

Notes

The Newsletter of Readifolk

Issue 3

Reading's folk song
and music club

Summer 2009

Wassail!

Since the last edition of Notes, Pete Seeger celebrated his 90th birthday. We wanted to mark this in his honour with a special edition. Read more inside.

Rumblings from the Roots

We are now gearing up for the third quarter of 2009 - how time flies when you are enjoying yourself!

Firstly, some good news. As there are now no Sunday yoga classes at RISC, we are able to revert to our previous performance times of 8:00 to 10:30 p.m. We assume that this will be a popular move.

You will see from the new programme on the back of this newsletter that, unlike most folk clubs, we remain open throughout most of July and August. It has always been our policy to keep going as long as there is the demand. So do keep supporting us to make it worthwhile.

We have some really good performers lined up for you in the coming months including Andy Mathewson & Liz Harrington, Jerry Epstein & Ralph Bodington, Reg Meuross, Jim McLean, and Jeff Warner.

We are often asked how we find and decide on our Guest Night performers. We can illustrate some of our methods by looking at this year's guest list. Cherrington & Ward appeared at the club many years ago but for some reason had disappeared from our radar. They called in on one of our Singers Nights, sang a couple of super songs, which was enough to ensure a booking. Na Mara did a similar thing a few years ago and we were happy to approach them for a re-booking this year.

We like to encourage new talent and have discovered, over the years, several 'stars in the making'. With this in mind we organised the Autumn Hiring Fair last year. The worthy winner of that competition, Steve Donnelly, received a guest spot as his prize. We are planning another Hiring Fair later this year.

Issy and David Emeney with Kate Riaz we spotted at a concert at Chippenham Folk Festival. Trio Threlfall and Notts Alliance we spotted at Sidmouth Folk Festival. Andy Clarke approached us directly by phone and sent a demo CD. We liked the CD, so were happy to agree to an appearance at Readifolk. By keeping open in the summer months we are often able to book International performers who are here for the major festivals. This year we have the superb US duo of Jerry Epstein and Ralph Bodington booked to perform in July.



Pete Seeger; original block print by Bob Hodgell; image by tod123usa on Flickr

Finally, the 'star' performers - Martyn Wyndham-Read & Iris Bishop, Jez Lowe, Bob Fox and Jeremy Taylor - return to our club from time to time by request. Although these acts are equally at home topping the bill in a concert hall setting, they are among the very few of the 'top names' who will return to a small traditional folk club like Readifolk. We applaud them for their support.

An overriding factor in running the club is, of course, the cost. As well as the performers' fees we have other expenses, including the hire of the venue, which limit to some extent the choice of performers. We believe that the programme that we put together offers really good value for money. We hope that you agree.

Una & Colin

Folk Heroes

All folk are equal. But some folk are more equal than others. So, for our first potted history of a Folk Hero, and to mark his 90th birthday, Steve Bingham tells us more about

Pete Seeger

My introduction, and I suspect that of many others in the UK, to Pete Seeger was the song 'Little Boxes' that turned up on request programmes on the Light Programme around 1960. As an introduction it was good. A funny song with a bold message that seems more appropriate now than it did when it was first performed.

Pete was born in New York City on 3 May 1919. He came to prominence in the States through Radio broadcasts in the 1940s and then consolidated his fame through his membership of two folk groups - the Almanac Singers and the Weavers. On record at least the Weavers sound rather tame compared with what had gone before and what came later. Their version of 'Good Night Irene' topped the charts for 13 weeks despite its rather watered down lyric.

In the mid-'50s Pete's political activities brought him into conflict with the House Committee of Un-American Activities. Because of his refusal to name associates he was found guilty of Contempt of Congress and sentenced to a year in prison. A year later a superior court ruled that the conviction was flawed and he did not serve the sentence.

By the 1960s his song writing and promotion of protest songs had brought Pete international fame. Songs such as 'If I Had a Hammer' and 'Where Have all the Flowers Gone' proved popular and were widely recorded. Such was Pete's influence that his songs were performed by a variety of artists, including Marlene Dietrich and the Byrds. His influence continues to today; as recently as 2008 Bruce Springsteen released an album of Pete's songs.

Through his concerts and recordings Pete became a leader of the folk revival and protest song movement. He always acknowledges his debt to earlier singers such as Leadbelly and Woody Guthrie. As a tribute to Guthrie he has the message "This machine kills Fascists" on his guitar and on his banjo "This machine surrounds hate and forces it to surrender."

Pete became a leading figure in the international disarmament and American civil rights movements. Through his songs he attacked Lyndon Johnson's policy involving the USA in Vietnam. He participated in Martin Luther King's civil rights march on Washington.

Pete has always been interested in encouraging others to play and perform. In 1948 he wrote the first version of 'How to Play the Five String Banjo.' This book has gone through several versions and is now the standard work on the instrument.

The five-string banjo originates in the Appalachian Mountains and is slightly bigger and has a longer neck than the standard banjo. Through Pete's championing of the instrument it has become widely used in American folk music. His guitar was also unusual when he first started playing it. He uses a Mexican twelve string guitar which has since been taken up by many musicians in both the folk and rock worlds.

Throughout his life Pete has had a knack of finding simple songs that make a loud protest. 'We Shall Overcome' was

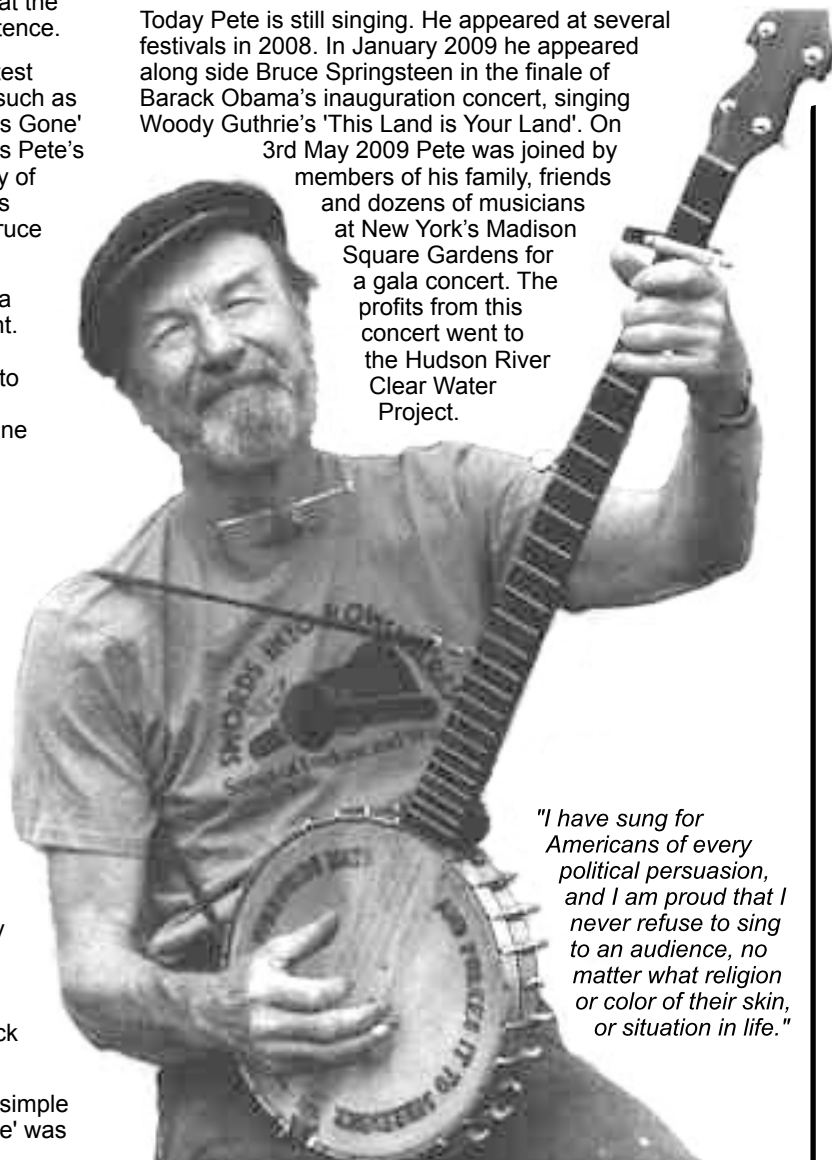
one such song but perhaps the strangest was the Len Chandler song 'Beans in Their Ears'. Pete used this song with great effect to suggest that the reason that President Johnson could not hear the country's anti-Vietnam war protest was because of the beans in his ears. So what at first sight is a simple children's song became a powerful weapon of protest.

In recent years Pete has turned his attention to environmental concerns. He has supported and worked with the Hudson River Clear Water project. This project is aimed at cleaning up the river Hudson in his home district of New York. It also has a teaching project using a boat to demonstrate the effects of pollution and what steps can be taken to reduce and eliminate it.

Pete has also joined the Community Church of New York which practises Unitarian Universalism - a religious movement whose members do not share a creed but are unified by their shared search for spiritual growth.

Today Pete is still singing. He appeared at several festivals in 2008. In January 2009 he appeared along side Bruce Springsteen in the finale of Barack Obama's inauguration concert, singing Woody Guthrie's 'This Land is Your Land'.

On 3rd May 2009 Pete was joined by members of his family, friends and dozens of musicians at New York's Madison Square Gardens for a gala concert. The profits from this concert went to the Hudson River Clear Water Project.



"I have sung for Americans of every political persuasion, and I am proud that I never refuse to sing to an audience, no matter what religion or color of their skin, or situation in life."

Guest Night Reviews

**Were you there? Tell us what you think.
If you weren't, this is what you missed.**

The views expressed here are entirely those of the reviewers, and are independent of the Readifolk organising team.

Tich Frier

A real single malt of an evening – Tich has all the assured resonance of an old pro, and still a palpable enjoyment of Folk Land. He's an intelligible (!), Scottish powerhouse performer, offering blokey drinking songs and evocative ballads, as well as warm-hearted, sensitive melodies on Life.

We first saw him – and his capacity for fun – as part of a 'Victorian Parlour Poetry' double act – with 'Big Yin' Eddie. It takes an easy confidence to play 'second fiddle' right at the start of the programme. Song topics ranged from anti-war ('Rose of York' arrestingly done without guitar), to the North West Passage, to the true beauty of nature around a Loch, to a shipwreck off Anglesey.



My favourites were 'Hawks and Eagles Fly Like Doves' – for me, packing the most potent punch of the evening (about apartheid, in the days before Mandela's release) – and 'Come Back Woody Guthrie', with the memorable chorus "Tear your eyes from paradise/and rise again somehow" (a plea for better leadership in the USA, Tich voicing his own hopes that Obama will fulfil all the expectations...).

In fact, Tich's spoken words were as entertaining as the music. He covered – Sir John Franklin not discovering the N.W. Passage; wondering how much drink is needed to get a folk singer through a Norwegian winter; and a query about the merits of using 'gorilla spit' to glue an emery board onto a pick!

Gongs for the night: *Distracting Thought* – does he blow-dry his own beautifully coiffed grey thatch? *Visual Delight* – the twinkling, lilac ear stud. *Top Haggis* goes to his encore 'Two Sleepy People' a la Tich's drinking companion... "Two Peepy Sleople... walking in a wardrobe, looking for a loo... too much to drink to go to bed..."

Thank you Tich – for your charm and your 'full glass look at life' – we're all the richer for it.

Susie

Bob Fox

The evening kicked off with Malcolm, as usual, whose playing, singing and composing is superb in my opinion, followed by us lot (3-2-1)... we'll get it right one day! (Nuff said!). Then, on came Bob Fox, who I'd not heard of... more about him in a while.

After the interval, the second half was started off by singer/guitarist Mick Hilton, who I'd seen and heard twice before, very impressed each time (wonderful voice... turn the guitar up a bit Mick!), followed by the inimitable and very capable multi-instrumentalist Doug, who never fails to amaze and amuse, first with a guitar accompanied song, then switching to melodeon and was joined by Pam with her concertina. They gave a lovely rendition of a nicely arranged

tune that I can't remember the name of.

Then, on came Bob again... I'd never heard anyone in the folk world play a guitar like he does,

although I'm relatively new to it. As a guitarist primarily (mainly hard rock, blues and a bit of jazz) I was greatly impressed. So many gorgeous jazz and blues chords, and so well executed, really strong and confident, with lovely little riffs thrown in.



I've never been interested in lyrics as such, just in how voices blend with accompaniment to make good music, but Bob's stories, delivered so humorously, made me want to pay attention to the words (and to my delight, 'Molly' and 'apple trees' weren't mentioned!). I must also say that Bob's singing was a pleasure to listen to. All in all, a really great evening!

Ed

The Tindall Family

There's something about musical families that makes me uneasy. There are exceptions, of course; the Waterson/Carthy dynasty is a sublime example of things working well. The Askew Sisters, who we hosted recently, seem perfectly decent musicians who can entertain us non-family members as well as they do themselves. The same can be said for the Coppers – young or old (though I do wonder how easy it is to be a Copper and not be in the family business). But I'm less comfortable with others. I shudder to think of The Carpenters' cloying sickliness, the Osmonds' sterile wholesomeness, and the Gibbs' corporate production values. I feel that we, the audience, are intruding on family matters which are really nothing to do with us. We are, perforce, outsiders; whatever family dynamic exists between the performers, we will remain unrelated, and perhaps tolerated only for our patronage. They are the in-crowd we can never be in.

So it was with some trepidation that I approached The Tindall Family. But almost immediately a seductively lush electro-acoustic bass, played by teen daughter Sarah, caught my attention. Then there was the beguilingly capable fretwork of dad Stu making its presence felt. And the easy vocals, percussion, flute and guitar of mum Paula and younger daughter Kathryn finally put flight to my suspicions that this particular musical family didn't merit some serious consideration.



The music chosen for the set was, it has to be said, pretty middle-of-the-road (though none of it bland), and I do wonder whether much of it can rightfully be considered as folk music. This was something the performers were aware of, frequently querying how acceptable particular songs and artists were to a folk club – Fleetwood Mac of the Buckingham era is clearly a big influence, and while I have nothing against the group, it has never featured in the folk album charts.

Highlights were Richard Shindall's 'You Stay Here', Pete Seeger's 'Where Have all the Flowers Gone?' with inspired 3 part harmony on recorders, Bruce Springsteen's 'Factory', done a capella with a great 4 part harmony, and the difficult-to-get-right 'At 17' by Janis Ian, which made me wonder whether Paula was expressing a genuine motherly message to her accompanying daughters. Also featured was the work of James Taylor, Chris White, Seth Lakeman. Plus, alas, Eric Clapton's 'Tears in Heaven' - one of my personal pet hates (we all know the story behind the song, but I think it is a mawkish dirge for those of us not involved in that family tragedy, with a tedious melody, to boot!).

But that's by the way. Overall I wasn't disappointed by the evening at all; in fact I'd recommend you see them at least once if you get the chance.

Stewart

Maggie Boyle & Gary Boyle



Photos: Nigel Hillier

It was just wonderful to see Maggie after what seemed a long gap. Her accompanist for this occasion was new to us, having previously seen her with Clive Carroll or Gordon Tyrrell.

Gary was a little nervous, as this apparently was his first time in a folk club. We convinced him that we were not a firing squad, although I didn't mention the Derringer that I (Barbara) keep in my handbag for Scrabble games.

'Gweebarra Shore' written by another Boyle, this time by Maggie's brother, Kevin, was about their father and the people of his village, set at the time of the First World War. When you've heard it a few times you feel you know the people to which it referred, somehow as though looking through a window into the past. It was also refreshing to hear a song set in Ireland at this period of time, which doesn't bear a mention

You can help...

Fancy writing something for the newsletter?

We'll always need people who can review guest-night performances with fresh insight. But alternatively, how about an article about an instrument you play or have a particular fondness for? Or perhaps you could transcribe a favourite song or two, giving us some background and history. Or maybe you could research the life and times of an essential folk singer.

And folk-related general interest articles, or other editorial could all help to enhance the Readifolk experience.

Whatever ideas you have we'd like to hear more, so contact Stewart - I'm often at guest nights, or you can email me - stewart@readifolk.org.uk

to the "Easter Uprising".

Maggie's rendering of 'God Bless the Child' was magnificent. She proves that she can sing songs other than folk.

Gary, whose guitar work is very jazz influenced, which gave the familiar songs a different edge, also sang the song 'Fragile' by Sting, which is one we've always liked when we are wearing different hats.

It was pleasant to hear a song by Bert Jansch, someone who is noted for his guitar work but is underestimated as a songwriter and not heard nearly enough these days.

Surprise, surprise Duck Baker who now lives in Reading came to do a floor spot and joined Maggie and Gary in a couple of other songs. We first became aware of Duck in the early nineties when he was with the American traditional singer Mollie Andrews.

Gary nobly took to the wings for Maggie and Duck to perform a song together. Duck and Maggie together with Ben Paley are The Expatriot Game, another fine musical group well worth going to see.

Bruce & Barbara

Trio Threlfall

There was a sense of ease to Trio Threlfall's performance which, no doubt, belied the quality of their playing and singing. I left the club wondering whether one could really ask for much more than great songs, beautifully sung and accompanied with skill and sensitivity? The playing was understated, neither showy nor flash but heartfelt and fitting, serving the songs. What's more, when they chose to, they could really swing. 'Yellow Handkerchief' and 'Cold Haily Night' stood out in this regard.

Throughout, the voices of Jane and Amanda provided a central thread of narrative against a backdrop of subtly changing instrumentation, spinning stories heavy with emotion and bleak, at times, as folk songs can be. Themes they returned to were to do with love and love gone wrong, loss and the unreliability or cruelty of men. As was observed on the night the effect was captivating.

So, great songs performed with skill, finesse and a quietly fierce passion. Can one expect more than that? To be fair, I think not. At least not for a fiver a throw. But maybe it's only natural to hope for a little more. To wish perhaps for that extra something, that something a bit more magical that, on a good night at least, music sometimes brings.

And for me this was a good night. What Trio Threlfall brought to Readifolk, and in a fair amount, was the kind of magic that comes when connections are made. It came from the way Amanda spoke between songs, with wit and spontaneity. It came too from the interaction of the three - between songs as well as during, and also from the banter between performers and audience. It came from many directions and in the songs it all came together, as something both tangible and magical.

This, for me, was a night about commonality. Betrayal, loss, madness, grief, venereal disease, love gone wrong, women done wrong by men - the stuff of folk song of course. But the



Photos: Roger Liptrot

stuff of Jeremy Kyle also. The history and heritage of traditional music, shared experiences of life, song, city, country, club and street, past and present. It was all there and it sent me home with a smile on my face. And my feeling is that I was not alone in that.

Gary

Jeremy Taylor

The evening began, as usual, with a selection of singers



Photo: Sonja Cerny

and players from the floor. 3-2-1, the piano accordion and banjo trio, was the lead in for the balance of the night's performers, followed by Gary Edwards, who produced a sad sounding couple of numbers, both with adroit guitar work most evident in 'Down where the Drunkards Roll'.

Iaian Davidson then delivered a poignantly phrased song of a friend lost in a Rhodesian war, before we moved on to the main attraction for the evening.

Born in Newbury, Berkshire, Jeremy Taylor spent much of his life in South Africa as a teacher of English in southern Johannesburg but since 1994 has lived in Wales and currently resides in France.

The undoubted star of the evening, this talented artist took little time in revealing his unique mix of anecdotal humour and guitar virtuosity. A household name in South Africa during the middle apartheid years, Jeremy was a singer of the people and for the people, and tonight produced a consummate rendition of just two of his major hit songs in that country. They were, of course, 'Ag pleez Deddy' (Oh please Daddy) and 'Lift Girl's Lament'. These light hearted numbers, combined with his anti-apartheid views, were both to play a major role in his ultimate and grievously unwarranted expulsion from South Africa.

The other less recognisable number, with the lilting guitar riffs, was typical of the African townships (locations) musical genre popularly known as 'kwela' or African jazz. One could not help but notice the strains of blues emerging from its musical structure like an African/American handshake between two oppressed peoples and their individual struggles.

Jeremy's song about man demanding his rights from God, and having the tables turned on him by his own kids was an unlikely yet attention grabbing introduction. His co-existence with possibly the oldest living nation on earth – the San (Khoi) bushman and their respect for nature added another dimension, thus skilfully setting the stage for intrigue.

The British touch, prompted by requests from the auditorium, went off extremely well and the catchy 'Red Velvet Steering Wheel Cover Driver' and 'Donkey Charter' had the whole audience swaying and lifting their voices in a rousing sing-along.

On a more melancholy note 'Love on the Sand', while maybe bringing a rueful smile to some, also brought ballast to an evening of fun and even some food for thought. Hats off to a man of many nations who brought smiles by painting the broader picture of a world fraught with injustice yet filled with hope. Thank you Jeremy Taylor!

Ken

Notts Alliance

I walked into the foyer at RISC to see our guests for the evening there, and came within a gnat's whisker of saying "You must be from Knots Landing..." To my everlasting relief I managed to stop myself in time, and you'll be relieved to know that the staple of tacky 80s American soap drama bore absolutely no relation to tonight's show. For a start, none of the chaps from Notts Alliance were wearing shoulder pads.

With their roots going way back to the 70s folk scene in Nottingham, after various line ups, they eventually settled into being a four-piece. Later, they dispensed with their instruments to concentrate solely on unaccompanied harmony singing. Despite the death of Sid Long in 2005, the remaining three decided to continue working together, and their guest spot at Readifolk saw Chris Orme, Phil Hardcastle and Stephen Bailey bring a set of fine songs presented with confidence and ability to a disappointingly small audience.

That these three have such a long history of working together is clearly evident, not only from the accomplished manner in which they sing together, but also from the banter between songs. Most of that banter, it must be said, comes from Chris Orme, with the other two taking his jibes on the chin as only people who know each other so well can. But from time to time they do respond in kind. I'm prepared to bet that the car journey home is filled with more of the same.



Photo: Andy Basford

To begin with I was uncertain if an entire unaccompanied set, with just three chaps harmonising together, wouldn't pall a little, but in fact it was a delight from beginning to end. It seemed to me that this was simple, traditional folk music, without it getting lost in the past. It was unpretentious and without affectation. Notts Alliance took the essence of folk singing, applied it to songs old and new, and made it accessible to everyone. Isn't that what folk songs are for? And you could tell it worked by the number of people in the audience who were practising their own harmonies as they sang along.

With many of the songs being taken from their latest CD 'Faithfull Heart', and ranging from 17th century Richard Lovelace to 21st century Richard Thompson, I should like to have heard each singer take a solo spot (as they do on CD), but as a trio they shared the song parts between them well.

I, for one, hope they return to Readifolk.

Stewart

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Pete Seeger

In His Own Words

Pete Seeger may have come in for more than his fair share of flack over the years. Perhaps it's an

inevitable consequence of sticking your head up above the parapet and telling people what you think is wrong. His early flirtation with the American communist party didn't help, in a land where communism seems to be regarded by many as unpatriotic and anti-American. But he's also accrued a large following of supporters and admirers, and is a figure-head of many social and environmental causes. Age also seems to have helped elevate his position even amongst his detractors. But as a result of his left-wing sympathies, in the 50s he had to face the House Un-American Activities Committee (HUAC), where he refused, on principle, to plead the 5th Amendment, which protects the accused from having to incriminate themselves, and faced a prison sentence as a result - one which was eventually overturned on appeal. Refusing to name his associates, here are some of the quotations attributed to him from his trial:

I am not going to answer any questions as to my association, my philosophical or religious beliefs or my political beliefs, or how I voted in any election, or any of these private affairs.

I decline to discuss, under compulsion, where I have sung, and who has sung my songs, and who else has sung with me, and the people I have known.

Again, I say I will be glad to tell what songs I have ever sung, because singing is my business. But I decline to say who has ever listened to them, who has written them, or other people who have sung them.

I think these are very improper questions for any American to be asked, especially under such compulsion as this. I would be very glad to tell you my life if you want to hear of it.

I love my country very dearly, and I greatly resent the implication that some of the places that I have sung and some of the people that I have known, and some of my opinions, whether they are religious or philosophical, make me less of an American.

I have sung for rich and poor, for Americans of every possible political and religious opinion and persuasion, of every race, color, and creed.

A good song can only do good, and I am proud of the songs I have sung. I hope to be able to continue singing these songs for all who want to listen, Republicans, Democrats, and independents.

Some time after the trials, which were considered to be a reflection of Senator Joseph McCarthy's policies (even though he wasn't actually involved in the trials), Seeger said:

One of the things I'm most proud of about my country is the fact that we did lick McCarthyism back in the fifties.

In happier times, he's never been shy to comment about his political, social and personal philosophy, which are all inextricably entwined with his music.

If I've got a talent, it's for picking the right song at the right time for the right audience. And I can always seem to get people to sing with me.

I like to say I'm more conservative than [Senator]

Goldwater. He just wanted to turn the clock back to when there was no income tax. I want to turn the clock back to when people lived in small villages and took care of each other.

I still call myself a communist, because communism is no more what Russia made of it than Christianity is what the churches make of it. But if by some freak of history communism had caught up with this country, I would have been one of the first people thrown in jail.

There's no hope, but I may be wrong.

The world will be saved by people fighting for their homes.

The easiest way to avoid wrong notes is to never open your mouth and sing. What a mistake that would be.

If singing were all that serious, frowning would make you sound better.

Some may find them merely diverting melodies. Others may find them incitements to red revolution. And who will say if either or both is wrong? Not I.

Songs are funny things. They can slip across borders. Proliferate in prisons. Penetrate hard shells. I always believed that the right song at the right moment could change history.

I feel that my whole life is a contribution.

Do you know the difference between education and experience? Education is when you read the fine print; experience is what you get when you don't.



A Song Worth Singing

Freedoms Won and Wasted

by Bob Watson and Malcolm Smith

To mark Pete Seeger's 90th birthday, a competition was organised as part of a campaign to have him awarded the Nobel Peace Prize. Readifolk stalwarts Bob Watson and Malcolm Smith got together to submit a song.

Bob: This is a poem from my pen that Malcolm Smith put to music. I first wrote it circa 1988 as a song lyric for a folk club theme night on the subject of war, and in particular the First World War. The song was conceived from the point of view of "Like OK, if you do get peace, what you gonna do with it and about it? 'Cause from where I'm sat, it looks like a lot of people just switch from fighting a foreign foe to fighting their own kith and kin!" Afterwards, I was left with the thought that it wasn't really a very good song, in that it failed to make the point. The tune got forgotten, but the words were re-discovered amongst some old papers, the lyric got converted into a poem and later printed in an anthology. It was one of two poems that I recited at a Readifolk

theme night. At this point Malcolm took an interest, feeling that the words lent themselves to being set to music.

Malcolm: When Bob recited his poem I was struck by the deceptively simple lines and the powerful message they convey – that you don't just get peace and there it is, forever: you have to work at it. A bit like "the price of freedom is constant vigilance". I was really pleased that Bob was happy to let me have a go at writing a tune for his poem, and in fact it came quite easily. As I fingered some chords and simply spoke the words, I found myself singing them. I was relieved that Bob liked the tune, though he said it was very different from the original.

Bob: I have (generally speaking) never really approved of turning poems into songs, specially my own. To me each is a separate animal: one is made to be spoken, the other to be sung, and for me the twain rarely meet. But this one had once been a song, and it must have

retained its original musical feel, which is what communicated itself to Malcolm.

Malcolm: The idea of submitting the song for the competition came from Una. Until she suggested it, I had not even heard about the movement to promote Pete Seeger for a Nobel Peace Prize, but I thought it was a great cause well worth supporting. With Bob's agreement, I submitted the song as lyrics and an MP3 recording in time for the deadline of 1 April: the judges are presumably now deliberating, and the winner will be announced at a concert to promote the cause. To add your signature to the petition, go to www.nobelprize4pete.org And if you would like to sing the song ... go for it! Remember to credit the writers!

Bob: As things have since turned out, I've had no cause to regret climbing off my hobby horse: it sounds really fabulous as a song when Malcolm sings it, and maybe some influential person on the judging committee might share that view!

Dear- ly won ea- sy gone, Free- doms won and free- doms wast- ed;
Through the door off to war, Sing- ing songs of hope and glo- ry;

Gifts for those who foll- ow on can ea- si- ly waste a- way.
Some re- turn- ing home once more, for some a price to pay.

Peace we're born to take for grant- ed, Once was earned while ci- ties bur- ned, But
what if soil is left un- turned a- round the crops that o- thers plant- ed?

1. Dearly won, easy gone,
Freedoms won and freedoms wasted;
Gifts for those who follow on can easily waste away.

Peace we're born to take for granted
Once was earned while cities burned;
But what if soil is left unturned
Around the crops that others planted?

Through the door, off to war,
Singing songs of hope and glory;
Some returning home once more, for some a price to pay.

2. Once a year, gather near
Monuments, in silence standing;
Poppies proud, a message clear for each and every day.

Freedoms won by love and labour,
Might and main, lost again;
Sacrifice is all in vain
If all it means is hate your neighbour...

Dearly won, easy gone,
Freedoms won and freedoms wasted;
Gifts for those who follow on can easily waste away.

Readifolk Newsletter

This newsletter has been brought to you by a team of credit-crunching experts who have personally nurtured the green folk-roots of recovery. I am much indebted to everyone who contributed and helped with this edition. All expenses claims will be vetted and doctored.

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READIFOLK

READING'S FOLK SONG & MUSIC CLUB

Note new times!

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

Reading International Solidarity Centre (RISC)

35-39 London Street, Reading RG1 4PS

PROGRAMME JULY - SEPTEMBER 2009



<u>5 July</u>	THEME 'LOST & FOUND'	<i>It's up to you to find a suitable song, tune or poem to fit the theme.</i>
<u>12 July</u>	SINGERS NIGHT	<i>You know the format. Your chance to perform to an appreciative audience.</i>
<u>19 July</u>	ANDY MATHEWSON & LIZ HARRINGTON	<i>Andy is an excellent ragtime blues guitarist who draws many songs from some of the best artists of the 1920s and 30s. Liz's mellow voice provides an ideal accompaniment.</i>
<u>26 July</u>	JERRY EPSTEIN & RALPH BODINGTON (www.minstrelrecords.com/epstein.htm)	<i>Jerry is a fine singer of American traditional music and an accomplished concertina player. Ralph is a superb performer of banjo tunes from the old-time Southern mountain culture.</i>

<u>2 Aug</u>	CLUB CLOSED	<i>It's summer festival time! Business as usual next week.</i>
<u>9 Aug</u>	SINGERS NIGHT	<i>Another opportunity for you to exercise your vocal chords.</i>
<u>16 Aug</u>	REG MEUROSS (www.regmeuross.com)	<i>Reg is a singer/songwriter of the highest quality who deserves wider acclaim. Thought provoking stories set to wonderful melodies.</i>
<u>23 Aug</u>	THEME 'SUN, SEA and SAND'	<i>Lots of possibilities with tonight's theme. Come and surprise us.</i>
<u>30 Aug</u>	SINGERS NIGHT	<i>Yet another of our popular Singers Nights. Come and add to the entertainment.</i>

<u>6 Sept</u>	JIM McLEAN (www.acousticvillage.co.uk)	<i>A welcome return for our favourite Scottish singer and songwriter. Great vocals and distinctive and original guitar accompaniment.</i>
<u>13 Sept</u>	THEME 'HARVEST TIME'	<i>All is safely gathered in, so let's celebrate in song.</i>
<u>20 Sept</u>	JEFF WARNER (www.jeffwarner.com)	<i>On tour from the USA. A rare opportunity to hear this very talented multi-instrumentalist with a fabulous singing voice.</i>
<u>27 Sept</u>	SINGERS NIGHT	<i>Your last chance this quarter to show us what you can do.</i>

Admission: £5 Guest nights; £1 Singers & Theme nights

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

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