

Notes

The Newsletter of Readifolk

Issue 18

Reading's folk song
and music club

Summer 2013

Welcome
to another Readifolk
newsletter

Rumblings from the Roots

Welcome to the Summer edition of Notes.

Once again our editor has managed to put together a newsletter packed with interesting articles and information which we hope you will enjoy reading. We thank all of the contributors to this issue of Notes for their considerable efforts.

As usual you will find on the back page the full programme of events at Readifolk during the next three months. You will see that, unlike many clubs we do not close during the summer months and offer a mix of top class Guest Nights and the ever-popular Singers and Theme Nights.

Please note however that we are closed on Sunday 4th August as that is the time of Sidmouth Folk Week when several of the club regulars, including ourselves, head for the lovely Devon coast for a whole week of excellent music and dance and the occasional pint or two. We always find that Sidmouth is a really good hunting ground for performers for Readifolk. In our current programme, for example, there are two acts new to the club that we spotted at Sidmouth last year - Peter and Barbara

Snape and Potiphar's Apprentices. You can read all about these two acts, as well as all the other artists who are appearing at the club during the coming quarter, in the preview section on pages 4 and 5.

Do make a special note of our Grand Charity Concert on 14 July which features our very own band Rye Wolf. Rye Wolf play a mix of traditional and self-penned songs in true folk style and are rapidly making a name for themselves in the local area and further afield. The concert is in support of the local community radio station, Reading4U, which is of course where many of the band performers and others from Readifolk broadcast the weekly Readifolk Radio Show (Friday evenings 6 - 8 pm on www.reading4u.co.uk). Reading Community Radio is run entirely by volunteers - there are no paid employees, and it relies on donations, sponsorship etc. for its funding. We hope that with your help this concert will be able to make a sizeable contribution to those funds.

Looking further ahead, we are pleased to announce that we have a full complement of guest performers booked for the whole of 2013 and have bookings throughout 2014. Some of the top class acts coming to Readifolk in the next twelve months include Tom McConville, Jez Lowe, The Young'Uns, Pete Morton, Magpie Lane, Kieran Halpin, North Sea Gas, Trio Threlfall and Les Barker.

We hope that having learned of all the good things on offer at Readifolk you will be encouraged to come along and join us on any Sunday night - you will be very welcome.

We look forward to seeing you.

Una & Colin

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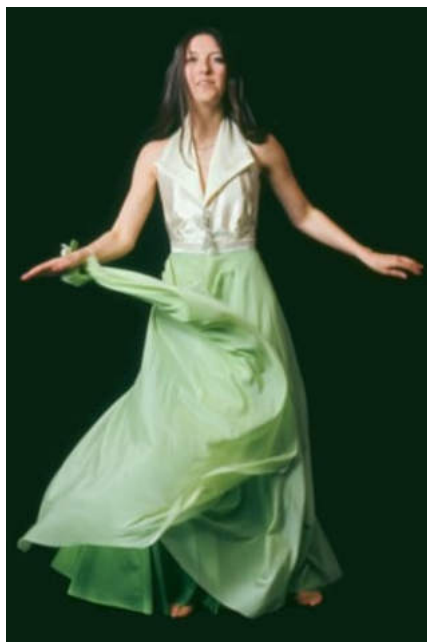


Clearly in need of a new road manager, Cathryn Craig and Brian Willoughby should reach Readifolk on July 7th.

Folk Heroes

Steve Bingham, on one of the finest voices in contemporary folk music:

Maddy Prior



Maddy Prior is one of the hardest working performers on the English folk scene. Since the late 1960s she seems to have been either touring or recording continuously. She has been a member of various duos and larger groups as well as performing as a solo artist. In the recording studios she has worked with just about everyone from Ralph McTell and Martin Carthy on the folk scene to the rock band Status Quo. In 1985 she even worked with her father the writer Allan Prior. Allan is

probably best-known for his work on the early 1960s BBC television police series *Z Cars*. One wonders if the choice of the folk tune *Johnny Todd* as the signature tune for this programme reveals a family interest in folk music which influenced his daughter. The project they worked on together was a six part series entitled *Stookie* about a boy with a broken arm.

Maddy was born in August 1947 at Blackpool in Lancashire but moved to St Albans as a teenager. Her singing career started at the folk club that met at the Cock in St Albans. Among the other singers there were Donovan, Tim Hart and Mac McCleod (McCleod was reputed to be the original Hurdy Gurdy Man of the Donovan song). Mac & Maddy formed a duo and started singing in folk clubs in Hertfordshire but by 1967 Maddy had moved on, forming a new partnership with Tim Hart.

In 1968 Tim and Maddy released two albums, ***Folk Songs of England Vols 1 and 2***, and in 1971 a third album, ***Summer Solstice***. All three of these albums are considered to be classics of the genre.

Meanwhile, in 1969, Maddy and Tim were founder members, with Ashley Hutchins and Gay and Terry Woods, of Steeleye Span. Hutchins had recently left Fairport Convention, wanting to follow a more traditionally based repertoire. Steeleye Span was successful with their single *Gaudete*, which was picked up by Noel Edmonds and played regularly on his Sunday morning radio show. It made number 14 in the charts in December 1973. Two years later they were more successful with *All Around My Hat*, which made it to number 5. The ***All Around My Hat*** album was produced by Mike Bat, who was riding high in the charts at the same time with his string of hits as the Wombles. Steeleye broke up in 1978 but reformed in 1980, and despite many changes of personnel they are still working today.

In the mid-1980s, Maddy was invited to sing with the Carnival

Band. They were a group who played mostly early music but with Maddy they released a series of successful, very distinctive, albums of Christmas carols and hymns. This partnership is still active and toured for Christmas 2012.

Over the years, Maddy has worked in partnership with many different artists. With June Tabor, Maddy released two albums. The first, entitled ***Silly Sisters***, was in 1978, and eleven years later came ***No More To The Dance***. On both of these albums the accompaniment is performed by a host of musicians, which really enhances the sound and emphasises the quality of the singing.

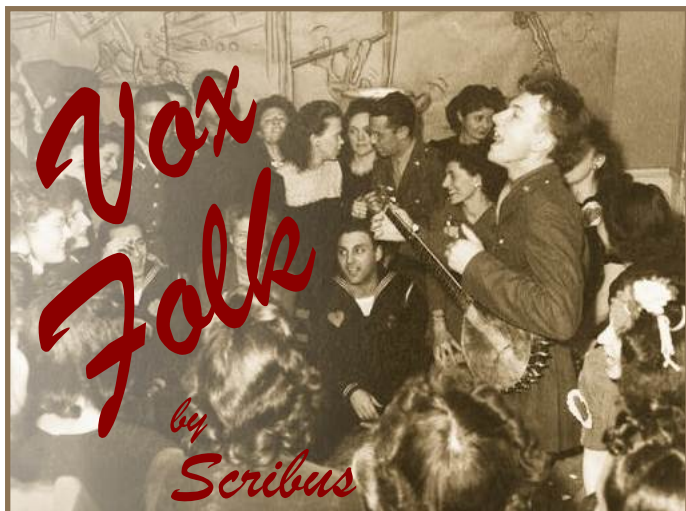
Maddy has always been keen on helping young musicians. Over recent years she has released albums with Abbie Lathe and her daughter Rose Kemp, as Maddy & the Girls, and in 2012 her latest album is ***3 For Joy*** with Hannah James and Giles Lewin.

There has also been a string of solo albums. These range in style from the simple to the avant-garde. Often they are themed and the titles give the themes. ***Year*** and ***Family*** are two examples. Again she has always managed to attract musicians of a very high calibre to provide her backing. She has written many of the songs on her solo albums and they are not always in the folk idiom.

For a number of years Maddy was married to the musician Rick Kemp. The couple first met when Rick joined Steeleye Span. Rick left the band to concentrate on writing, and for several years Maddy and Rick lived on the Scottish border. However the marriage came to an end and Maddy moved to Cumbria, where she now runs a cultural centre offering training in singing, performance, meditation and cookery.

Maddy has a strong outgoing personality, which comes over in her work. While she tends to be the dominant force in any group she is working with she does not smother the other artists but allows them to work to their full potential. Maddy does not play an instrument and while her voice is strong and expressive enough to keep an audience's attention she enhances her performance with dance and often dramatic musical arrangements. The strength of her voice was demonstrated when, in 1997, she was invited to join Status Quo for a recording of *All Around My Hat* on their 30th anniversary album, and I think it is safe to say that Maddy came out the winner.





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

News and Stuff

Tilehurst Library is holding a talk about folk music during one of its regular coffee mornings. Entry is free, and it takes place on 25th July from 10:30 till 11:30am.

On June 20th, the EDFSS launched an online digital archive, called The Full English. With help from heritage grants and academic institutions, it will create what it calls "the world's most comprehensive searchable digital archive of English folk songs, tunes, dances and customs" and users will have free access to over 58,000 items drawn from several major collections that the society holds. More details from www.efdss.org.



Photo of Laura Marling by jaswooduk on Flickr

Ever keen to explore the possibilities within its Prom format, the BBC Prom of August 12th collaborates with Radio 6, and features not only the London Sinfonietta, but also former Reading schoolgirl Laura Marling, singer Cerys Matthews, and those noisy rough boys The Stranglers. More details on the BBC's Prom website www.bbc.co.uk/proms.

As well as appearing at the above Prom, Cerys Matthews, having been not only a singer but also a collector of songs for over 30 years, has produced a book of songs entitled **Hook, Line and Singer**. Publicity says this is "a sing-a-long book for all the family, for any occasion," and is "designed to keep handy at home for those moments when only a song will do."

Jarvis Cocker recently became Editor-At-Large for Faber & Faber, and has just commissioned **Singing From The Floor**, by JP Bean. The book will plot the folk revival of the 1950s and '60s, and is due to be released early next year.



Aside from portraying himself as a drunken (though charming) oaf, Johnny Vegas is, in fact, a man of several talents, pottery and writing being amongst them. He's also just directed his first music video for Billy Bragg. Set in a Wickes store, and featuring several comedians - including Neil Morrissey, Phil Jupitus, Ross Noble, and others - *The Handyman Blues* tells the story

of a man whose attempts at DIY fail him. See the results at www.youtube.com/watch?v=2YmHtlSRcz0.

Whilst on the subject of videos, two of your editor's Favourite Videos Of The Moment feature the Keston Cobblers' Club and their many friends, and can be found here: www.youtube.com/watch?v=9sB9BUf_62o and here: www.youtube.com/watch?v=mzFScx8f4.

American composer Joseph Bertolozzi has been sampling percussive sounds from the Eiffel Tower, which he plans to assemble into a piece of music to mark its 125th anniversary next year. This does not necessarily make it the largest instrument in the world, as Australians Jon Rose and Hollis Taylor have, for many years, been finding the acoustic qualities of the rabbit and dog fences that cross thousands of miles of Australia's outback, as well as other notable fences around the world. www.jonroseweb.com/f_projects_great_fences.html.

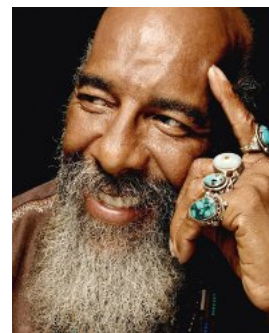
People of a ukulele persuasion might be interested in joining Reading's own ukulele group, which caters for all standards, and holds twice monthly meetings at The Retreat and The Eldon Arms, as well as occasional local performances. See www.readingukulelegroup.co.uk for details. Alternatively, Sam Brown, daughter of Joe (The Bruvvers) and late singer Vicki Brown, and who had a prolific and much respected career as a vocalist until it was brought to a halt when her voice began to fail her, now runs a series of ukulele groups. The first of these was the International Ukulele Club of Sonning Common, which quickly outgrew her garden shed, and now meets at Nettlebed Village Hall. Its success led to her setting up further clubs to cater for the demand. Details can be found at her Fabulous Ukulele Club website www.thefabulousukuleleclub.com.



Farewells

Sue Draheim - died 11/4/13 aged 63. American fiddle player who said her greatest love was the music and tunes of the British Isles, she played sessions for the likes of Richard Thompson, Wizz Jones and John Martyn, before joining, briefly, Ashley Hutchings' Albion Country Band and then the John Renbourn Group.

Richie Havens - died 22/4/13 aged 72. American folk singer and occasional actor, whose 40 minute opening set at Woodstock stretched to over two hours as he filled for other acts delayed in the traffic jams leading to the festival. This brought him international fame, and he continued to work until 2010, when ill health forced retirement. He had a distinctive guitar style, often using just his thumb to bar chords over the top of the fretboard.



Mandawuy Yunupingu - died 2/6/13 aged 56. One of Australia's most famous aborigines, his band Yothu Yindi drew on his indigenous traditions, but also mixed cultures and influences, and reached an international audience in the 1980s and '90s.

Nick Keir - died 2/6/13 aged 60. Scottish singer songwriter and one time member of The McCalmans Folk Group, he was also involved with the radical 7:84 theatre company in the 1970s, performing more recently solo or as a duo with Stephen Quigg.

Shows Worth Seeing

Previewing the new season of guest nights coming to Readifolk.

On 7th July we welcome Cathryn Craig and Brian Willoughby.



What they say:
Cathryn Craig is from Richmond, Virginia and has built a strong reputation as both singer and songwriter. She is no stranger to Tennessee's Nashville

recording studios, working with Chet Atkins, The Righteous Brothers, Shel Silverstein and Jorma Kaukonen. Brian Willoughby is best known for his virtuoso performances on electric and acoustic guitar, with progressive folk/rock band Strawbs. He has also played with Mary Hopkin, Joe Brown, New World, Roger Whittaker, Bridget St. John, Jim Diamond and Monty Python. Both Cathryn and Brian have accompanied Nanci Griffith. Their *Alice's Song* was an Aled Jones 'highlight of the year' on BBC Radio 2. Cathryn was Simon Mayo's star guest on BBC Radio 2Day, live from Nashville.

What others say:

"They catch a mood that could produce goosebumps on sheet metal" - *The Glasgow Herald*. "Traditional songs and delicately crafted originals by assured performers with formidable story-telling abilities" - *Record Collector*. "Sublime guitar work and one of the finest voices around" - *Folking.com*.

What we say:

Cathryn has one of the finest voices you will hear. When combined with Brian's brilliant guitar work, the combination is stunning.

Hear more:

www.myspace.com/cathryncraigandbrianwilloughby
www.youtube.com/watch?v=doCkKVhRI9Y
www.youtube.com/watch?v=xON7E2Q-XF8



On 14 July we have a Grand Charity Concert in support of our local Community Radio - Reading4U, featuring our very own supergroup, **Rye Wolf**.

What they say:

The band Rye Wolf evolved from The Westlanders, (Lance Burns, Ian Freedman and Bogdan Dobraszczyk), originally a three piece named for their fallen comrade John Westland, who formed the band then sadly passed away. The Westlanders were chiefly known for their original use of the



didgeridoo as an accompanying instrument to traditional folk songs. There was an immediate chemistry when the band met Rik Knight who had spent a year playing solo after leaving Ghosts & Highwaymen. Rik in turn introduced them to Mike Tuffery who has spent the last few years playing solo. This is his first band. The new band perform a mix of traditional and self penned songs in true folk style and together produce a mesmeric and original sound. And yes the didgeridoo is in there too!

What others say:

"Very good" - *Mike Harding*. "The Folk Tradition would be nothing without these guys" - *Martin Carthy*. "Definitive of the genre" - *John Spiers*. "The beer was good" - *Anon*. [Editor's note - these comments may not yet have been said by these commentators about this band, but surely that's just a matter of time.]

What we say:

We are delighted to showcase Rye Wolf, all regulars at Readifolk, here performing to raise funds for our local community radio station, Reading4U.

Hear more:

www.soundcloud.com/rye-wolf



Peter & Barbara Snape travel from Lancashire to entertain us on 21 July.

What they say:

Although Peter and Barbara have been performing together for only a short time, there is a synergy that suggests otherwise. This popular duo



from the north west of England have become noted for their well crafted arrangements of traditional songs, including songs that recapture the atmosphere of the Lancashire music hall. It has been said that they embody an uncluttered, more organic attitude to their music - the very spirit of real folk.

What others say:

"Varied indeed was the programme with some fine accompaniment and tunes from Peter to complement Barbara's singing. We heard a few songs that were last sung by Gracie Fields through to classic ballads. There were songs of fox hunting, philanthropy to a weaver's daughter and a caution against going rushing. A thoroughly entertaining evening. Now, that can't be bad can it!" - *Tatters newsletter*. "The Snapes are brilliant entertainers, putting together set lists which take the audience through a veritable emotional journey." - *English Dance & Song magazine*.

What we say:

We spotted this duo at last year's Sidmouth Folk Week and are delighted to show them off at Readifolk.

Hear more:

www.myspace.com/thesnapes
www.youtube.com/watch?v=VjpIS_GZXU0
www.youtube.com/watch?v=0QSHG-x6fcc

www.readifolk.org.uk



On 18th August, Potiphar's Apprentices make their first visit to Readifolk.

What they say:

The celebrated English composer Ralph Vaughan Williams collected over 100 folk songs in Essex, and many more in East Anglia and the southern counties. He was inspired by these old songs, using them in his own innovative work, publishing some in the Folk Song Journal

and using many of the tunes in the English Hymnal of 1906. He wrote that "the job of the folksong collector is to return the songs once more to the mouths of the people." Potiphar's Apprentices are named after Charles Potiphar, from whom RVW collected the first song which inspired him to look for more of the songs which he had thought lost and forgotten. Our aim is to help return some of the songs - many from previously-unpublished material - to the English community.

What others say:

"Beautiful melodies are sung with subtle care that distinguishes them from better known versions. There is an unsullied innocence about the whole piece that transcends an entire century." - Colin Cater, *Mardles*.

What we say:

Fine singing of traditional songs collected from their own research, with interesting versions of some well known songs. Guitar, fiddle, banjo and melodeon accompaniment.

Hear more:

<http://potiphar.org.uk/clips.html>



On 8th September, two well-known artists, Sarah Morgan & Jeff Gillett are appearing at Readifolk.



What they say:

Sarah Morgan is a member of acclaimed harmony trio Craig Morgan Robson. She is highly

involved with the community choir movement and is a sought after workshop leader. As soloist (unaccompanied or with English concertina), Sarah sings with warmth and conviction and has a rich repertoire of traditional and more recent songs. Jeff Gillett is principally known as a guitarist but also sings and plays mandolin, Appalachian dulcimer and English concertina. As a singer, Jeff's strength is his ability to get inside the song and perform it with feeling. As an accompanist, he is very aware of the singer's interpretation and sets out to support and enhance it, without imposing any rhythmic constraints (although he is perfectly capable of providing a solid rhythm when required to do so).

What others say:

"Beautiful. Fully recommended!" - Swindon Folksinger's Club.

What we say:

Sarah and Jeff have both appeared previously at Readifolk, but working with other groups. Now performing as a duo, their combined talents blend beautifully.

Hear more:

www.youtube.com/watch?v=rdHzHgDOKV8
www.youtube.com/watch?v=Fu3AQWZxiqU

www.readifolk.org.uk

Mick Ryan & Paul Downes make a welcome return to Readifolk on 15th September.

What they say:

Mick Ryan is well known on the folk scene as a fine singer of traditional and original songs. He was described by Folk Roots as "definitely the most underrated singer in the country." Paul Downes has a sensitive, yet fun approach to live performances which puts him among the most respected artists on the British acoustic music scene today. Together, Mick and Paul provide singing, music and entertainment of the very highest quality.

What others say:

"Positively oozes skill and professionalism" - *Folk North West*.
 "The singing, as we have come to expect from Mick Ryan, utterly superb" - *Shreds and Patches*.

What we say:

One of our favourite duos. In their previous appearances at Readifolk they have held the audience spellbound. We expect more of the same this time.

Hear more:

www.youtube.com/watch?v=evPKEBtGfcl
www.youtube.com/watch?v=HkphAlDenHk



Vicki Swan & Jonny Dyer make a return visit to Readifolk on 29th September.

What they say:

Once known mainly for their impressive instrumental skills on Scottish small pipes, accordion, guitar, flute, double bass and Swedish nyckelharpa, they are now also being acclaimed as impressive song arrangers and writers. Vicki and Jonny effortlessly blend traditional songs and tunes with contemporary interpretations and also create original self-penned tunes and songs that are entirely at home in the tradition. They have a sound that is both familiar and fresh. A great combination of vocal and instrumental talent.

What others say:

"The music of Vicki Swan and Jonny Dyer has an air of quiet confidence about it" - *Living Tradition*. "A great combination of vocal and instrumental talent" - *Courtyard Theatre, Hereford*.

What we say:

We look forward to a repeat performance of superb songs and tunes from this highly-rated duo.

Hear more:

www.myspace.com/smallpiper
www.youtube.com/watch?v=Y7Y4ZkvtkNI
www.youtube.com/watch?v=Oo5ocvEI-BA



When George Wilson visited us at Readifolk recently, he played a song called *The Rochester Recruiting Sergeant*, and warned us that we would recognise the tune. It turned out to share its melody with *Waltzing Matilda*. Now, I have always wondered why a song about waltzing was not in waltz time - 3/4 time - instead of being a march, in 2/4 time. But in the context of *The Rochester Recruiting Sergeant*, march time makes perfect sense. It's also fairly well documented that when lawyer and poet Andrew Barton "Banjo" Paterson wrote the words to *Waltzing Matilda*, the tune he set it to was borrowed from somewhere else, as is common in the history of folk music. It would seem likely that *The Rochester Recruiting Sergeant* may be that source.

Alas, a bit of digging around the internet shows that things are not so straightforward.

We can say, fairly confidently, that Paterson wrote the words to the song around 1895. We can also establish that the tune it was set to already existed. Paterson was staying as a guest, together with his fiancée of eight years, Sarah Riley, at a sheep station owned by Robert Macpherson, the Dagworth Station, in Queensland when he wrote it. However, it seems he became attracted to Macpherson's sister, and Sarah's friend, Christina, who played him a melody she had heard a brass band play during a day at the races. Paterson came up with the first verse of *Matilda*, and they were both pleased with the way it fitted the tune, so he wrote some more. It seems that he was very keen to impress Christina, and early drafts of the song indicate that it may have been a more romantic song than it ended up being ("Who'll come a waltzing, my darling, with me?"). This seems to have spelled the end of his relationship with his fiancée, though his relationship with Christina was, at best, short lived.

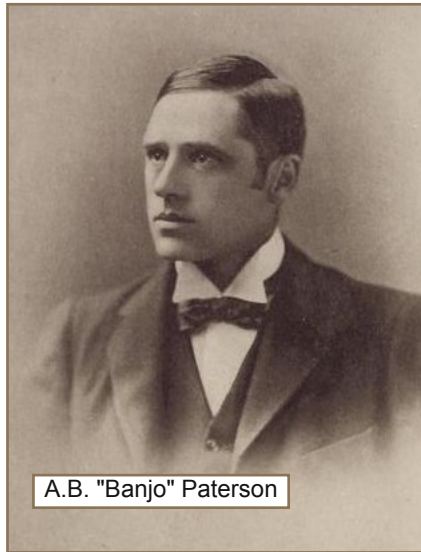
However, most people seem to postulate that the tune Christina Macpherson played was based on an early 19th century Scottish song, *Thou Bonnie Wood Of Craigie Lea*, which had been adapted for military band as *The Craigielee March*.

At the time he wrote the lyric, it was a time of tension in Queensland; shortly before Paterson's visit to Dagworth Station, sheep shearers, who were itinerant labour, had been on strike for better pay, and the Macphersons had employed non-union labour to shear their sheep. This led to a violent dispute with the union, and in the course of events, Macpherson's shearing shed was burned down, along with six others in the area. In the ensuing melee, a union leader was found dead beside a watering hole. At the time, the inquest concluded that he had shot himself, but more recent reviews suggest that his death may not, in fact, have been at his own hands. His body was found by Macpherson and three armed troopers, or police.

During his stay there, Macpherson was showing Paterson around his land, when they found the remains of a slaughtered sheep beside a makeshift camp.

Compare these events with the story in the song:- An itinerant labourer, or swagman, had made camp by a waterhole called a billabong. As he waited for his billycan to boil, over a fire he had lit, he managed to catch a sheep (or jumbuck) for his supper. Along comes the landowner (often called a squatter) together with three troopers, at which point the swagman decides that his preferred fate would be to drown himself in the billabong, which is haunted by his ghost forever more.

This may seem a rather extreme choice for the character in the



A.B. "Banjo" Paterson

song, but at the time it was written, it was not so long since convicts were transported from England to Australia for such minor offences, and at one time, livestock theft was a hanging offence. Such forms of justice were probably still fairly prominent in an Australian's psyche at this time, with penal transportation having ended less than thirty years prior to the song being written.

Although Paterson was fairly nationalistic, and was a guest of the Macphersons, some have speculated that the song translates as a pro-union socialist anthem in support of the strikers.

'Waltzing' in the context of the song we know, has nothing to do with the ornate, formal dance set in 3/4 time. As used here, it is a slang term for walking or roaming, in the sense of an itinerant wanderer; one

'waltzes' across the bush, or over the outback, often working sporadically as casual labour, and carrying all one's worldly goods over one's shoulder in a pack called a matilda.

This use of the word 'waltz' probably comes from the German tradition of an apprentice craftsman spending his final qualifying years 'on the waltz' ('auf der waltz') as a 'geselle' where he would be required to travel around, offering his skills wherever he could. However, in this tradition, which still exists in some trades in Germany and was once widespread across Europe (in England, we referred to them as journeymen), it is carried out under the auspices of a brotherhood, who require the geselle to maintain certain standards, including wearing a distinctive style of clothing, and to conduct himself in a polite and friendly manner, in order to distinguish him from a tramp or vagabond.

'Matilda' is also probably Germanic in origin, at one time referring to the female camp followers of the Thirty Years War during the 17th century. It came to mean something that kept a soldier warm at night, and was thus applied to his bed roll, blankets, or even his trenchcoat. It came to mean the sort of baggage and provisions one could carry over one's shoulder.

But what of the link with *The Rochester Recruiting Sergeant*? Many sources will tell you that this song is also known as *The Bold (or Gay) Fusilier*, with a clear provenance going back to around the 1900s, or maybe earlier. It may, therefore, be a credible forerunner to *Waltzing Matilda*. Clearly, there is the link of the tune, but Pete Coe has something to say about the words to the song we know today, writing on the Mudcat forum:

"In 1967, I discovered a children's magazine which had an article about a song called *The Gay Fusilier*, sung to a tune now widely known as *Waltzing Matilda*. The lady who sang the song to the collector was too embarrassed to sing all but the first verse (it was a soldier's song after all!). So there I was with just a first verse and a tune. I asked around and nobody else had the rest of the song. One or two had what I had, and had asked around in their turn, but similarly had nothing more.

"I set to in 1970-ish to write the rest of the verses - using the collected first verse and tune as a pattern but echoing some of the 20th century experiences of growing up in an area of high unemployment in the North West of England, i.e. one of the main options for school leavers was to join the forces.

"With regard to the melody, there's a book called 'On The Origins Of *Waltzing Matilda*' by Harry H Pearce (Hawthorn Press) which identifies the tune to be a version of a Scottish Pipe tune called *Craigielee* and mixed up with other possible European tunes and returned to these shores by the soldiers in the Duke of Marlborough's wars."

Arrangement by
Ed

Once a jolly swagman camped by a billabong, Under the shade of a coo-libah tree, And he sang as he watched and waited till his billy boiled, "Who'll come a-waltzing Ma-til-da with me?"

Waltzing Ma-til-da, Waltzing Ma-til-da, Who'll come a-waltzing Ma-til-da with me? And he sang as he watched and waited till his billy boiled, "Who'll come a-waltzing Ma-til-da with me?"

Waltzing Matilda

Once a jolly swagman camped by a billabong,
Under the shade of a coolibah tree,
And he sang as he watched and waited till his billy boiled,
"Who'll come a-waltzing Matilda with me?"

Chorus:

Waltzing Matilda, Waltzing Matilda,
Who'll come a-waltzing Matilda with me?"
And he sang as he watched and waited till his billy boiled,
"Who'll come a-waltzing Matilda with me?"

Down came a jumbuck to drink at the billabong;
Up jumped the swagman and grabbed him with glee.
And he sang as he shoved that jumbuck in his tucker-bag,
"You'll come a-waltzing Matilda with me."

...And he sang as he shoved that jumbuck in his tucker-bag...

Up rode a squatter, mounted on his thoroughbred;
Down came the troopers, one, two, three:
"Who's that jolly jumbuck you've got in your tucker-bag?
You'll come a-waltzing Matilda with me!"

...Who's that jolly jumbuck you've got in your tucker-bag?..

Up jumped the swagman and sprang into the billabong;
"You'll never catch me alive!" said he;
And his ghost may be heard as you pass by that billabong,
"You'll come a-waltzing Matilda with me!"

...And his ghost may be heard as you pass by that billabong...

The Rochester Recruiting Sergeant

A Bold fusilier came marching down through Rochester,
Bound for the wars in the low country,
And he sang as he marched through the crowded streets of Rochester,
Who'll be a soldier for Marlborough with me?

Chorus:

Who'll be a soldier, who'll be a soldier
Who'll be a soldier for Marlborough with me?
And he sang as he marched through the crowded streets of Rochester,
Who'll be a soldier for Marlborough with me?

"Not I", said the baker, "nor I" said the mason,
Most of the people with them did agree,
To be paid in the powder and rattle of the cannonball
Wages for soldiers for Marlborough and thee.

Wages for soldiers...

The King he has ordered new troops for the continent,
To strike the last blows at the enemy
And if you'd be a rover all in a scarlet uniform
Take the King's shilling for Marlborough and me.

Take the King's shilling...

"Oh I" said a young man "have long endured the parish queue,
No work or wages, for the likes of me,
Starvation or danger, it shall prove my destiny
To seek fresh employment with Marlborough and thee."

Seek fresh employment...

So forty new recruits went marching down through Rochester
Bound for the wars in the low country,
And they sang as they marched through the crowded streets of Rochester,
Who'll be a soldier for Marlborough with me?

Words © Pete Coe; Backshift Music

Readifolk Newsletter

As usual, my unbounded thanks to everyone who helped ensure that this edition of Notes exists. You're all extremely fabulous people.
"Music is everybody's possession. It's only publishers who think someone owns it." - John Lennon



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 JULY - SEPTEMBER 2013

7 July	Cathryn Craig & Brian Willoughby www.craigandwilloughby.com	<i>Cathryn has one of the finest voices you will hear. When combined with Brian's brilliant guitar work, the combination is stunning.</i>
14 July	Rye Wolf www.ryewolf.co.uk	<i>A Grand Charity Concert in support of Reading4U, Community Radio for Reading, featuring our very own Supergroup!</i>
21 July	Peter & Barbara Snape www.thesnapes.org.uk	<i>Barbara on vocals and Peter on melodeon are a really entertaining duo. Their repertoire ranges from English traditional to humorous music hall songs.</i>
28 July	Singers Night	<i>The usual format - a song, a tune, a story, a poem, a joke or just come and be entertained by us. All welcome.</i>



4 Aug	CLUB CLOSED	<i>It's the holiday weekend and Festival time. Business as usual next week.</i>
11 Aug	Theme 'Travellers' Tales'	<i>Back from holiday or just off on your travels? Let's hear your songs on the subject.</i>
18 Aug	Potiphar's Apprentices http://potiphar.org.uk	<i>This trio research and perform songs originally collected by the English composer Ralph Vaughan Williams, mainly in Essex. Fine traditional singing with guitar, fiddle, banjo and melodeon accompaniment.</i>
25 Aug	Singers Night	<i>It's your turn to entertain us. Don't be shy - we want to hear you.</i>



1 Sept	Theme 'Harvest Time'	<i>All is safely gathered in, so let's celebrate in song.</i>
8 Sept	Sarah Morgan & Jeff Gillett	<i>A coming together of two well known and respected performers. Sarah is a member of the acclaimed trio Craig, Morgan, Robson. Jeff is a fine guitarist but also sings and plays mandolin, Appalachian dulcimer and English concertina.</i>
15 Sept	Mick Ryan & Paul Downes http://tinyurl.com/poyc63p	<i>Wonderful songs, wonderful singing, with dazzling guitar accompaniment.</i>
22 Sept	Singers Night	<i>Come and join in the fun. Anything goes and you are sure of a warm response.</i>
29 Sept	Vicki Swan & Jonny Dyer www.swan-dyer.co.uk	<i>Highly rated multi-instrumentalist duo performing melodic and haunting Scottish small pipes, flute, low whistle, bass, accordion, guitar and nyckelharpa.</i>

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

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

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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'.