

Notes

The Newsletter of Readifolk

Issue 19

Reading's folk song
and music club

Autumn 2013

Welcome

to another Readifolk
newsletter

Rumblings from the Roots

Welcome to the Autumn edition of Notes.

Now that the wonderful Summer weather has finally come to an end we can look forward to some cooler evenings at the club.

Readifolk had a very successful Summer period with some memorable Guest Nights and lots of enjoyable Singers and Theme Nights. The special charity concert in July, which featured our very own RyeWolf, raised a useful sum of £250 for Reading Community Radio (www.reading4u.co.uk).

Two of our regular groups, RyeWolf and 3-2-1, will be

performing at the Reading Town Meal (www.readingtowntownmeal.org.uk) in the Forbury Gardens on Saturday 5th October. Do look up the details of this ambitious community event. It promises to be a really enjoyable day.

We managed to get to four folk festivals this year – Chippenham, Sidmouth, The White Horse festival and Wallingford Bunkfest and as a result we have been able to book some exciting new acts for the club.

In this edition of Notes you will find our full programme of events in the next quarter on the back page and previews of all the forthcoming Guest Nights on pages 4 and 5. We have an exceptional line up of acts during the coming months, including return visits of some of our favourite performers and the introduction of some highly-rated newcomers. Also included is the usual round up of news etc., a descriptive summary of Ian's experiences at Sidmouth, and a really well-researched article about the well known folk song 'House of the Rising Sun'.

We hope you find this newsletter of interest and we look forward to seeing you at the club.

Una & Colin



The Young'uns hope to reach Readifolk by 15th December.

Flushed with an immense expenses account, we sent our favourite roving reporter, Ian Freedman - radio presenter, MC, musician and dental technician - off to Devon for a week. Well, actually, he was going anyway. And he didn't really have an expenses account.

The Sidmouth Diaries

I have been going to Sidmouth Folk Festival since the mid nineties, when we accidentally booked to visit Sidmouth during the festival. It's how I discovered the folk scene in the first place. The Festival is so cool that even Readifolk comes to a temporary halt and stands aside to allow its regulars to attend. Sidmouth is a "Town Festival", with a mixture of free and paid for events happening throughout the town during Folk Week. There is something for everyone, even when the weather is not so kind.

If you are thinking of going there for the first time, then make sure you are there on the Sunday when Folk Week is at its best. Get yourself down to the seafront for about ten in the morning and you can stay there all day watching morris sides, buskers, dancers and all manner of other things, all for free. Particularly impressive are the busking performances from some of the children, some as young as ten or eleven, who are more polished artists than many adults I have seen.

It is unlikely you will be able to book a room in a B&B, but the festival campsite is on hand and there are several commercial campsites in the local area. We have always booked a static caravan for the week, as seven nights under canvas is beyond the tolerance of Mrs F., who refuses to avail herself of the pleasures of camping, after waking up one morning nearly dead from the cold, to find a thick layer of snow on our tent (not during Sidmouth Folk Week I hasten to add!).

As well as the live bands and concerts you would expect, there are ceilidhs in many of the pubs, and workshops on anything from singing, to playing the melodeon to how to mend your banjo. Children's Sidmouth is especially designed to appeal to bored festival kids.

This year's festival included performances from Show Of Hands, Eliza Carthy, Emily Portman and a reunion of Flook, as well as many others.

We started the festival by going to see Show of Hands. This was at my twelve year old daughter's request; she clearly enjoyed seeing them last year. Supporting them was BBC Young Folk Musician nominee Luke Jackson. I was greatly impressed by this young man - supporting SOH can't be easy, especially when the audience was clearly SOH's crowd. He strode on to the stage with the confidence of a much more experienced artist, nodded in recognition of the introduction he was given, and then

began his first song, with no fuss. He had won the audience over within about thirty seconds, and received a rapturous round of applause when the song ended. I can't recommend him highly enough.

Show of Hands, themselves, did not disappoint, and both Phil Beer and Steve Knightley were kind enough to record promos for The Readifolk Radio Show.

On Monday I faced a dilemma: I wanted to see Peatbog Fairies' only show of the festival, but it clashed with the show put on by the newly reformed Flook. No contest, especially as Flook were being supported by Emily Portman, an act I would have paid to see in her own right.

I have never been able to make up my mind whether or not I actually like Emily Portman's music, but I have to admit to being fascinated by her dark subject matter and non linear melodies. She turned out to be a really nice person when I spoke to her in the interval. I asked her where she got the inspiration for her style; she told me it was "just my crazy imagination." Emily's set was also notable for the presence on stage of a very pregnant Lucy Farrell, playing violin. We were all concerned she was going to go into labour right there and then!

Flook were predictably awesome, and Brian Finnegan mentioned a possible new album in the autumn of 2014. I asked Sara Alan if this was definitely going to happen. She told me it was a "definite maybe"! They are discussing a new album and have much unrecorded material, but as yet they have no date to go into the studio.

The only other formal gig we went to this year was Bella Hardy's afternoon slot at the main Sidmouth venue, The Ham. I have played Bella's music on The Readifolk Radio Show many times and was particularly pleased when she played *Herring Girl*. She has a versatile voice and could have chosen to sing in any genre; it is the folk scene's good fortune that she chose to play our kind of music. She too was kind enough to record a promo for The Readifolk Radio Show, and actually gave me a copy of her latest CD!

Blessed by unusually fine weather, this was the 59th Sidmouth festival. The organizers have promised to pull out the stops for next year's festival.

Dates for the 2014 festival will be August 1st - 8th. More details in due course from www.sidmouthfolkweek.co.uk





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

News and Stuff

Christmas is coming. We know this, because of the number of box-set CD releases being issued. It seems that every artist with a career of more than three or four albums needs this boost to sales at some point. Sometimes more than once. A John Martyn 18 disk box-set is about to hit the market at around £160 (a shade more than the controversially priced Sandy Denny set of 3 years ago) and a long rumoured complete Bob Dylan retrospective is likely to be a great deal more, if it ever gets to market. Elton John recently offered a 2 CD 'Deluxe' set at an astonishing £115, so The Waterboys' forthcoming **Fisherman's Box** set of 6 CDs at about £25 (£50 for the Deluxe edition) seems like a bargain. Rhino Records are also re-issuing several box-sets from the Warner archive at budget prices of £15 - £20, including retrospectives of Buffalo Springfield (4 CDs), Crosby Stills Nash & Young (4 CDs), The Band's **Last Waltz** (4 CDs) and the 40 year anniversary set of the Woodstock festival (6 CDs).

For sometime now, Topic Records have been undertaking the task of issuing their entire 70 year archive in a downloadable form. Integral to this is the availability, also in digital form, of all the artwork. Their website says "Currently, digital delivery all too often separates the audio recording from all artwork, documentation and sleeve-notes. The plan at Topic is to restore and include all of the information that originally accompanied the vinyl release and wherever possible add photographs and ephemera from our archive." The digitised albums are available from the all the best digital retailers, while the booklets are available from Topic's website at www.topicrecords.co.uk

Woody Guthrie's boyhood house is to be rebuilt. In a bid to bring in much needed tourist dollars, businessman Earl Walker has finally been granted permission to reconstruct the young Guthrie's home in the conservative town of Okemah in Oklahoma, where, until fairly recently, people have been less willing to associate his political views with their town. Walker

bought the site in the 1960s, but the property was in such a derelict state that he was ordered to demolish the wooden building. With much forethought, he carefully dismantled the house, and has kept the timber in storage ever since. Now, the authorities have finally granted permission for him to reassemble the house to how it was when Guthrie lived there.

Farewells

Terry Conway - died 4/6/13 aged 69. Northumbrian singer songwriter who often used the experiences of his day job as a council road worker in his songs.

Gary Shearston - died 1/7/13 aged 74. Australian singer and songwriter who was a leading figure of the folk music revival of the 1960s. Mostly performing traditional Australian songs in his homeland, he spent time in America and the UK, and even managed a 1975 UK top ten hit with a version of Cole Porter's *I Get A Kick Out Of You*.

Toshi Seeger - died 9/7/13 aged 91. American film maker, producer and wife of 70 years to Pete Seeger, she is credited with being every bit the activist and campaigner that he is, and raised their family in a cabin without running water or electricity, while Pete toured extensively. She also supported him through the McCarthy era trials which Pete was subject to. Although not a musician herself, she helped establish the Newport Folk Festival, the Clearwater environmental campaign and its music festival, and specialised in making films about folk musicians.

Chiwoniso Maraire - died 24/7/13 aged 37. Zimbabwean musician, also known as Chi, who brought contemporary sensibilities to the traditional instrument the mbira, sometimes known as the thumb-piano, and challenged the perception that it should only be played by males. As well as fronting and collaborating with several Zimbabwean groups, she was also in the multinational Women's Voice, with members from 6 countries.

Dave Bulmer - died 2/8/13 aged 62. Less known these days for his capable accordion playing, than as the man who notoriously came to acquire the assets of what were once Bill Leader's Leader and Trailer record labels, incorporating them into his Celtic Music company. He steadfastly refused to re-issue the great many recordings he thus owned the rights to, or to allow those rights to revert back to the artists, locking up the early careers of many, including the likes of Christy Moore, Mike Harding, Roy Bailey, Leon Rosselson, Pete & Chris Coe, Martyn Wyndham-Read, and many others, as well as many important recordings from the 1970s. This had a particular impact upon Nic Jones, who spent many years unable to perform or record due to injury, and was unable to benefit from royalties from most of his albums.

Lise Sinclair - died 4/8/13 aged 42. From the British Isles' most remote island, Fair Isle, Lise Sinclair was a poet, musician and cultural champion of her homeland community of about 70 people, and the wider Shetland Isles. Her inspiration was drawn from the islands, and she had begun taking her poetry and music to international audiences.

Louisa Killen - died 9/8/13 aged 79. In later years adopting the transgender persona of Louisa Jo, as Louis he was at the forefront of the UK folk revival of the 50s and 60s, following in the footsteps of Bert Lloyd and Ewan MacColl. He performed solo, as well as in several duos with the likes of Mike Waterson, and Peter Bellamy, and was also a one time member of the Clancy Brothers. As Louisa, she continue to perform, though illness made appearances rarer.

Sarah Morgan - died 13/09/13. Previously a member of Hen Party, Curate's Egg, Bread & Roses, and more lately Craig Morgan Robson, she visited Readifolk several times. She also duetted with a number of other folk artists, and performed solo. She was due to visit us again in early September this year, as part of a duo with Jeff Gillett, but by then she had become seriously ill and had to cancel. She was also an enthusiastic community choir leader and had published several song books.

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

www.readifolk.org.uk

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Shows Worth Seeing

Previewing the new season of guest nights coming to Readifolk.

On **13th October** **Tom McConville**, The Newcastle Fiddler, returns to Readifolk.

What he says:

Scintillating fiddle, a silky smooth voice, a wide grin and a dry Geordie wit.



What others say:

"One of the greatest violinists I've ever heard and by far the biggest influence on my music - a true master" - *Seth Lakeman*. "Virtuoso musicianship with fantastic singing - an audience wild with joy" - *Sidmouth Festival*.

What we say:

A long awaited return to Readifolk for this masterful performer.

Hear more:

<https://myspace.com/tommconville>
www.youtube.com/watch?v=Y6n2f8EnwfY



On **27th October** we are delighted to welcome **Dave Gibb** to the club.

What he says:

Hailing from the village of Wanlockhead in Dumfries & Galloway Dave's song writing is firmly rooted in the tradition of the storyteller. Contemporary and historical sources offer a wealth of material for songs that are performed in a style driven by his unique fingerpicking guitar playing.



What others say:

"The man is a left-handed guitarist who can make others feel like giving up. Dave is now gaining the recognition he deserves all over Britain. Sometimes humorous and sometimes wistful or sad but never dull, that's Dave" - *Falkirk Folk Club*. "His easy fusion of blues, jazz and folk finger work on the fretboard, coupled with a truly "west coast" sense of humour and timing had us all totally absorbed and rolling in the aisles - in many cases at the same time" - *Kelso Folk Club*.

What we say:

After listening to his 2005 album **Blood & Flames** we simply had to invite Dave to come and enthrall the Readifolk audience.

Hear more:

<https://myspace.com/davegibb>
www.youtube.com/watch?v=ZSNsTuMOF9A



Jez Lowe makes a welcome return on **10th November**.

What he says:

Jez Lowe has built an enviable reputation as a songwriter and performer in the world of acoustic music, and as a recognised musical ambassador for his native North East England, with more than a dozen albums and countless live performances around the world over the last twenty years. Among those who have recorded their own versions of Lowe's songs are Fairport Convention, The Dubliners, The Tannahill Weavers, Cherish The Ladies, Gordon Bok, The McCalmans, The Black Brothers, Liam Clancy, Bob Fox and literally hundreds of others. Songs like *Back In Durham Gaol*, *The Bergen*, *Greek Lightning* and *These Coal Town Days* have generated scores of covers.



What others say:

"Once again, we at The Woodman were entertained by a songwriter of rare quality and a consummate performer with a healthy Geordie sense of humour. I'll certainly be back to see Jez Lowe again, and I'm sure that's true for all who were there" - *The Woodman Folk Club*. "Lowe is a singular talent you don't have to come from the northeast to enjoy" - *Robin Denslow - BBC Review*.

What we say:

Jez is a firm favourite at Readifolk. We are looking forward to another spellbinding evening.

Hear more:

www.youtube.com/watch?v=S71vvfWVtTk
www.youtube.com/channel/HCfFGMKPf3b-w



All the way from Oxford, **Sue Brown & Lorraine Irwing** come to entertain us on **24th November**.

What they say:

Oxford-based duo Sue Brown and Lorraine Irwing base their repertoire firmly in English traditional song, drawing from time to time on contemporary material and songs from other traditions. Their harmony singing has been described as "perfection in timing and expressive melody" and "a blend of voices to melt the heart of an iceberg".

What others say:

"A great bit of English traditional singing... cracking stuff" - *Mike Harding*. "Expressive and inventive (and



sometimes disturbing) vocal harmonies form the epicentre of this established Oxford-based duo's fresh interpretations of English traditional song, with occasional admirably spare and undistracting instrumental enhancement" - *fRoots*.

What we say:

We have watched the development of this talented duo over the years. They now perform to well-deserved acclaim and we are delighted to have them back at Readifolk.

Hear more:

www.youtube.com/watch?v=46NgVIRSNJw
www.youtube.com/watch?v=Y3eir9zZISo



On **1st December** firm favourites of Readifolk **na-mara** make a return visit.

What they say:

UK-based folk duo, na-mara have been described as "elegant and skilled musicians". They have broadcast on BBC Radio 4, performed in concert with French folk superstars, Gabriel Yacoub, Sylvie Berger and other members of Malicorne, and have performed at clubs and festivals in the UK, France and Spain. In addition to many 'guest/headliner' bookings, they have also supported Cara Dillon, Emily Smith, Vin Garbutt and The Tannahill Weavers. They perform traditional songs and tunes from the British Isles, Brittany, France, Quebec, Asturias and Galicia as well as self-penned songs in traditional style. Paul's songwriting has been described as "an ingenious songwriter in the traditional vein" and their album **The Bite**, released in November 2010, received critical acclaim from a host of local and national



folk magazines and has been played on folk music radio programmes across the UK.

What others say:

"I do like these guys. Their musical skills are superb and their songs are of the highest quality. Songs and tunes from the UK, France and Spain as well as their own compositions" - *The Milkmaid Folk Club, Bury St Edmunds*.
 "na-mara are increasingly including their own songs and music in their shows which are heartfelt, warm and full of historical and emotional integrity" - *The Watford Folk Club*.

What we say:

"Na Mara gave us an amazing evening mixing musical dexterity on the mandolin and guitar with superb vocals; the set included songs ranging from traditional British ballads to Breton and Quebecois influenced arrangements" - *Readifolk Newsletter, Notes 2, 2009*

Hear more:

www.youtube.com/watch?v=NsBreQaSBVg
<http://myspace.com/namaramusic>



On **15th December** we start our Christmas festivities when we introduce **The Young'uns** to Readifolk.

What they say:

Folk clubs provided an apprenticeship and when they did their first gig "all our families came along early, so when the regulars arrived there was no room - folk music is not meant to be popular, they grumbled". The Young'uns even ran their own club in Hartlepool for four



years. Sean started to write songs. "Living by the sea, I was inspired by local fishermen, tragedies and stuff", and his songs now represent about half the band's repertoire. They also introduced instruments - David on accordion, Michael on guitar - and "there's now a good balance between a capella and accompanied songs." The other crucial element of their act is the patter. "It's not scripted, never planned. It's because we are enjoying ourselves, and maybe derived from a slight nervousness. We get on so well and funny things happen to us all the time. People think we make stories up - but they're all real."

What others say:

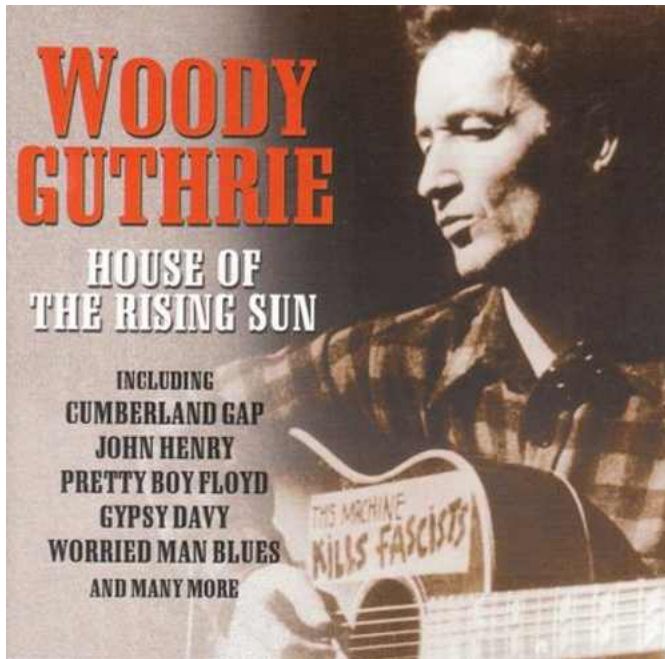
"The Young'uns have fast become one of the most popular, entertaining and sought after live acts today. With bags of charm, talent, and an abiding enthusiasm for traditional song, Sean Cooney, David Eagle and Michael Hughes bring freshness and dynamism to their arrangements of close harmony songs, both with and without accompaniment. Everything from traditional sea and working songs to more recent compositions is present in their repertoire, and is delivered with originality and flair. They are effortlessly entertaining, with an irreverent sense of humour that engages any audience" - *Cambridge Junction*. "The Young'uns, a Hartlepool-based trio, are one of those groups who seem to have an instinctive musical understanding. Though guitar and accordion make the occasional appearance, their warm, masculine harmonies are at the core of their sound" - *Folk Witness*.

What we say:

We first saw this young trio at Sidmouth 2012 and are delighted to have finally booked them for an appearance at Readifolk. You cannot fail to be entertained by their gorgeous harmonies, excellent musicianship and their hilarious rapport with the audience.

Hear more:

<http://myspace.com/theyoungunsmusic>
www.youtube.com/watch?v=Ns3x5XiHyMA



This song was, Tony Blair once informed us, the first song he ever learned to play on the guitar. But this shouldn't put you off - if I remember correctly, that probably means that he, along with a great many other aspiring guitarists, started with Russ Shipton's **Complete Guitar Player Course, Songbook 1**, where it features early on.

The most well known recording of this song is almost certainly the one released by The Animals in 1964, with Eric Burdon on vocals. There are various legends about the arrangement of this version, which is usually attributed to keyboardist Alan Price, and it seems that Price managed to collect all the songwriting royalties for the song. One theory has it that he was advised independently by a manager to register his name as the arranger, thus enabling him to collect royalties from a traditional song. Another says that there was only room for one name on the label of the 7" record, and Alan Price was first alphabetically. Either way, it contributed to an enduring friction between Price and the rest of the band, particularly guitarist Hilton Valentine, who claims to have contributed the distinctive guitar figure that permeates the song. The record became their signature song, and has continued to sell in large numbers ever since.

However, Bob Dylan was also reckoned to be somewhat put out by The Animals' recording, as he had also recorded the song on his debut album two years earlier. Although Dylan's version consists of just his voice and acoustic guitar, he had to drop the song from his live set, as people started to accuse him of plagiarising The Animals' later version. Even before that, though, American folk singer Dave van Ronk was claiming that Dylan's version was based on his.

In an interview, van Ronk said "Bobby picked up the chord changes for the song from me. It really altered the song considerably. He asked me if I would mind if he recorded my version, so I said 'Well gee, Bob, I'd rather you didn't, because I want to record it myself soon.'

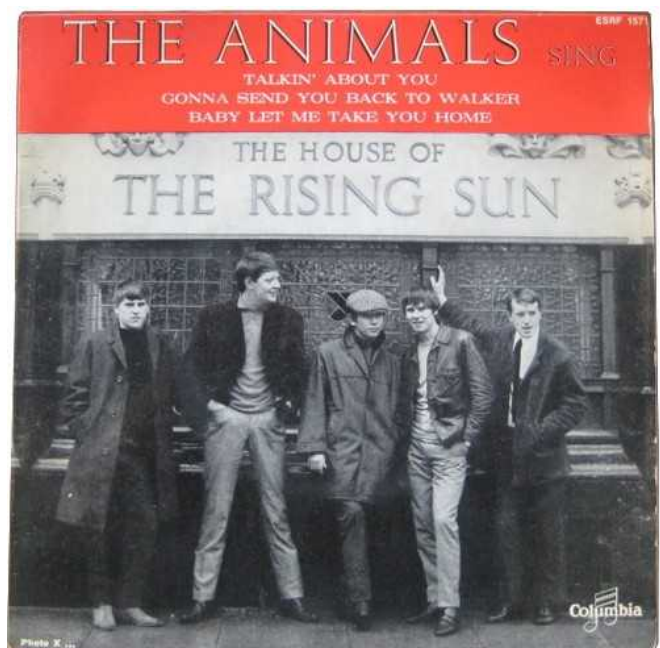
"After he recorded it, I had to stop singing the song, because people were constantly accusing me of having got the song from Bobby's record. Now, that was very, very annoying, but I couldn't blame that on him. But when Eric

Burdon and The Animals picked the song up from Bobby, and recorded it, Bobby told me that he had had to drop the song because everybody was accusing him of ripping it off from Eric Burdon."

With a perspective of 50 years hindsight, perhaps we shouldn't lose sight of the fact that the song had been recorded many times before any of these artists got hold of it, including notable versions by Leadbelly, Woody Guthrie, Pete Seeger and Joan Baez. The earliest known recording of it was by Clarence "Tom" Ashley and Gwen Foster in 1934. Liner notes on an album from the Smithsonian Institute's Folkways series say there was an earlier recording by blues singer Texas Alexander, but a hunt on Youtube shows this to be a completely unrelated song: www.youtube.com/watch?v=XNPvaHD6j-Y

Although the song, as it is best known, seems to be an American blues, with reference to New Orleans, a city founded in the early 18th century, there are some claims that it can be traced back earlier to England; Alan Price, being interviewed on the radio in 2009, has said that it was probably a 16th century song about a Soho brothel, though we should also note that the area that is now Soho was undeveloped open land until the last half of the 17th century. Eric Burdon has said that it probably comes from church music "There are a lot of theories of the origins of *Rising Sun*. Most certainly, it was not originally an American song. The key and chord sequence are more akin to an English hymn." Folklorist Alan Lomax was the first to catalogue the song, having first come across it during a song collecting trip to the Appalachian region of Kentucky, where 16 year old Georgia Turner sang him what she referred to as *The Rising Sun Blues*. Lomax later said that it may be linked to English folk song *Matty Groves*, a song, itself, of which there are several variants, and has also linked it to a song he collected from English folk singer Harry Cox, called *She Was a Rum One*, which includes the somewhat unedifying lines

*If you go to Lowestoft,
And ask for the Rising Sun
There you'll find two whores
And my old woman's one.*



Most interpretations of the song have it that the Rising Sun was a brothel, where, in a commentary that is still depressingly topical, poor women would attempt to avoid destitution or improve their lot, but, perhaps inevitably, fall victim to abuse, disease and exploitation. Given the sensibilities of broadcasting stations in the early 1960s, it is perhaps surprising that The Animals' record received so much airplay, going to Number 1 in the UK and USA, and selling over a million copies in America within five weeks. From the same era, the BBC endeavoured to protect our moral sensibilities by banning such records as Ken Dodd's *I'm Always Chasing Rainbows* and Joe Brown's *My Little Ukulele*. But there are other possible interpretations that suggest the Rising Sun may have been a gaol or an infirmary. Within the city of New Orleans there are several properties that assert a claim to having been the original Rising Sun.

Whatever the origins might be, it's probably fair to say that there is no connection to either of Reading's Rising Suns - the former temperance house on Silver Street that is now an independent arts centre, or the old pub on Forbury Road.

The version of the song presented here is based on a

recording by Woody Guthrie that can be heard on Youtube at: www.youtube.com/watch?v=UlbLs_bvimU

Youtube will testify that Guthrie must have recorded the song at least twice, though most references only cite one recording. There is no telling which version he did first, but this one seems to have the most complete lyric of any recordings, extending to eight verses. The lyric seems to include a strange gender mixup, in verse two, where the first-person phrase 'poor boy' is used, whilst the rest of the song is sung from the female point of view. In Guthrie's other recording of it, he changes this to 'poor girl', and in common with most other early recordings, either by male or female singers, sings from the female point of view. By the time The Animals came to record it, the lyrics had been changed to accommodate a male perspective.

With guitar, harmonica and banjo, this arrangement is the more complex of Guthrie's two versions, or, as Readifolk club member Ed said, when trying to transcribe it for this article, "It's a complete mess! The guitar and banjo are playing conflicting chords most of the time, and not many fit the melody." Happily, he was, as usual, able to come up with a simplified, easier version without losing the flavour of the original.

Arrangement by Ed

There is a house in New Orleans, They call the Ri - sing Sun, It's

been the ruin of many-a poor girl, a - nd me, oh God, I'm one.

1. There is a house in New Orleans
they call the Rising Sun,
It's been the ruin of many a poor girl,
and me, oh God, I'm one.
2. If I had listened what mama had said,
I'd've been at home today
Being so young and a foolish poor boy
I let a gambler lead me astray
3. My mother, she's a tailor,
she sewed those new blue jeans
My sweetheart he's a drunkard, lord,
drinks down in New Orleans
4. The only thing a drunkard needs
is a suitcase and a trunk
The only time he's satisfied
is when he's on a drunk
5. He fills his glasses to the brim,
passes them around
The only pleasure that he gets out of life
is hobo-ing from town to town
6. Go tell my baby sister
never do like I have done
To shun that house in New Orleans
that they call the Rising Sun
7. One foot's on the platform,
the other on the train
I'm going back to New Orleans,
to wear that ball and chain
8. Going back to New Orleans,
my time is almost done
Going back to spend my life
beneath that rising sun

Readifolk Newsletter

My usual unbounded thanks are due to everyone who made this edition possible - you are all wonderful. no matter what it's like behind your fridge.
I call architecture frozen music - *Johann Wolfgang von Goethe* I see music as fluid architecture - *Joni Mitchell*



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 OCTOBER - DECEMBER 2013

6 Oct	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>
13 Oct	Tom McConville www.tommccconville.co.uk	<i>One of the leading fiddle players of our time. A virtuoso musician and fantastic singer.</i>
20 Oct	Theme ‘Food for Thought’	<i>Readifolk is once again supporting the Reading International Festival. Tonight’s theme reflects the Festival theme ‘Hungry for Change’.</i>
27 Oct	Dave Gibb www.davegibb.co.uk	<i>All the way from bonnie Scotland, Dave is an excellent guitarist, singer and songwriter.</i>



3 Nov	Singers Night	<i>Another opportunity for you to show us what you can do.</i>
10 Nov	Jez Lowe www.jezlowe.com	<i>A welcome return to Readifolk of this renowned singer/songwriter with an engaging Geordie wit.</i>
17 Nov	Theme ‘That’s Fishy’	<i>Tales of suspicion or tales of the sea? You decide.</i>
24 Nov	Sue Brown & Lorraine Irwing www.sueandlorraine.com	<i>Oxford-based duo Sue and Lorraine base their repertoire firmly in English traditional song with occasional departures into contemporary material and other traditions.</i>



1 Dec	na-mara www.na-mara.com	<i>One of our favourite duos, na-mara play an interesting mix of traditional songs and tunes, particularly of French and Spanish origin as well as some originals.</i>
8 Dec	Singers Night	<i>Come and sing, play or just listen. A warm welcome is guaranteed.</i>
15 Dec	The Young’uns www.theyounguns.co.uk	<i>Brilliant young trio performing traditional and contemporary songs. Powerful harmony singing with guitar and accordion accompaniment – and a devilish rapport with the audience.</i>
22 Dec	Christmas Party	<i>Come and get the festive season off to a flying start - lots of singing and music plus traditional Christmas fare.</i>
29 Dec	Theme ‘Wishful Thinking’	<i>Your chance to entertain us with songs about your hopes & aspirations for the coming year.</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
una@readifolk.org.uk anne@readifolk.org.uk

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’.