



READIFOLK

READING'S FOLK SONG & MUSIC CLUB



Every Sunday 8:00 - 10:30 p.m.

Reading International Solidarity Centre (RISC)
35-39 London Street, Reading RG1 4PS

PROGRAMME JANUARY - MARCH 2013

6 Jan	Theme 'Season's Greetings'	<i>Let's start the new year with an evening of seasonal songs, tunes etc.</i>
13 Jan	Notts Alliance www.nottsalliance.org.uk	<i>Unaccompanied harmony group with material from the folk tradition and thereabouts, and a reputation for tight and inventive harmony singing.</i>
20 Jan	Singers Night	<i>The usual format – a song, a tune, a poem, a joke or just come and be entertained.</i>
27 Jan	Jed Grimes www.jedgrimes.com	<i>One of the most adventurous, musically exciting and innovative interpreters of traditional song.</i>

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3 Feb	Theme 'But is it Folk?'	<i>Let's push the boundaries of the 'folk' genre. This should be an interesting evening!</i>
10 Feb	Roy Clinging www.royclinging.com	<i>Traditional songs with English concertina and guitar accompaniment. Some of the best traditional music you will ever hear.</i>
17 Feb	Singers Night	<i>Another opportunity for you to show us what you can do.</i>
24 Feb	Swing 'Em Fair www.swingemfair.co.uk	<i>A three-piece band playing a mixture of folk and early music. Chris & Jude were founder members of the renowned trio Isambard. Sophie is a performer with The Oxford Waits.</i>

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3 Mar	Theme 'We'll Keep a Welcome'	<i>It's not too late to celebrate St David's Day. Everyone is welcome.</i>
10 Mar	Landermason www.landermason.com	<i>Fiona Lander and Paul Mason perform a refreshing mix of contemporary folk and jazz.</i>
17 Mar	Theme 'Songs from Ireland'	<i>It's St Patrick's Day so let's celebrate with your Irish songs.</i>
24 Mar	Lynne Heraud & Pat Turner www.lynnepat.co.uk	<i>An evening of fine harmony with material ranging from traditional to Victorian and Edwardian songs, with some self-penned songs.</i>
31 Mar	Singers Night	<i>Your last chance this quarter to come and entertain us or be entertained by us.</i>

Admission: £6 Guest nights; £2 Singers & Theme nights

More information from our web site www.readifolk.org.uk

Una - 0118 9483145 or Anne - 0118 9613586
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Find us on Facebook www.facebook.com/readifolk and Twitter www.twitter.com/readifolk

Listen to the Readifolk Radio Show on Reading4U, the internet arm of Reading Community Radio, every Friday evening 6 - 8 p.m. www.reading4u.co.uk and click on 'Listen Live'.

Notes

The Newsletter of Readifolk

Issue 16 Reading's folk song and music club Winter 2012/13

Welcome
to another Readifolk
newsletter

Rumblings from the Roots

Welcome to the Winter edition of Notes. With this edition we welcome in another New Year and we wish you all a very happy and successful 2013.

Once again Stewart, the editor of Notes, has put together an interesting and informative newsletter, so a big thank you to Stewart and the many contributors who continue to produce such a high quality publication.

We look back on another very successful year for Readifolk. It has been a year in which there have been numerous events to celebrate, including the Queen's 60th jubilee, the London Olympics and even the Rolling Stones got in on the act with their 50th anniversary celebrations.

Not to be outdone, Readifolk celebrated its 30th anniversary in June and we were delighted to welcome the founder of Readifolk, Mike Tierney, to entertain us at our celebration party. During those 30 years we have had 13 changes of venue for the club - it says something about our staying power that we have survived and flourished.

With the new year we enter our 5th year at our present venue at RISC in London Street. All who have visited the club at RISC will know what a friendly and welcoming venue it is. With our long-term future more secure we have been able to book our guest performers well in advance and have now filled all of our guest spots for 2013 - we have some really top class acts lined up. You will find on the back page our programme of events for January, February and March - there's plenty there to warm up the coldest Winter evening.

The voice of Readifolk continues to be heard worldwide every Friday evening (6 - 8 pm) when the Readifolk Radio Show,

Contact us:

Una for bookings and coming events una@readifolk.org.uk

Colin for publicity, coming events and the mailing list colin@readifolk.org.uk

Stewart about the newsletter stewart@readifolk.org.uk

Alison about the website ali@readifolk.org.uk

produced by a team of club members, is broadcast on the internet from the local community radio station Reading4U (www.reading4u.co.uk).

On a more local level, the Readifolk Road Show was launched in the Spring. This group of talented musicians from the club have performed in local hostels, helping to promote folk music and at the same time raising valuable funds for the club.

Well done and thank you to all the enthusiastic supporters who have contributed to the success of the club during the year.

Finally, thanks to you, the audience; we hope that you will continue to support us during the coming year - we look forward to seeing you.

Una & Colin



Swing 'Em Fair will be hanging around at Readifolk on 24th February

Folk Heroes

Nic Jones

Nic Jones has been at the forefront of folk music for nearly 50 years, even though between 1982 and 2010 hardly anything was heard from him. But the recognition he gained in those early years ensured that he is still a constant point of reference for many subsequent musicians.

Nic Jones was born in 1947, and learned to play guitar as a teenager, inspired by the rock'n'roll and blues stars of the day. After an education at Brentwood School, with fellow schoolmates Noel Edmunds, Griff Rhys Jones and Jack Straw, he had a succession of jobs, but it was whilst working as a lifeguard at Chelmsford swimming pool that old school friend Nigel Paterson asked him to join a band that was about to turn professional. The Halliard became a well respected young folk band on the circuit, and it was during this time that Nic learned not only to appreciate folk music, but to play fiddle, and sing, too. They released one album, *The Irish In Me*, and left behind a handful of unissued recordings before disbanding in 1968, after which Nic, somewhat reluctantly, took up a solo career.

Once he had found his feet, Nic became much in demand, and he made five solo albums, as well as one with the short-lived group Bandoggs, along with Pete and Chris Coe and Tony Rose. All except one of these albums were recorded for Bill Leader's Trailer label, and at its demise, he signed with Topic Records for his fifth solo album called *Penguin Eggs*. He also appeared on a host of recordings by other artists, contributing guitar, fiddle and voice for people such as June Tabor, Shirley Collins and Martin Wyndham-Read.



He developed a distinctive, percussive guitar style, based mostly on open tunings, with a rhythm provided by his right fingers hitting and damping the strings. Vocally, he was very free with the phrasing of a song, and he was also noted for the way that a song could continually change in his hands, as he added new chords, and even new words. In a recent interview for The Guardian, he said "I got bored with singing something the same way all the time so I'd change it. I'd try out different chords to make it more interesting and so it would evolve." In fact, he never really considered himself a 'folkie', and it may be this which has enabled his music to endure. He brought other sensibilities to his playing, often defying accepted ways and traditions, and ended up being something of a ground-breaker, taking the genre to a new level. He describes how "I moved from being a fake traditional singer to a fake rock guitarist."

But while at the height of his game, with several highly acclaimed albums to his name, he was driving home after a gig in 1982, when he collided with an articulated lorry. He survived the collision, just, but the result not only shattered his body, but his career as well. He spent many months in hospital with a multitude of broken bones, blinded in one eye, and with brain damage. The bones, at least, eventually repaired, with the help of much ironmongery, but the damage to his brain has affected his co-ordination ever since. It became clear that he would no longer be able to play the violin at all, and the guitar, he says, is something he does daily battle with, but to this day feels unable to use it in performance.

For many years he refused to consider performing again, convinced that, without his trade-mark guitar style, he had nothing worth offering. It was at about this time, too, that most of his previous recorded work was caught up in a protracted, and still continuing, limbo, as his former record label, Trailer, was bought up by a succession of companies, and the albums became unavailable. This left only his one recording for Topic Records, the

much admired *Penguin Eggs*, available to people who wanted to hear him at his former glory.

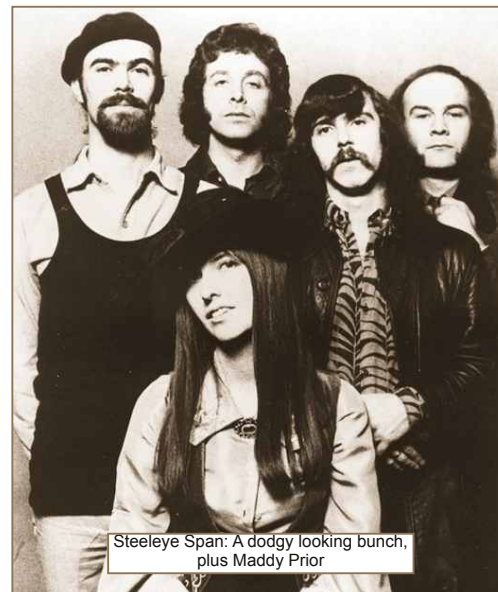
After some years, he was persuaded that there was still a demand for his back catalogue, and, without the ability to earn a living by performing, and with only limited royalties coming in, he agreed to the release of some live recordings, most of which had been made, ad hoc, in folk clubs. Many of these recordings had been sent by fans in response to an appeal from his wife, Julia, for music to stimulate him as he lay in a coma after the accident. Subsequently, she set up Mollie Music to oversee the release of these recordings, and *In Search Of Nic Jones* and *Unearthed* were released to an eager audience. They both sold well, and received plaudits from reviewers, despite the sometimes rather poor recording quality. In 2006, Topic Records released *Game Set And Match*, another collection of live recordings, this time carefully edited and remastered to reduce the sound of the audience, highlighting just Nic and his guitar. Also available from Mollie Music are his recordings with The Halliard, including those not released when the band was active.

In his absence, and with only one studio album available, he continued to inspire new generations of musicians, and many cite him as a primary influence. Then, 28 years after his last performance, he was finally persuaded

to return to the stage. A concert in his honour had been arranged at the 2010 Sidmouth Folk Week, and he agreed to join in with former Bandoggs colleagues, singing three numbers with them. The success of this outing led to a reprise a year later at London's Queen Elizabeth Hall. Meantime, Kate Rusby asked him to provide guest vocals on a track of her album *20*. Eventually, to everyone's delight and surprise, he announced that he would perform in his own right at four festivals in 2012. Accompanied by his son, Joe, on guitar, and one-time Unthank, Belinda O'Hooley, on keyboards, Nic Jones has done what he once said he could not consider, and achieved a great reception for it. It now seems possible that he may return to the stage more often, and undoubtedly he would meet a welcoming audience if he did.

Buyer Beware...

Whilst sales of Nic's first four albums, and the one he made with Bandoggs, are not easily available, sales outlets can be found on the internet. However, it is not clear what the provenance of these CDs is, and there are numerous discussions on internet forums urging people not to buy them. Some say that the current owners of the rights to these recordings (as well as of many other artists, particularly those who recorded for the Leader and Trailer labels) have steadfastly refused to reissue them, or release the rights to anyone else, including the artist. It is unclear how the available CDs are surfacing. It is likely that their producers, who may or may not be the rights owners, do not have the artist's interests in mind when making limited quantities available, and that no royalties are accounted for. Certainly, Nic Jones' earlier recordings remain unavailable via his website, or through any Mollie Music channels. Be aware, if you choose to buy one, that the product may be substandard, you may not be supporting the artist, and the release may not have been sanctioned by him. More information may be garnered here: www.mudcat.org/thread.cfm?ThreadID=36385#524925



Steeleye Span: A dodgy looking bunch, plus Maddy Prior

the singer is sentenced to seven years transportation to Australia for theft, but the singer vows to wait for her return, and as a sign of mourning, wears willow around his hat. Graham Swannell, who has been heard singing this song at Readifolk, and did most of the research here, says that willow is not only a sign of mourning, but of fidelity as well. He also suggests that the period of 'a year and a day' could be related to 'handfasting', where a couple could part after a year and a day should their marriage not bring forth a child.

These elements, in combination, may be subtly suggesting that there will come a point when the lovers recognise that the affair must be over. In reality, there would have been little chance of a convict returning, as not only would the cost of the return passage have been prohibitive, but there was a high mortality rate for those on such a long sea voyage.

The version of *Farewell She* printed here is taken from the singing of Archie Fisher, which can be found here www.youtube.com/watch?v=wr_GXe13QpI. It tells a fairly simple story of a young man avoiding commitment to the girl he loves. Other versions of the song can be several verses longer, and those sung from the female point of view usually suggest that she suspects him of infidelity, and it is she that is giving him the brush-off.

The song has been collected from all over Britain, and goes under various titles, such as *Fare Thee Well Cold Winter* and *Adieu To Dark Weather*. The Bodleian Library has a copy of the song on a broadside dating from the early 19th century, but elements of the song seem to appear in *The Young Man's Lamentation* from around the end of the 17th century.

Farewell She

It's fare thee well cold win-ter, and fare thee well cold frost. Nothing have I gained, but my own true lo-ve I've lost. I'll drink and I'll be me-rry, till fortune I - do see, and I'll rest when I am wea-ry, let her go - fare well she.

1. It's fare thee well cold winter, and fare thee well cold frost, Nothing have I gained, but my own true love I've lost, I'll drink and I'll be merry, till fortune I do see, And I'll rest when I am weary, let her go, farewell she
2. Last night I saw my true love, all down in yonder grove, She gave to me a smile, a blush came from my love, And she thought I should have spoken to her as I passed by, But before I'll humble to my love, I'll lay down and die.
3. Take half a pound of reason, and a quarter pound of sense, And one small sprig of thyme, and a little of prudence, And blend them all together, and you will plainly see, She's a false deluding lover, let her go, farewell she.
4. It's fare thee well cold winter, and fare thee well cold frost, Nothing have I gained, but my own true love I've lost, I'll drink and I'll be merry, till fortune I do see, And I'll rest when I am weary, let her go, farewell she

Readifolk Newsletter

Readifolk brings you Gingham Style music every Sunday. Thanks to everyone who helped with this edition, especially those who responded to a last minute panic call. "Miserable songs on hard seats - that's the way it should be done" - Notts Alliance

A Song Worth Singing

Steeleye Span's version of *All Around My Hat* seems to have slipped into The Public Consciousness as a lively Christmas song, though Christmas-time features not at all in it. In fact, it bids farewell to winter, and reference to the green willow would suggest it's more of a springtime song. But Steeleye released their single in December of 1975, and it had the sort of vocal harmonies that are often associated with carols and Christmas songs. It also has the word 'merry' in it, which, as we all know, is exclusively reserved for use in conjunction with the word 'Christmas'.

It's probably also true to say that The Public Consciousness would reckon Steeleye's to be the definitive version of the song, though actually it has little to do with the natural evolution of a song dating back to the early 19th century. Steeleye's version is, in fact, two songs, bound together, using just the chorus and melody of the song it takes its title from; the verses come from various versions of *Farewell He* (or *She*).

The more traditional versions of *All Around My Hat*, like the one printed here, are often sung as popular alternatives to the more famous recording; Brian Peters, who has recently appeared as a guest at Readifolk, does a fine version of it, which can be seen here on YouTube www.youtube.com/watch?v=QHFzCisnuT0 (you might want to avoid Status Quo's attempt).

This song is probably more noteworthy than *Farewell He* because it is not only a tale of parted lovers, but also tells us something about judicial punishment of the times. The lover of

All Around My Hat Two songs for the price of one...

All Around My Hat As sung by Steeleye Span

Chorus:

*All around my hat I will wear the green willow
And all around my hat for a twelvemonth and a day
And if anyone should ask me the reason why I'm wearing it
It's all for my true-love who's far far away*

*Fare thee well cold winter and fare thee well cold frost
Nothing have I gained but my own true love I've lost
I'll sing and I'll be merry when occasion I do see
He's a false deluding young man, let him go farewell he*

*The other night he brought me a fine diamond ring
But he thought to have deprived me of a far better thing
But I being careful like lovers ought to be
He's a false deluding young man, let him go farewell he*

Chorus

*Here's a quarter pound of reasons, and a half a pound of sense
A small sprig of time and as much of prudence
You mix them all together and you will plainly see
He's a false deluding young man, let him go farewell he*

Chorus - repeat until end

All Around My Hat

The musical score for 'All Around My Hat' is written on a single staff in 4/4 time. It begins with a key signature of one flat (Bb) and a common time signature (C). The melody is simple and folk-like, with a mix of eighth and quarter notes. Chord diagrams are provided above the staff for various parts of the song. The lyrics are written below the staff, with line breaks corresponding to the musical phrases. The score includes the chorus and two verses, as well as a final line about sending love across the sea.

My love she was fair, and my love she was ki - nd, And cruel the judge and ju-ry that
sen-tenced her a - way. For thie-ving was a thing that she never was in-
cli-ned to, They sent my love a - cross the sea ten thou-sand miles a - way.

1. My love she was fair, and my love she was kind,
And cruel the judge and jury that sentenced her away,
For thieving was a thing that she never was inclined to,
They sent my love across the sea ten thousand miles away.

Chorus:

*All around my hat, I will wear the green willow,
All around my hat for a year and a day,
And if anyone should question me the reason for my wearing it,
I'll tell them that my own true love is ten thousand miles away.*

2. I bought my love a golden ring to wear upon her finger,
A token of our own true love and to remember me,

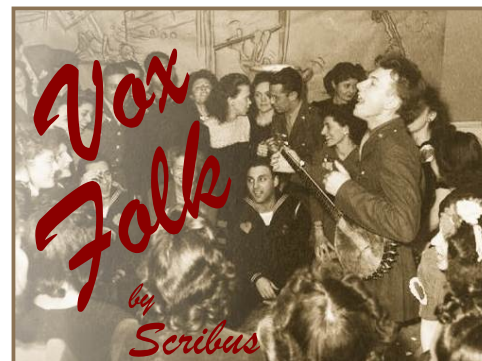
*And when she returns again, we never will be parted,
We'll marry and be happy for ever and a day.*

Chorus

3. Seven, seven long years my love and I are parted,
Seven, seven long years my love is bound to stay,
Seven long years I'll love my love and never be false-hearted,
And never sigh or sorrow while she's far, far away.

Chorus

4. Some young men there are who are preciously deceitful,
A-coaxin' of the fair young maids they mean to lead astray,
As soon as they deceive them, so cruelly they leave them,
I'll love my love forever though she's far, far away.



A roundup of news snippets, information and disconnected folk jottings.

News and Stuff

After 15 years in the driving seat of BBC Radio 2's

forerunning folk music programme, Mike Harding has been given his marching orders - and he's made it clear on twitter, and elsewhere in the media, that the decision was not his. During his time as presenter of the show, the audience has risen more than twelve-fold to about 850,000, and it was his idea that the BBC should hold an annual awards event for folk music. The BBC Radio 2 Folk Awards now makes a major

contribution to folk music, not only by celebrating established acts, but in helping to foster young musicians - many of whom we have been pleased to welcome on a Readifolk guest night. The show is to continue with Mark Radcliffe as presenter.

Jacksons, the outfitters, is one of the oldest independent shops in Reading. It is so well known that they named a corner after it. Not only a supplier of uniforms for local schools, it is the sort of place that appeals to people who prefer to avoid the high street chains and fashion shops; it's a place for people who like to be treated as customers rather than statistics. Rather marvelously, it still has the original vacuum tube system for dispensing change, whereby your assistant will put your pound notes into a container that then gets sucked up into some remote part of the shoppe. Someone from Accounts will then put the correct change in the container, returning it down another tube, to arrive back with your assistant (some would point out that this hails from a time when the lower orders were not regarded as educated or trustworthy enough to handle money). But, alas, the cost of repairs to the building is proving too great to bear, and Jacksons is to close. To mark this, local muso Steve Morano has written a song about Jacksons Corner, and a video of him singing it near the shop can be seen here www.youtube.com/watch?v=es1iaP-kICI. Look carefully, and you may see some familiar Readifolkers joining in.

Ray 'Chopper' Cooper is to leave Oysterband after 24 years. The cello and bass player is to complete the current Oysterband tour with June Tabor, which ends in February, before embarking upon a much anticipated solo career. fRoots magazine recently hailed Oysterband as one of the top three 'Icons of Folk', and they won 3 awards at the 2012 BBC Folk Awards for their recent collaboration with June Tabor.

The Wild Hunt Bedlam Morris side, based in West Croydon, are probably not the most offensive group of people you'd expect to find outside a pub. However, one evening in November, police were called to The White Lion, in Warlingham, and put a stop to the side's performance when they were only six numbers into their routine. The police received a complaint from one of the neighbours, and the dancers were told to stop in the interests of "community relations". The side has been performing for over 21 years, and member Dave Young said "You would think the police would have let us carry on. It's the first time we've encountered anything like it. We just feel aggrieved that something that has such a long history in the country, at a time when it is hard to keep the old traditions alive, should not be allowed."

If you know a few of the more familiar faces at Readifolk, have a look at this video

www.youtube.com/watch?v=SEGBAdwQCDs

and see if you recognise anybody in the bus shelter. Filmed during the 2009 Sidmouth Folk week, it shows Lau rehearsing in a bus shelter - with an appreciative, if somewhat surprised, audience.



In a recent documentary film that accompanied the making of the album *A Curva Da Cintura*, which features a collaboration of musicians from Mali and Brazil, Toumani Diabaté can be heard explaining that his composition, *Kaira* is about the resistance that arose in his country during the last decades of French colonisation of Mali in the 20th century. But the Kaira didn't use weapons as a force of resistance - the word means 'peace' - they used songs and music. According to the oral tradition of his family, Diabaté is 71st generation Griot, a hereditary musical caste, and he, along with many other Mali musicians, have successfully found a worldwide audience for their traditional music. In a poor country with few natural resources, some have said that music is Mali's mineral wealth. But now, perhaps more than ever before, Mali is in need of Kaira, as despotic forces try to silence any music that isn't Koranic verse. A leadership coup earlier in the year resulted in a political vacuum, enabling outside forces to impose themselves upon the north of the country, silencing music makers with threats of beatings, amputations and death. The once flourishing Festival Of The Desert has been quashed, and it is now one of the most dangerous places for westerners to visit.

Mali is not the only country to have the silencing of music forced upon it for supposedly religious reasons, but it is a country that has a large international audience for its musical expression, and so now people in the west are taking notice. Whatever happens next in Africa, and whether we become diplomatically involved or not, there will be more bloodshed, more tyranny and more grief. Perhaps the best that we, as individuals, can do, is to show support for our fellow folk musicians - go to the concerts of those who have taken refuge in the west, buy a CD, or simply listen to the music. Ironically, Malian music can be some of the most joyful of folk music.

Farewells

Howard H Scott died 22/9/12 aged 92 - Record producer, and last surviving member of the team that invented the LP for Columbia Records in the 1940s.

Big Jim Sullivan died 2/10/12 aged 71 - Legendary session guitarist, who was much in demand by producers. By his own reckoning he played on over 900 popular hits in the 1960s, as well as making his own records, including *Folklore With A Beat* in 1965.

Jackie Guthrie died 14/10/12 aged 68 - Wife of Arlo Guthrie, with whom she had four children, as well as a child with

David Crosby. On recent tours with Arlo she worked as the tour videographer.

Michael Marra died 23/10/12 aged 60 - one of Scotland's most prolific songwriters, and a regular performer at Glasgow's Celtic Connections, he also worked in theatre, radio and TV.



Terry Callier died 27/10/12 aged 67 - From his 1960s album *The New Folk Sound Of Terry Callier* onwards, the singer-songwriter from Chicago has influenced many other musicians, particularly British ones, with his blend of folk, jazz and soul. Quitting music during the 1980s, he worked as a computer programmer to pay the bills, but would occasionally tour Europe during holiday time from work. During the late 90s he returned to music making, most notably working with Beth Orton, but also undertaking lengthier tours of his own.

Martin Fay died 14/11/12 aged 76 - Founder-member of the Chieftains, his fiddle playing was influenced by his classical violin training, and he brought a musical open-mindedness that helped shape the group's musical direction.

Ian Campbell died 24/11/12 aged 79 - In the early 1960s, The Ian Campbell Folk Group, which included a young Dave Swarbrick on fiddle, was at the forefront of the 60s folk revival, drawing inspiration from the likes of Ewan MacColl and Bert Lloyd. They played a mixture of traditional songs and Campbell originals, which often expressed political views. He was father to three members of UB40, and gained the Good Tradition award at the 2012 BBC Folk Awards.



Photo by Liz Thompson



is really important" - Angie Bladen, reviewing *Cheshire Born* for *Folk North West*.

What we say:

This is a long over-due return visit of Roy to Readifolk. Roy is a very well-respected singer of traditional songs. We feel sure that his strong clear voice and sympathetic concertina and guitar accompaniment will delight you.

Hear more:

www.royclinging.com/sound_samples.html
www.youtube.com/watch?v=PcOUrNt1tIQ
www.youtube.com/watch?v=YHZubJLpius



On **24th February** Readifolk welcomes three-piece band **Swing 'Em Fair**

What they say:

A three-piece band from the English Midlands playing a mixture of folk and early music! They blend early music and instruments with traditional English folk tunes and songs to create a sound that is fresh and exciting, with its feet planted in the past but its eyes fixed on the future. Chris and Jude were both founder members of acclaimed English folk trio Isambard for several years and Sophie is an active member of 17th century band The Oxford Waits as well as being a much sought-after historical interpreter and musician.

What others say:

"As well as their outstanding stage performance, we are anticipating some exciting workshops - remember the harmony performance at the last festival?" - *Isle of Wight Folk Festival*.

What we say:
Swing 'Em Fair is almost a

reincarnation of the now defunct and much missed trio Isambard. Their performance is certainly reminiscent of Isambard but with a new range of interesting songs and music. We saw Swing 'Em Fair in a live performance at the 2012 Wallingford Bunkfest and can promise you a really memorable evening.

Hear more:

http://swingemfair.com/audio/



It's **10th March**, so it must be **Landermaison**

What they say:

Landermaison have been writing, recording and performing together for ten years. Multi-instrumentalist Fiona (vocals, piano, whistles, saxes, clarinet and recorder) and Paul (guitars

What others say:

"A performer of real stature, good taste and integrity" - *The Living Tradition*. "Some of the best traditional music you will ever hear" - *Folk North West*. "Performed with the skill and confidence of a craftsman" - *Pete Coe*. "His rich strong voice, at times unaccompanied, other times complemented by English Concertina certainly is compelling and his diction is such that every word can be understood and this to me



'refreshingly different', Landermaison are equally at home entertaining audiences in folk and acoustic music clubs, theatres, festivals, village halls and pubs.

What others say:

"Fantastic performance - held the audience spellbound from the first note to the last. The main comment I got from the people who were there was 'when are they coming back?'" - *Ben Campbell, Folk On The Moor*. "One of the most accomplished sets I think we've seen at Folkling Live and that was certainly shown in the audience reaction" - *Phil Daniels, Folkling Live, Bracknell June 2012*.

What we say:

Is it really over 5 years since Landermaison's last performance at the club? We clearly remember that evening and the rapturous response of the Readifolk audience. We look forward to another stunning performance.

Hear more:

www.youtube.com/watch?v=FCrizN9dQWY
www.myspace.com/landermason



24th March sees a welcome return of the entertaining and popular **Lynne Heraud & Pat Turner**.

What they say:

Individually, and in combination with a variety of well-known singers and bands, Lynne Heraud and Pat Turner have both served long apprenticeships on the shop-floor of folk music. A unique blend of stunning song and harmony, and a humour which takes their audience on a roller-coaster ride - "everything from high tragedy to ingenious smut in glorious vocal harmony!"

What others say:

"Lynne Heraud & Pat Turner are two of the most experienced and established harmony singers on the folk scene. They have a leaning towards traditional English material, but occasionally diversify and perform their own material and Victorian/Edwardian songs. Their interpretation of both contemporary and traditional material is sensitive, moving and has plenty of humour" - *Broadstairs Folk Week 2012*.

What we say:

How do you categorise Lynne and Pat? They have such a range of talents. One the one hand, beautiful harmony singing, some a capella and some with guitar accompaniment. On the other hand they perform music-hall style songs, some self-penned, and delivered with a wicked humour that keeps the audience enthralled. Suffice to say that they will certainly brighten up your evening.

Hear more:

www.youtube.com/watch?v=tfzQy5QVjTs
www.lynneandpat.co.uk/albums.php
www.youtube.com/watch?v=vwpsDzmFnFk



Photo by Andy Basford



What others say:

"Carefully-crafted harmonies and well-chosen unaccompanied material." - *Dave Eyre, English Dance and Song*. "Arrangements always engage the listener's interest without distracting from the stories. The singing is warm and clear, and hasn't been smoothed away to blandness" - *Tony Hendry, The Living Tradition*. "Notts Alliance harmonies can sometimes be quite spinechilling" - *David Kidman, Nethrythms*. "They were bloody good." - *Mike Wilkinson, Grand Union Club*.

What we say:

We have been fans of Notts Alliance for many years and are delighted to welcome them back to Readifolk. Mike Wilkinson says it all! (see above)

Hear more:

www.youtube.com/watch?v=BnfHMHORIUQ
www.youtube.com/watch?v=mlzbUyiRGH0
www.youtube.com/watch?v=OyzVFCISlU



On **27th January** Readifolk welcomes singer-songwriter **Jed Grimes**

What he says:

I've always liked songs with a sense of where they're from, whether that be a place in geographic terms, a place in history or from some recognisable location on the emotional sat nav.

There are songs I like which display all of the above and can actually change the way we view things in our lives. If I can place a song like that into a surprising musical setting and a rhythm that makes you want to dance around a bit, then I feel that I might just be doing my job.

What others say:

"Jed Grimes has a spectacular musical pedigree. He is not only a wonderful songwriter, but also someone with a charismatic quality that shines right through his music. His comfort and maturity stand out a mile: inventive and thoughtful." - *Geoff Wall/Folk On Tap*. "Jed Grimes brings folk music into the 21st century. His heart is rooted deep in both traditional and contemporary music and Head On fuses songs and tunes with pigeonhole-defying arrangements which offer more at every listen. The North-East's secret weapon." - *Mel McLellan, BBC Radio Two*. "Versatile, exciting musicianship; roots music with flair and grace!" - *Rick Kemp, Steeleye Span*.

What we say:

This is a first time visit to Readifolk for Jed Grimes. We have listened to a lot of Jed's music and have been greatly impressed by his interesting arrangements of traditional material. We have heard very good reports from other club organisers and look forward to Jed's live performance at Readifolk.

Hear more:

www.youtube.com/watch?v=UpbwmBzyFHw
www.youtube.com/watch?v=YosoMphTSHQ



On **10th February**, **Roy Clinging** makes a welcome return to Readifolk.

What he says:

A strong vocal style and adept use of the English concertina and acoustic guitar have confirmed Cheshire-based Roy as a highly respected performer and interpreter of traditional music in contemporary settings.

www.readifolk.org.uk

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