and in proper measure.

Instrumentally they are now of course different to what they were on their first and second albums. The voices are still the same but the accompaniment has subtly changed. To me they sound more like a band. I like it and on the opening track "Yellow Handkerchief" they sound quite funky. It gets things off to a lively and rhythmic start. Jane and Amanda's playing has a texture and colour that fits the song perfectly; but I do make a special mention of Roger Edward's anglo concertina which underpins so many of the tracks in a sensitive and yet solid way. One of my favourite tracks is No 3 "Bonny Labouring Boy". As it progresses it is beautifully built with delicately applied layers and the anglo weaves it's way like a continuous thread through this song which is a celebration of love and ordinary honest working folk. On track 10 "The Bold Grenadier" the sparsity of the anglo accompaniment reflects the bleakness of the abandoned girl's situation. "Once I courted a Damsel" on track 5 is a song that I have not heard before. It is a truly heart rendering tale and in the acknowledgement of the inspiration for including it, ie; the singing of it by Clive Pownceby, the artistes show a generosity of spirit and a real respect for the music and for others that is also clearly demonstrated in notes on the tunes tracks No's 6 and 11.

The Copper's song "Pleasant month of May" is on track 8 and I can imagine that listening to this on a warm summer's

afternoon, maybe after a pint or two of real ale, some of us may feel nostalgic for the so called rural idyll. The sleeve notes on this will put that into perspective. The enjoyment of the artistes in the making of their music is tangible on track 13 "Banks of the Sweet Primroses"; it is terrific!

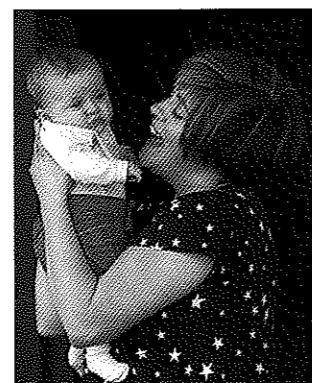
These are a few of the highlights of "Sweet Nightingale" which have particularly appealed to me. The overall quality of this album is impressive and well up to the standard to which we have become accustomed from Threlfall/Edwards. I am writing this review at home whilst in the process of recovering from heart surgery. It has bucked me up no end and listening to the music has raised my spirits considerably. I don't believe in miracle cures but I am seriously considering petitioning the Department of Health to make Threlfall/Edwards available on the NHS. It would have a positive effect on the statistics for depression. But if I don't succeed in persuading the Government of the therapeutic powers of this music, then I recommend, and this goes against my political grain, go private and buy a copy.

Norman Wilson

AMY WADGE Bump (Amy Wadge Recordings)



This is the third major album from Amy Wadge and follows her recent work with Hummingbird, the stunning female collective, and regular broadcasting sessions with Frank Hennessy on BBC Radio Wales.



The difference between Bump and her previous two solo efforts is that she recorded this one over two days when eight months pregnant - hence the title. Like the subsequent childbirth there were no second takes. From the opening track - the upbeat, 'I Wanna Be Loved' - we are presented with a collection of songs that flow effortlessly into one another, full of subtle contrasts and musical textures. 'Nashville' (written with long time associate Henry Priestman (Christians) and Tia McGruff) captures the vibrant but laid back feel of the songwriting capital of America.

'These Are The Songs' - certainly my favourite track on the CD - evokes memories of adolescence and early adulthood when artists like Jackson Browne and Joni Mitchell produced iconic albums that helped save our lives (perhaps literally as well as the metaphorically dramatic sense) in those formative, often turbulent years. One line from the song sums it up for me - "These are the anthems, on which we all survive". These are the songs that remain with us like a comfort blanket deep into adulthood. 'These Are The Songs' elicits favourable comparisons with the best of Julie Matthews' lyrics, not surprisingly as they both draw on similar influences.

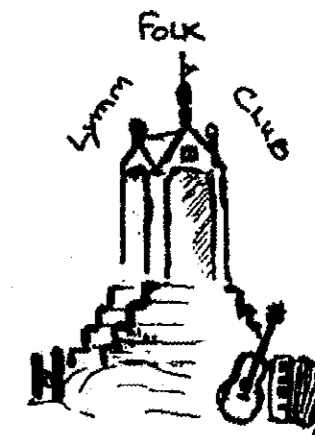
Other stand out tracks are 'Mockingbird', inspired by and based upon the Harper Lee book; a wonderful stripped down interpretation of the Harold Melvin/Thelma Houston standard 'Don't Leave Me This Way'. Wadge manages to pull off the mean feat of displaying dimensions of the classic song that are not only off the radar of the originals but also at the polar opposite of the Jimmy Somerville version. 'Therapy' appeared on her first

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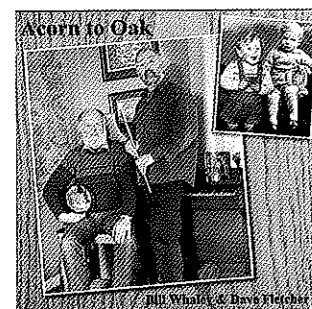
major CD 'Wo' and her own label prequel: here Amy reworks it to great effect as 'Therapy 2008'. Also notable are 'Bridge' and the closing track, 'Who Will You Be'.

She wrote 10 of the 12 tracks single handedly as well as co writing 'Nashville'. Once again she is more than ably supported by a fine bunch of musicians and Wadge and co musician Steve Smith are responsible for the flawless production.

It is acknowledged that many women experience strange cravings during pregnancy. Recording an album of songs so close to going into labour is not normally one of them. However, Amy Wadge has delivered on both counts. It's arguably her finest and most consistently excellent CD to date. By the way the 'Bump' turned out to be the beautiful Mali Jennifer. She can be immensely proud and satisfied with both her remarkable achievements - even though those troublesome teenage years are closer than she may think! On Bump, Amy Wadge has demonstrated once more that she sings from the heart and can pierce our souls with her exquisite renditions and superb lyrics. Visit: www.amywadge.com for further information.

Lewis Jones

BILL WHALEY & DAVE FLETCHER Acorn to Oak (BILDA005)



Since their first trip 'abroad' into the North West to the Four Fools Festival (many years ago now) this superb duo have become firm favourites in the area and are regularly seen at Festivals and clubs throughout the region. This CD is a selection of original songs that have been passed to them by various songwriters (evidence enough of what esteem this duo is held in by fellow performers).

As ever, the soaring vocals of Dave Fletcher (which just seem to get better and better), the underpinning of Bill's melodic and harmonious accompaniment on squeezebox and also his resonant vocal harmonies unite to give a truly unique sound and quality to these songs.

The songs themselves, from the pen of George Papavgeris, Eric Payne, Stan Graham and others are all gems. Here we have a varied selection of songs of love, troubled times, the natural world and its seasons, all of which I am sure will 'disappear' into the tradition over time. Favourites (very difficult to choose) for me are 'Acorn to Oak' from the pen of Worcestershire songwriter Eric Payne, Dave's own song 'Sing for Me' and 'The Miracle of Life' from George Papavgeris.

One thing missing from this CD is a song from Bill. However he does give his apologies and has promised there will be lots of songs from him, plus many more from Dave and tunes galore from the two of them, on the double CD which will be starting work on shortly. (OK, the reviewer is a 'wind up' merchant. But she can hope (and drop subtle hints) can't she???)

All in all this CD is a joy to listen to and a must for both Dave and Bill fans and everybody who enjoys good songs performed by one of the finest duos around.

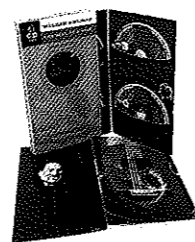
Angie Bladen

(Ed: Why not review a CD for us, either one you have recently acquired or ask myself or Dave Jones for a CD to review as we could do with more people reviewing CD's and covering in particular local artists more comprehensively. E.mail: four.fools@virgin.net or anneandavejones@hotmail.co.uk)

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



WILLIE NELSON One Hell of a Ride (Columbia/Legacy Box Set 88697 13915 2)



'One Hell of a Ride', it certainly is. This box set celebrating Willie Nelson's 75th birthday gathers 100 songs onto four CDs that take us on a chronological run through his career. It's somewhat scary as a fifty four year old reviewer to find his earliest recording, 'When I Sang My Last Hillbilly Song', comes from the year of my birth. It's a song that he uses to top and tail this collection with a 2007 re-recording used alongside the

original version of the song.



Of course, the classic compositions that broke his career to a major audience are here: 'Crazy', 'Night Life' and 'Funny How Time Slips Away'. There are also some of the covers that he made his own such as Fred Rose's 'Blue Eyes Crying in the Rain' and Townes Van Zandt's 'Pancho and Lefty'.

There are also songs with his old buddies Waylon Jennings, Kris Kristofferson and Johnny Cash - either as duets or in their infamous Highwaymen line up. And on and on, Willie has really generously spread his talents around.

You might imagine, with such a prolific career, there are odd moments that you might care to forget. Take, for example, his duet with Julio Iglesias on 'To All The Girls I've Ever Loved Before' or his version of Jimmy Cliff's 'The Harder They Come'. For me, good songs but not really the Willie that we know and love. Nevertheless, the selection does genuinely pull together the finest material from one of the true musical icons of our time.

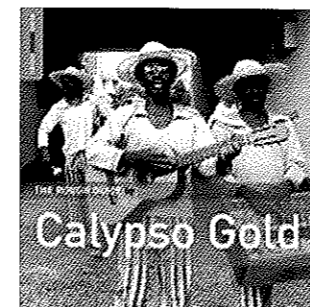
Though I haven't seen them, deluxe liner notes are promised with this box set and, if you'd like more words about Willie, a biography is due later in the year. On the other hand, if you'd like less music, there is a single CD of his best available. Can't really go wrong, can you? Just take your pick.

Steve Henderson

VARIOUS ARTISTS The Rough Guide To Calypso Gold (World Music Network RGNET 1213 CD), VARIOUS ARTISTS The Rough Guide To Mali (World Music Network RGNET 1208 CD) and DEBASHISH BHATTACHARYA Calcutta Chronicles: Indian Slide Guitar Odyssey (Tugboat Records TUG CD 1049)

Yes, it's that time of the year. The holiday season is going, going... hopefully, not gone. So, with few new releases around, there's chance to take a look at the World Music Network series and examine some wider musical directions. The pick of the bunch over the last few months come from typically diverse directions but with the usual high quality stamp of this series.

If you're as 'young' as me, you'll remember that calypso swept into the UK with the arrival of Caribbean folk on the Empire Windrush boat as it made regular trips across the seas in the 60's. The music lit up the charts spreading sunshine and humour in equal measure and attracting such as Bernard Cribbins to adopt the style. Even one of the early football songs was a calypso anthem about Manchester United that got played at many of their home games. So, 'Calypso Gold' captures music ranging from the



1920's to the 1950's and a variety of the amusingly named originators including Lord Pretender, The Mighty Bomber, Lord Kitchener and Houdini. The music has the same tradition as early folk music in that many songs act as current affairs items. The latter can be read in a more salacious manner in 'Scandal In The Family' or 'Caroline' and the feminists out there will love King Radio's 'Man Smart, Woman Smarter' that was covered many years later by Robert Palmer.



Later in the 60's and early 70's, the British blues boom came on the back of American counterparts such as John Lee Hooker and Muddy Waters. At that time, few were aware of the African roots of blues music. If you want to check that out, World Music Network has delivered the delightful 'Rough Guide to Mali'. It includes the quite obvious links seen in the blues styles

of recently departed Ali Farke Toure and regular UK visitors Tinariwen. Coming bang up to date, there is the contemporary style of Issa Bagayogo or Amadou and Mariam which leans less towards the traditional blues as it aims to get your dancing feet going.



Finally, master of the slide guitar, Debashish Bhattacharya comes up with an award winning record in 'Calcutta Chronicles: Indian Slide Guitar Odyssey' that amply highlights how an instrument loved by blues players also fits the classical traditions of Indian music. Debashish uses three self designed instruments to stir up beautiful ragas that draw in musical influences from jazz to gypsy via the hypnotic sufi styles of his home continent. Having recently played live with Martin Simpson, you can guess that the music of Debashish suits the guitar aficionados but draws admiration from many corners.

Steve Henderson

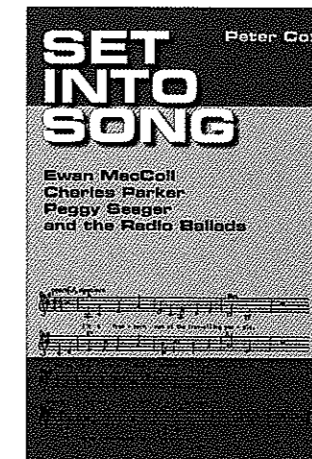
**BOOK
REVIEWS**



SET INTO SONG: Ewan MacColl, Charles Parker, Peggy Seeger and The Radio Ballads; Author: Peter Cox; Publisher: Labatie Books; 2008.

Peter Cox's Set Into Song traces the fascinating story behind

the groundbreaking series of Radio Ballads programmes devised by the eccentric BBC producer, Charles Parker, working alongside the eminent post war folk revivalists Ewan MacColl and Peggy Seeger. The series ran from 1958 to 1964 and was remarkably innovative, using for the first time - and against much resistance from the BBC hierarchy - the voices of real (mainly working class people) interwoven with songs integrated seamlessly with the spoken word but bereft of the traditional narration associated with this type of broadcast. Until the Radio Ballad concept challenged and revolutionised the tenets of broadcasting, the BBC had used the anodyne voices of actors in documentaries rather than the regional and colloquial accents of real people.



As Cox demonstrates through the narrative, the programmes were not only an artistic success on the whole but also a triumph in endurance and persistence from the three characters around which the book revolves. As well as tracing the chronology of how the Radio Ballads were lovingly and painstakingly put together, the author focuses on the evolution of the key protagonists. Perhaps most remarkable was the almost Damascan journey of Charles Parker. His background before he encountered MacColl and Seeger was conservative with

most definitely a small 'c' and most probably a large 'C'. Once he began getting involved in programmes such as the Ballad of John Axon - a train driver who was killed saving others - and seen the kind of experiences and conditions faced by ordinary working people like the Miners, he was quickly perceived that the plight and injustices they faced were the fault of capitalism. Parker's zeal for highlighting fighting social injustice drew him to Marxism and he also became a passionate advocate of folk music. He was obsessively driven by the desire to develop the Radio Ballad into an art form in itself.

Also covered in detail in the book are the technical difficulties Parker and his colleagues faced, not least having to use cumbersome and less than state of the art tape machines to record the field interviews (cassettes were some way off and digital recording as distant as the solar system). They recorded hundreds of hours of interviews. Then MacColl and Seeger would wade through the interviews to select what could be used in the programme. Parker then manually spliced the bits of tape that needed to be interspersed with song. Later this process brought together musicians, technicians and a range of performers to try and simultaneously meld all the elements together in an effort to make the perfect programme, very often making the performers spend hours repeating quite complex sessions until they met the exacting standards set by Parker and MacColl. Moreover, the programmes began in 1958 when television was about to become the mass medium of choice among broadcasters and public. By 1964 the funding for radio programmes had been severely eroded as the BBC diverted its licence fee into popular visual entertainment, competing as it was with the commercially established ITV.

Cox has thoroughly researched his subject. As well as written secondary sources and original documents and tapes, he has interviewed a number of people who were involved at one time or another in the Radio Ballad projects, including Parker's daughter, Sara who has subsequently followed in her father's producer's shoes, and musicians such as Ian Campbell, who was closely involved with working with Parker on the Ballads

and other projects. There is a whole chapter devoted to the variety of mainly folk and jazz performers used on the Ballad programmes. These featured a young (pre posthumous) Dave Swarbrick, the legendary Bert Lloyd, Jimmie McGregor and Alf Edwards, regarded as a concertina player of genius.

Of the trio who made the Ballads, only one is still around to tell the tale. Peggy Seeger was significantly younger than the other two and was responsible for most of the musical arrangements. She has the unique advantage of contributing not only insight but also hindsight to this excellent chronology. Her reflections are interwoven like an incisive thread throughout the book.

Another theme that pervades the subjects of the Ballads is danger and death - not unfamiliar to folk musicians - whether it's from industrial accidents and injuries (Railways, Fishing and Mining) or polio and boxing (The Body Blow and The Fight Game). Inevitably the most successful of the Ballads were those pervaded by day-to-day humour and generosity of spirit of ordinary working people - humour and spirit they had every right to eschew. Without these resilient qualities and the comradeship and solidarity linked to industry and community, their often grim existence would have been unbearable. For those who died it was.

Peter Cox has brought to life and captured the essence of the individuals who had the drive, determination and vision to see these projects through at some considerable cost to their personal and working lives. The way he poignantly describes the deaths of Parker and MacColl is touching and dignified with being sentimental. The Radio Ballads gained international recognition and most have stood the test of time. They also inspired the recent 2006 BBC radio series based on the same concept. Cox compares and contrasts the technical, demographic and artistic challenges from the two different eras. Set Into Song is an essential enthralling read whether you were around at the time of the original Ballads or not. Peter Cox has done the folk and broadcasting worlds an outstanding service in demonstrating the historical role and relevance of these pioneering programmes fifty years after the first one was broadcast and illustrates the great debt we owe to those who made them possible. By producing Set Into Song the author has given us a Radio Ballad in book form

Lewis Jones

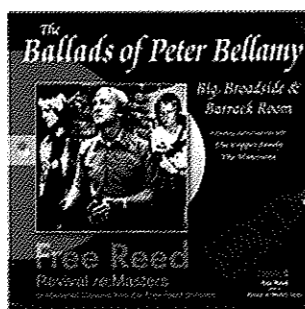
The cover price of the book is £20 but if you visit Peter's website you can get a signed copy directly from him for £15 (including postage and packing). Further details from Peter's website at www.setintosong.co.uk. The site has the full transcripts of the original programmes.

PRESS RELEASES



FREE REED VINYL REPLACEMENT

In celebration of it's first 30 years the Free Reed record label now makes available an 18 CD collection of early British Folk and Folk Rock classic LP's. They are classic LP recordings from the 1970's and early 80's - a



roster of LP's that have come to be regarded as a remarkable time capsule of that seminal period.

The series includes the first ever recordings of Old Swan Band, Tony Hall, Roaring Jelly, Les Barker and classic albums from the likes of John Kirkpatrick, Robin & Barry Dransfield and Peter Bellamy. The CD's are available as individual CD's at

just £9 each from www.free-reed.co.uk or £8 each from www.folkstore.co.uk

60,000 SONGWRITERS REVEAL BRITAIN'S GOT TALENT

Membership of the MCPS-PRS Alliance, the organisation responsible for collecting and distributing music royalties to composers, songwriters and publishers, has risen to an all-time high of 60,000 members; an increase of 6% over the last year.

Myles Keller, Membership Development Director, MCPS-PRS Alliance, commented: 'Our record membership figures are a very clear indication that creating music has become a far more accessible and less expensive activity, thanks to the rise of new technology. The Arctic Monkeys, Lily Allen, Sandi Thom and Enter Shikari are the tip of the iceberg when it comes to DIY music making.

This can only have positive ramifications for fans of music, who have a greater amount of choice than ever before in terms of the music that is available to them. For the industry, it demonstrates that songwriting and music publishing is going from strength to strength.'

The news of the Alliance membership hike comes a month after it announced record revenues of £562.1m for 2007, while PRS estimates that its members contribute around £125 million annually to the UK creative economy. www.mcps-prs-alliance.co.uk

MUSICIANS BENEVOLENT FUND

The Musicians Benevolent Fund is the music business' own charity; the largest in the UK, funded entirely by donations and bequests from music lovers and musicians. The MBF provides help and support to musicians and their dependants and those in related occupations when illness, accident or old age bring stress or financial burdens. They are able to help those living and working in the UK and Eire and also British Nationals living abroad. They help those of any age in any area of the music business, and guarantee absolute confidentiality.

The MBF provides funding through a range of awards schemes to highly talented young musicians, usually in their final stages of study, and supplies advice on funding opportunities through its online funding wizard.

The MBF runs a residential home for elderly professional musicians and their dependents near Bromley in Kent, called Ivor Newton House.

The MBF funds many other organisations and projects within the music industry, including those offering performance opportunities and training for young musicians, and those researching into health concerns for musicians. Visit www.mbf.org.uk for further information and advice.

COMING SOON

FOLKREPORT

Southport Arts Centre's Day of Folk
SATURDAY 14 FEBRUARY 2009 Midday till Midnight

Show of Hands - The Kathryn Tickell Band
Wheeler Street - Ranarim - Mawkin Causley
The Anna Massie Band - Ruth Notman
The Bothy Folk Club with guests,
Scold's Bridle & Roger Wilson

11am
12pm Studio
12pm Bar
1.45pm Theatre

5.00pm Studio
5.00pm Bar
7.15pm Theatre
10.00pm Studio

Venue and bars open
Mawkin Causley
Bothy Folk Club and guests, Scold's Bridle
Afternoon Concert with The Anna Massie Band
& The Kathryn Tickell Band
Ranarim (Sweden)
Bothy Folk Club and guest, Roger Wilson
Evening Concert with Ruth Notman & Show of Hands
'After Hours Extra' with Wheeler Street (standing, with limited unreserved balcony seating)

Bars close at midnight

All Day Tickets: £30 / £28 concessions & Bothy Club Members
Afternoon Concert Only Ticket: £14
Evening Concert & 'After Hours Extra' Ticket: £18

ON SALE NOW!

Other advance dates for your 2009 diary...

Friday 6 March, 7.30pm - **FAIRPORT CONVENTION**, Tickets £17.50
Saturday 21 March, 8.00pm - **THE HAMSTERS**, Tickets £12 (£10 concessions)



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Tickets: £8.50 / £6.50 concs.



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Sunday 26th October 8pm
Tickets: £8.50 / £6.50 concs.



Friends of Folk present:
THE CARNIVAL BAND
Saturday 8th November 8pm
Tickets: £13.00 / £11.00 concs.



JEZ LOWE AND THE BAD PENNIES

Friday 21st November 8pm
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