

# THE CORNSTALK GAZETTE

Dates For Your Diary

Folk News

Dance News

CD Reviews

Folk Federation of New South Wales Inc

Issue No 398

AUGUST 2008 \$3.00

## The Inimitable Nick Charles



♪ Folk music ♪ dance ♪ festivals ♪ reviews ♪ profiles ♪ diary dates  
♪ sessions ♪ teachers ♪ opportunities

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Contributions, news, reviews, poems, photographs most welcome. All copy can be received by post, email., disc

**Photographs and Artwork**

Photographs - high resolution JPG or TIFF files. 300 dpi images cropped at correct size.

We use Adobe In-Design, Photoshop 6, Microsoft Word. **PLEASE** do not send photographs as part of a Word Document .

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Please contact Dallas and Jim Baxter, 9810 4131.

Offers of help for the wrap are appreciated.

**All cheques for advertisements and inserts to be made payable to the Folk Federation of NSW Inc**

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*Front cover photograph Nick Charles - courtesy of Nick Charles*

DEADLINE SEPTEMBER Adverts - 5th August Copy - 10th August

**FFNSW Committee 2007**

**President, Vacant until AGM**

Email: [president@folkfednsw.org.au](mailto:president@folkfednsw.org.au)

**Vice President: Kate Delaney**

**Secretary: Pam Davis** 02 9955 3677

Email: [secretary@folkfednsw.org.au](mailto:secretary@folkfednsw.org.au)

**Treasurer: Bruce Cameron** 02 6331 1129

Email: [treasurer@folkfednsw.org.au](mailto:treasurer@folkfednsw.org.au)

**Committee: Carol Hirt, Mary-Jane Field, Wayne Richmond, Jim Baxter, Dallas Baxter, Peter Miller**

**Robinson, Terry Clinton, Andy Busutti**

**Membership Secretary Wayne Richmond**

Listserv/Jam/Membership 9939 8802 (not after 8.00pm please.)

**The Folk Federation of NSW - Membership Application Form**

Name/s:	Eve ph:	Day ph:
Address:	Mob:	
	Email:	<input type="checkbox"/> Send 'Folkmails'
Membership Type (Tick one)		
<input type="checkbox"/> Individual - \$25		
<input type="checkbox"/> Family (more than one in same household) - \$30 Other name/s: _____		
<input type="checkbox"/> Affiliate (organisation) - \$35 Contact Name: _____		
Please find enclosed \$ _____ being my subscription for _____ year/s.		
<input type="checkbox"/> I enclose my cheque/money order payable to: Folk Federation of NSW; or		
<input type="checkbox"/> Please charge my credit card: <input type="checkbox"/>  <input type="checkbox"/>  <input type="checkbox"/>  (Tick one)		
Card number: _____ / _____ / _____ / _____		Expiry Date: ____ / ____
Name on card: _____		
Signature: _____		
The membership year runs from 1st May to 30th April or from 1st November to 31st October. Allowances are made in your favour for people joining at other times. Send to Folk Fed (address & contact details for Membership Secretary on inside cover).		

Celebrate the

# Beauty of the World

a  
light-hearted  
acoustic  
concert  
with 23  
instrumentalists  
& singers



in memory  
of  
Australia's  
Poet  
Lorikeet,  
Denis  
Kevans  
(1939-2005)

with

# Loosely Woven

7pm, Fri 8th August '08

St Andrews Presbyterian Church  
65 Raglan Street, **Manly**

2pm, Sat 24th August '08

St Bartholomew's Church  
Ponds Road, **Prospect**

2pm, Sat 6th September '08

New Theatre, **Newtown**  
542 King St, (mid Newtown & St Peters stations)



2pm, Sun 10th August '08

St Davids Uniting Church  
St Davids Ave, **Dee Why** (next to police station)

7pm, Fri 29th August '08

St Andrews Uniting Church  
Chisholm & Vernon Sts, **South Turramurra**

4pm, Sun 7th September '08

Avalon Baptist Peace Church  
2 George Street, **Avalon**

1pm, Sun 21st September '08

**Bandon Grove Hall**  
Chichester Dam Road, **Dungog**

Info: Wayne Richmond on 9939 8802 or wayne@humph.org - looselywoven.org



# dates for your diary - August

## Metropolitan

Friday 1st

### ► Beer and Cheese Night.

'Rad Trad' – how folk and poets reacted to past colonial and political games. Songs with a conscience! Bring food, drink, songs, yarns, poems. Bush Music Club, Hut 44, Addison Rd Community Centre, 142 Addison Rd, Marrickville. 8-10pm. \$4, \$5. 9569 7244, [bobbolton@netspace.net.au](mailto:bobbolton@netspace.net.au)

### ► Illawarra Folk Club Concert.

*Wongawilli*, with new line-up, 'Australia Street' CD Launch. Also *Scarlett Affection* (Bangalow sisters Melia and Nerida Naughton) and bush poet and singer *Dave Meyers* (a founding member of Canberra's Shiny Bum Singers). City Diggers Wollongong, cnr Church and Burelli Sts. 7.30pm. \$12, \$8. Theresa, 4285 7417, 0413 219 112, [theresa@illawarrafolkclub.org.au](mailto:theresa@illawarrafolkclub.org.au)

Saturday 2nd

► **Beecroft Bush Dance. Hut 44 Mob.** Caller Don Richmond. All dances taught. Beecroft Community Centre, Beecroft Rd. 8pm-12. \$17, \$14, \$12. Helen 9626 7816, [www.bushmusic.org.au](http://www.bushmusic.org.au)

### ► The Shack. Blue Goose

Sonia Bennett's powerful vocals and guitar, multi-instrumentalists Max Gregory and Bruce Stavert, Andy Stavert on bass. Original songs, refreshing interpretations. Also *Scarlett Affection* - Bangalow sisters Melia and Nerida Naughton. Harmonies, folk pop songs, with sass and soul. Also *Spasm Band* - Andy George and Rhonda Mawer, Chris Blanchflower's wild harmonica, Graham Vick's funky double bass; jug, blues, folk. Tramshed Community Arts Centre, 1395a Pittwater Rd, Narrabeen (betw. car park and Ambulance). Free tea, coffee. 7.30-11pm. \$15. 0413 635 856, [info@shackfolk.com](mailto:info@shackfolk.com)

Sunday 3rd

### Paul Buckberry and Deanne Dale.

Magic harmonies, some of their own material, some covers - a treat for your ears. Paul is a master of the guitar, Deanne's harmonies will melt you! House concert, Engadine. Bookings necessary - Margaret 9520 6180, [mbradford@sydney.net](mailto:mbradford@sydney.net)

Friday 8th

### Loosely Woven

'Beauty of the world' - free acoustic concert (23 singers and instrumentalists). 7pm, St Andrews Presbyterian Church, 56 Raglan Street, Manly. Supported by Sailability Manly Enquiries: 9976 2747 Web: [looselywoven.org](http://looselywoven.org)

Saturday 9th

### ► Catherine Fraser and Duncan Smith in Concert

Exploring the Art of the Scottish Fiddle. They have made Scottish music albums, played for Scottish Country Dancing, hosted workshops in Australia and overseas. Sydney Park Pavilion, St Peters. 8pm. Booking essential - \$35 (incl. cheese platters/drinks) at [www.sotr.org.au](http://www.sotr.org.au)

### ► Fairlight Folk.

The fabulous *King Curly* (support for kd Lang, opening night), CD launch, 'Fall and Rise of King Curly', over 10-years - selected by fans on internet. Also local legend *Tully* (unearthed by JJJ); and local up and coming singer-songwriter *Zoe Elliott*. 3 William St, Fairlight. 7.30pm. \$15, \$10 (incl Folk Fed). BYO. Coffee, tea, bickies available. Penny 0438 091 885

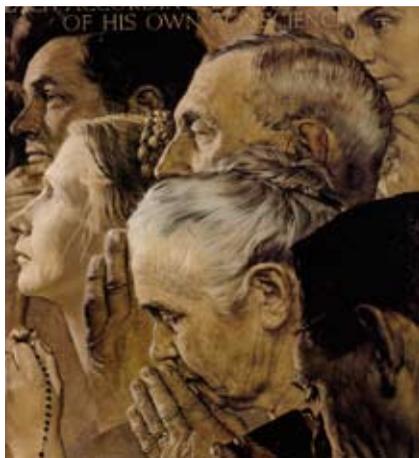
### ► Central Coast Bush Dance.

Scottish Theme with Galimore: Dashing White Sergeant, Petronella, more. All dances taught - except Australian Ladies. Kilt, if you have one! East Gosford Progress Hall, Wells St and Henry Parry Drive. 7.30-11.30pm. \$15, \$12, 12-18 \$8, under 12 \$5. Barry or Janice 4388 2253, Mark 4342 5333

Sunday 10th August

### Loosely Woven

'Beauty of the world' - free acoustic concert with (23 singers instrumentalists). 2pm, St Davids Church, Dee Why (next to the police station) Enq. Wayne Richmond (9939 8802) Web: [looselywoven.org](http://looselywoven.org)





**Thursday 14th August**

**Sutherland Acoustic Night,**

**Geoffrey Graham** - A dinkum Oz performance. No bull, smoothly executed and coming straight from the heart, A diverse mix of poetry, song and dance with plenty of audience participation. A whole lot of fun as well. Geoffrey will be supported by his professional musician brother Ralph who will present some of his own songs as well as a few covers. Sutherland District Trade Union Club (The Tradies), Kingsway, Gynea (short walk from station). 7.30pm start. Floor spots welcome. \$15 (pensioners \$10) under 12 free. Enq ph Maeve 9520 5628

**Friday 15<sup>th</sup>**

**Hornsby Ku-ring-gai Folk Club**

A Dinkum Oz Performance with **Geoffrey W Graham**. Oz Stories, songs and verse - from Ginger Meggs to The Man From Iron Bark. **BYO drinks - tea and coffee provided.** **Candle lit venue, tables can be booked** **Beatrice Taylor Hall** rear Willow Park Community Centre Edgeworth David Av. Hornsby. Contact Barry Parks [bpparks@tpg.com.au](mailto:bpparks@tpg.com.au). Phone 9807 9497

**Saturday 16<sup>th</sup>**

► **Macquarie Towns Music Club.**

Guest artists, Denizon - consists of Tim Kendall (vocals, acoustic guitar); Miffy Ryan (fiddle, viola) and Johnny Spillane (vocals, whistle, digital bagpipes and bodhran). – plus a variety concert of local artists. Richmond Neighbourhood Centre, West Market St, Richmond 7.30 - 10.30 \$10.00 entry includes supper. Enquiries: Dez 4578 5215

► **Kids Club** (in conjunction with New Theatre). Experience of live theatre for kids 4-10 - music (from *Loosely Woven*), magic, drama, storytelling, games. Winter birthdays celebrated! New Theatre, 542 King St, Newtown (halfway betw. Newtown and St Peters stations). 1pm. \$12. Bookings 9519 3403. [looselywoven.org](http://looselywoven.org)

► **Balmain Bush Dance.**

Band TBA. All dances taught. Rozelle Campus, Sydney College, 25 Terry St. 8pm-12. \$17, \$14, \$12. Don 9642 7950, [www.bushmusic.org.au](http://www.bushmusic.org.au)

**Saturday 23<sup>rd</sup>**

► **The Troubadour.** Nerds and Music: Clark Gormley and Wayne Thompson, original quirky folk-

comedy songs. Floor spots. Light supper. CWA Hall (opp. Fisherman's Wharf), Woy Woy. 7pm. \$10, \$8, \$7. 4341 4060 (AH), 0417 456 929, 4322 1518. [www.troubadour.org.au](http://www.troubadour.org.au)

► **Ami Williamson, One Woman Show.**

Bar Me, 154 Brougham St, Kings Cross. 8pm. \$15. Reservations 9368 0894

► **Loaded Dog.**

**John Broomhall Trio.** John Broomhall (singer songwriter, guitar), Johnny Spillane (whistles) and David De Santi (piano accordion, button accordion, concertina), in the folk music scene for over 20 years, all enjoy performing Australian material. [www.myspace.com/johnbroomhalljohnnyspillane](http://www.myspace.com/johnbroomhalljohnnyspillane) **daviddesanti** Also **New York Public Library**, Sydney-based band: over 30 years of hard driving bluegrass rhythms, closely blended three-part harmony and madcap humour; from bluegrass to folk, Contemporary country, or a samba that went very wrong. Upstairs, Annandale Neighbourhood Centre, 79 Johnston St. 8pm. \$14, \$12. BYO, supper available. Sandra 9358 4886, [www.theloadeddog.org.au](http://www.theloadeddog.org.au)

**Sunday 24<sup>th</sup>**

► **Ami Williamson, One Woman Show.** The Lansdowne Hotel, City Rd, Chippendale. 6pm. Free. 9211 2325

**Sunday 24<sup>th</sup> August**

► **Loosely Woven**

*'Beauty of the world'* - free acoustic concert (23 singers and instrumentalists). for 'Relay for Life' (Cancer Council). 2pm, St Bartholomew's Church, Ponds Road, Prospect \$15 (conc. available) Enq. 9976 2747 Web: [looselywoven.org](http://looselywoven.org)

► **Friday 29<sup>th</sup> August**

**Loosely Woven**

*'Beauty of the world'* - free acoustic concert (23 singers and instrumentalists). 7pm, St Andrews Uniting Church, Chisholm Vernon Streets, South Turrumurra. Enq. Margaret Booth (9949 3746) Web: [looselywoven.org](http://looselywoven.org)

► **Saturday 30<sup>th</sup> August**

**Ceili at the Harp Irish Pub**

8pm till late. Contact Tricia McGrath, (02) 9580 4865 - Alarna Stephenson, 0401 167 910

## Regional and ACT

**Friday 1st**

**Michael Fix, Freyja's Rain**  
**The Folkus Room, ACT**

**Saturday 2nd**

**Beeswing** (Scott & Jenny Thompson, Barbara & Gary Roberts), with 'Coalmining Folk: A History in Music' workshop, plus sing along. Wesley Fellowship Hall, 150 Beaumont St, Hamilton. [www.newcas.tlehuntervalleyfolkclub.org.au](http://www.newcas.tlehuntervalleyfolkclub.org.au)

**Friday 8th**

**Crooked Fiddle Band/ Mr Fibby**  
The Merry Muse, Polish White Eagle Club, ACT

**Saturday 9th**

**Contra Dance**, with Canberra Contra Club. St Margaret's Uniting Church Hall, cnr Antill St & Phillip Ave, Hackett. 8pm. Colin (02) 6232 9231, 0417 020 615, [ctowns@pcug.org.au](mailto:ctowns@pcug.org.au)

**Friday 15th**

Dirtbird; Jamie-Leigh Basic; Eva Popov; **The Folkus Room, ACT**

**Friday 15th**

Sam Burke /Humbug  
The Merry Muse, ACT

**Saturday 16th**

Saturday Arvo Olympic Jazz 2pm - 5pm with Matt Sykes Quintet. The Folkus Room, ACT.

**Friday 22nd**

Maureen O'Brien. The Merry Muse. ACT.

**Friday 22th**

Minh!! The Folkus Room, ACT.

**Saturday 23rd**

► Saturday Arvo Olympic Jazz 2pm - 5pm with Maureen O'Brien Ensemble. The Folkus Room, ACT.

► **BMC Subscription Ball.**

Coalbrook Band. Maitland Town Hall. Bookings, Diana Ellis 4963 6079. [bushmusic.org.au/](http://bushmusic.org.au/)

**Friday 29th**

► Karen Lynne and Acoustic Shock  
The Merry Muse, ACT

► The Fyrepigs, The Folkus Room, ACT

**Saturday 30th**

Spectrum Big Band. The Folkus Room, ACT

## Festivals, Workshops, Schools

### 30th -31st August

Folk Alliance - Folkbiz 2008 Sydney  
Mechanics' SOA - 280 Pitt Street, Syd-  
ney. Contact Christina 9314 6826 or  
development@folkalliance.org.au

### 12th -14th September

Kangaroo Valley Folk Festival (Performer  
bookings are closing soon)

Contact Jane Richter [kvfolk@bigpond.com](mailto:kvfolk@bigpond.com), (02) 4421 5887

### 12-14th September

Nanga Bush Camp. Dwellingup, WQ.  
www.nangabush.com

### 17th - 21st September

Turning Wave Festival

Historic town of Gundagai

www.turningwave.org.au or 02 9489 5786

### 3rd - 6th October

Uranquinty Folk Festival. www.  
uranquintyfolk.com/ (02) 6029 2156

### 19th October

Illawarra Folk In The Foothills

Enq. [desanti@illawarrafolkclub.org.au](mailto:desanti@illawarrafolkclub.org.au)

### 24th - 26th October

Dorrigo Folk & Bluegrass Festival, www.  
dorigo.com/festival or festival@dorrigo.  
com, ph: 02 6657 2988

### 7th - 9th November

Festival of Irish Music - Fleadh Nua 2008  
Goulburn Traditional Irish Music · Song  
and Dance Kevin Doyle (Phone 9181 3365  
or 0401 827 460) or Email: [irishmusiciansssydneymail@hotmail.com](mailto:irishmusiciansssydneymail@hotmail.com)

### 14th - 16th November

Music At The Creek (Majors Creek NSW)  
Enq. 02 48422889 or [matc.enquiries@musicatthecreek.com](mailto:matc.enquiries@musicatthecreek.com)

### 31st December

It's happening ...Gulgong Festival, New  
Year's Eve 08 to 3 January, 09 Street  
Dance, All the old favourites, and a few  
new favourites. Check the web - Gulgong  
Folk Festival 08 for more details.

### 31st December

Woodford Folk Festival  
www.woodfordfolkfestival.com/

### 15-18th January 2009

24th Illawarra Folk Festival  
Bulli [www.illawarrafolkfestival.com.au](http://www.illawarrafolkfestival.com.au)  
Performer applications close 31st July.

### 20th, 21st, 22nd February 2009

Cobargo Folk Festival. Note: Performer ap-  
plications to close 19th September 2008.  
Enq. 02 6493 6758

### 9th - 13th April 2009

National Folk Festival ACT  
www.folkfestival.asn.au

# Delightful Dreaming at Woodford.



This was the fourth festival of Australia's international indigenous arts directed by Rhoda Roberts - and what a brilliant achievement it was. Rhoda's energies and brilliance also shone in the performance of her own story.

Folk festivals have been known for their friendliness, but this event had an extra warmth and family friendly spirit. From the opening ceremony on Friday night till the closing events after sunset on Monday the Jinbara country became a location for enjoying drama, film, music, song, poetry, dance, painting, sculpture, craft making and comedy which informed and confronted while it entertained. Talks by experts from policy making areas, artistic and academic centres covered diverse experiences and led to discussions representing a range of views. Writers such as Gayle Kennedy with her readings 'full of coarse language and delicious black humour' and satire based on contemporary inner city living women ensured the forums weren't stuffy.

Over the long weekend I managed to get to all the theatrical productions and even took in *Strange Resting Places* twice. The Dreaming ticket price was less than a subscription to see all these performances at a city theatre. In 80 minutes, this drama told the experience of a Maori soldier meeting an Italian soldier in Monte Casino, just before it was bombed during World War 11. The acting by three men of old and young men and women, monks, a statue of the Virgin, pig, goat and rooster was truly brilliant and their beautiful voices brought another dimension to mood of being in Italy, 1944.

All the performances were exceptional and covered a wide range of indigenous theatrical experience including traditional Torres Strait Island dancers in *Koiki* to contemporary dance and music such as *Quinkan* choreographed by Marilyn Miller. In fact, the dancers had their own continuous outdoor stage where the *Chooky Dancers* from Elcho Island stole the show with their interpretation of Zorba, the Greek.

The Yanyula women from Borroloola danced mermaid dreaming and told us one of the stories was especially funny, then left us wanting more. Of course, one didn't have to sit and watch others as there were plenty of workshops including a chance to let off steam with Nicky Ashby from the Hip Hop movement with 7 to 70 year olds learning to lock, hop and laugh together.

The film sessions ran continuously featuring many classics, including ten I'd not had a chance to view previously. A common theme was the devastation wrought by land confiscations from indigenous peoples, so it was good to attend the forums and hear of positive achievements along the way. In fact, much of the **Dreaming** was about breaking stereotypes of indigenous people. Certainly the range of talent expressed in all forms of the arts, from performance to visual, demonstrated the fine achievements of many indigenous folk.

Comments on the delightful experience and the unique privilege of being part of the **Dreaming Festival** were frequently heard. Often the humour was heightened by sadness while the sadness was lightened by the humour in many performances. I would love to give you full details of the many splendid things I did and saw, but it is far better you go yourself. So definitely plan to spend the next June long weekend in Woodford, at this festival of **Dreaming**

**R. Dale Dengate**

*Photographs courtesy Dale Dengate.*

## 6th Spring Folk in the Foothills Sunday 19 October 2008, 8.30am to 7pm Jamberoo Valley Lodge, Jamberoo Mountain Road



Nestled in the foothills of the Illawarra escarpment is the beautiful Jamberoo Valley Lodge. It will be the venue for folk enthusiasts when they gather in the wonderful ambience of its rainforest setting, to hear music and verse performed by a great array of renowned national and local performers. A relaxing one-day folk festival in the beautiful Illawarra Rainforest with 16 artists, 27 concerts in five venues at the Jamberoo Valley Lodge.

Performers include - Martin Pearson, Jim Haynes, Ami Williamson, Nick Charles, Sunas, The Songcatchers, Zorba's Kefi Band, Pacific Curls, Charlie McMahon, Wongawilli, John Broomhall Trio, Tribal Jewels Belly Dancers, Wollongong Welsh Choir, Vivienne Sawyer, No Such Thing, Replay and more to come.

Purchase tickets by midnight, 17 October for only \$30 and save. Call 1300 887 034 for tickets or online from [www.illawarrafolkclub.org.au/store](http://www.illawarrafolkclub.org.au/store)

## folk news

### New Wongawilli

Wongawilli has returned from an extensive overseas trip. They played in Germany, Denmark, Sweden, Scotland and England. (This follows on tours of New Zealand, Europe and China in recent years.)

The band was formed in 1987 to promote, preserve and perform Australia's rich tradition of music, song and dance. They have continued to revive old songs and tunes and to create new ones in the style.

Wongawilli's launch of their first CD in nine years, 'Australia Street', will feature their new line-up. Along with original band members Dave, Tanya and Sam De Santi, and Graeme and Reg Murray, there are three new members: Tim Kendall, Miffy Ryan and Johnny Spillane.

The CD launch on 1st August (see Dates For Your Diary) will be at an Illawarra Folk Club concert, which will also feature Bangalow duo, Scarlett Affection (sisters Melia and Nerida) and bush poet, singer-songwriter and historian Dave Meyers. Scarlett Affection toured North America last year, and have appeared at festivals, and several times on ABC radio. Dave Meyers sings traditional and original Australian songs. He is a founding member of Canberra's Shiny Bum Singers, and convenor of the Queanbeyan Bush Poets. Theresa Gregory, 4285 7417, 0413 219 112, [theresa@illawarrafolkclub.org.au](mailto:theresa@illawarrafolkclub.org.au)

## Felpeyu

After that terrible accident two years ago in which Igor Medio and Carlos Redondo were killed and other band members badly injured, Felpeyu (from Asturias in northern Spain) has re-formed with two new members. They have a new CD, 'Canteros', and are interested in touring Australia again, this year or next. They would like an agent, some hard-working person, to line up gigs and organise the tour. Please contact Roger Holdsworth, [rogermh@unimelb.edu.au](mailto:rogermh@unimelb.edu.au), if you have any suggestions, for Felpeyu - or for *Gaiteiros de Lisboa* - 'a stunning group,' says Roger; 'huge line-up of traditional Portuguese drums, three bagpipers, french horn, male vocal tradition etc. I've seen them several times and they are awesome!' They will possibly be in Macau in 2009, and are considering concerts here - if someone can organise them. (Roger presents the Global Village on PBS-FM 106.7 in Melbourne, Sundays 8-10pm.)

Saturday 27 September 2008

Monaro Folk Society

\*\* Advance Notice \*\*

28<sup>th</sup> Annual Colonial Ball

Great Hall, ANU 7.30pm

Music by: Wongawilli

Dances chosen by: Wongawilli

and Daryl and Diana Powell

("We met at the Colonial Ball")

[www.monarofolk.org.au](http://www.monarofolk.org.au)

## Reminder FOLK BIZ

Folk Alliance of Australia presents Folkbiz a weekend conference for those who keep the folk industry's wheels turning.

Dates are 30<sup>th</sup> to 31st August 2008 at the Sydney Mechanics' School of Arts (280 Pitt St Sydney)

Speakers include, Doug Spencer, ABC Radio, on folk radio and promotion for musicians, Judy Small on publishing and record labels, Jason and Chloe Roweth on recording, Dave O'Neill, National Folk Festival, on making festival applications, Kate Fagan on the state of the folk scene - and many many more.

For details on sessions and speakers, and on the FAA annual awards dinner and concert, visit [www.folkalliance.org.au](http://www.folkalliance.org.au) Registrations forms are available online or by emailing [development@folkalliance.org.au](mailto:development@folkalliance.org.au)

Accommodation options are also available on the FAA website.

Places are strictly limited and the deadline for registration is 15 August. Register and be in the draw to win double passes to some of Australia's best festivals including Woodford and the National Folk Festival! All enquiries to Christina Mimocchi Mon/Wed/Fri on 02 9314 6826 or Jim MacQuarrie on 0407 74 2736.

Folkbiz 2008 is generously sponsored by the Sydney Mechanics' School of Arts and ABC Radio National. It is also generously supported by Woodford Folk Festival and the National Folk Festival.

**Reminder AGM**  
**Folk Federation of NSW**  
**Saturday**  
**2nd August 2008**  
**3.00pm**  
**Community Centre**  
**44/142 Addison Rd,**  
**Marrickville**



# The Sydney Launch of 'State of Play'

'State of Play' is the CD produced this year by the Folk Federation of NSW to provide a snapshot of the diverse styles and traditions within the New South Wales folk scene. It was originally launched at the National Folk Festival at Easter. The Sydney launch took place on 14<sup>th</sup> June at Café Churchspace in Glebe in front of an enthusiastic crowd. It was hoped that some of the performers included on the CD who were unable to be at the National could play at the Sydney show.

The line-up included Selalu, Mary-Jane Field, Lyrebird, Kim Sanders, Tony Eardley, Peter Miller-Robinson, Margaret Walters and John Warner, Margaret and Bob Fagan and the Mothers of Intention.

The evening felt like a mini festival. Original and traditional songs and music were played through the night on a range of instruments from goat skin bagpipes to the ubiquitous guitar. The crowd joined in on well know pieces, filling the hall with harmony.

On behalf of the Folk Federation of NSW I'd like to thank all those who helped on the night and who brought what was truly delicious food. A special thank you goes to Margaret Walters, who took on the far greater part of preliminary organisation, while I needed to be out of town with my father during his last days. I know he would have been thrilled by the music and energy generated on the night.

The line-up at the launch was only a third of performers included on the 'State of Play' two CD set and, of course, only a tiny fraction of active folk performers in NSW could be included on the CD. All this suggests an enduring interest in performing and listening to folk music in all its forms in this state and presumably across the whole country.  
Peter Miller-Robinson.



**Members & friends at the launch**

*Photographs courtesy Wayne Richmond*





NSW - state of play



Songs of Henry Lawson



Songs of Chris Kempster

Item	Reg	Mem*	Qty	Total
NSW - State of Play (double CD snapshot of the 2008 NSW folk scene)	\$25	\$20		
The Songs of Henry Lawson (new songbook edition with 375 settings)	\$35	\$30		
The Songs of Chris Kempster (double CD)	\$25	\$20		
Postage & Packaging: (\$10 for book + up to 2 CD sets) (\$3 for 1 CD set, \$5 for 2 CD sets)				
* Join the Folk Fed now and receive member's discount. See jam.org.au for membership form.				Total:

I enclose my cheque/money order payable to: Folk Federation of NSW

Please charge my credit card:    

Card number: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ (Expiry date: \_\_\_\_ / \_\_\_\_)

Name on card: \_\_\_\_\_ Signature: \_\_\_\_\_

Send form with remittance & return address to: Folk Federation of NSW, PO Box A182, Sydney South NSW 1235

### Vale Alan Carey

Alan Carey died on Thursday 26 June. Some readers will have played music with Alan at the Numeralla folk festival or the NFF over the years.

Alan was a wonderful harmonica player who knew many old time dance tunes. The funeral for Alan was on 1 July.

If anyone would like to contact Leila (Alan's widow) the address is 1 Barrak Street Cooma and her phone number is 02 6452 5749. Our sympathies go to Leila and family.

*Eileen Newmarch*

### Vale Peter Daly

On the shortest day of the year Saturday 21 June 2008 we lost Peter Daly, a much loved and valued member of the Canberra community.

A native of Ireland, Peter spent many years in Canberra, well known in the Monaro folk scene, an indispensable volunteer at the NFF, an active member of the Canberra Irish Club, and a teacher of the Gaelic language.

Peter had a great love for and extensive knowledge of both traditional and contemporary Irish music.

It might surprise some in the folk community to know that Peter was also an accomplished pilot of small aircraft and an air traffic controller.

*Judy Baker*

### Vale John Bowey

On Friday 11/7/2008, late afternoon John Bowey passed away. He had been ill for some time. John Bowey was one of the partners of Folk Trax until his illness made it necessary for him to step down. John was responsible for the creation of the Folk Trax website. After stepping down he still maintained an interest and tried to teach me how to maintain the website. He also completed the update of the website only weeks before his passing away.

Our thoughts are with his wife Gloria and his family. We at Folk Trax are indebted for all the he has done

Jan and Henk de Weerd  
Folk Trax



Loosely Woven on the loose this month

8th - Presbyterian Church, Manly

20th - St Davids Church, Dee Why

24th - St Bartholomews Church, Prospect

29th - St Andrews Uniting Church, Sth. Turrumurra

(see [looselywoven.org](http://looselywoven.org) for details)



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# Nick Charles – Industry Insights

Greetings guitar pickers and guitar music lovers!

This issue I'll begin a series of articles musing over various aspects of the business that's pretty much occupied the last thirty years of my life.

That's a scary thought in a way, but truthfully it's a life long obsession that one never quite gets a complete grip on! Furthermore it's sometimes like a carpet that's moving under your feet....could be a song in that.

In recent times, say the last 10 years or so, I believe the nature of live work and the availability and style of performance has changed considerably. Is this just another musician winging you may rightly ask? A fair question I guess, but if there's one thing I've learned to do, and those that continue to survive in the scene have learned to do, that's adapt.

Some of this article's insights came about from recent workshops I've conducted at festivals and questions I've been asked many times by aspiring players.

There's no longer an avenue for coffee shop style performances 7 nights a week as there once was in Melbourne, Sydney and Adelaide. There are also precious few pubs now supporting real music. To some extent they've been replaced by a plethora of "open mics" where everyone gets to play a few tunes.

Whereas this is of some benefit to a beginner or part time musician, it enables a venue to outlay virtually nothing in expenses and of course the chances of anyone else getting gainful employment in that venue are pretty remote, once the pattern is set.

Visually it resembles the old style folk venues where many of us began, but in truth the music and the social relevance of those times seem to be missing.

Still, it's some chance to play and I'm pleased to say that the one that I run in Melbourne has been a springboard for a few players to launch an assault on the wider scene by testing a small sample of the repertoire at a time and fine tuning your show in a forgiving atmosphere.

It's extremely important for the musician in this new climate to be proactive. You need to be on the phone and the computer day in day out, seeing where

others are working, checking their gig guides, looking for the slightest chance of a booking. When this fails you need to be on the lookout for a venue in the making. A wine bar, a new restaurant, a book shop and so on.

I've noticed in the US that the variety of venues has increased. In some towns I've seen performances in record stores, alternative clothing outlets, libraries and shopping malls.

These all represent a challenge, to be heard and appreciated, but we are always competing against the barrage of 21<sup>st</sup> century diversions.

Another avenue is the shared regular event. Let's say three artists performing a set each, dividing the expenses and the door. A number of these are in evidence around Melbourne in particular and some enterprising like-minded players are making them work.

Find a player or two with a common goal, a vaguely similar genre or sound, approach a pub or café, organize your promotion and split the door take. A benefit of the multi bill is the chance to increase your audience three fold or more, and expose your music to the other's audience.

Happily, the established folk clubs seem to be making a resurgence, and they offer a once yearly or perhaps two yearly gig for the more established.

A player needs to keep track of the potential work for perhaps two years ahead!

This of course coincides with the need to maintain a festival analysis that extends over a similar time frame. We'll discuss the world of festivals and their opportunities in another issue.

One answer to this problem of constantly obtaining regular paying work is naturally "the tour".

I'm totally convinced that the music scene here has started to resemble the US model. Whereas once a good player could work 4, 5 or even 6 nights a week in Melbourne, Sydney and the other capitals, now the reality is perhaps one or two nights in each followed by connecting work in towns and clubs between. The US has long been like this. Even major cities like LA or Phoenix really only offer one chance to play "the gig", then it's on to the next city

or town. Hopefully you'll swing through the area the following year and steadily build.

Next problem, the traditionally hard to fill nights from Monday to Thursday.

In planning tours I concentrate on these nights initially, because I've noticed that they fill first, a long way ahead! There are usually alternative venues in larger cities to choose from but only one option in a small town. Sometimes that town or that club only has an opening once a month on a Tuesday for instance, that's the one to lock in first, then work forward.

Furthermore the development of a "house concert" network here and in other countries is a further incentive to tour and build your audience from the ground up. These openings are often flexible and can be handy for the difficult to fill date. They can make all the difference in a precarious tour program. The very nature and flexibility of these makes it all the more imperative that long term planning is undertaken.

See you next time. Good luck and plan long and hard!



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<http://gulgongfolkfestival.150m.com/>

Woodford is wonderful -  
but - for those who think  
intimate and small with a  
bush fragrance is best:

# Geoffrey Graham

**“There was movement at the station... “**



Born on a sheep farm in Armidale and raised on good Robertson spud country,

Geoffrey Graham has had a variety of occupations.

These included work in abattoirs, a job as research station assistant, farm work, involving everything from shearing to teaching city kids to ride horses. After completing an Agricultural Economics degree at the University of New England and a Dip Ed, Geoffrey lectured in Farm Management at Yanco for 5 years.

While lecturing he became involved with producing revues and playing in Rock n' Roll bands. In fact this eventually changed his career path; acting and entertaining soon became his passion.

Graduating from The Victorian College of the Arts, Geoffrey went on to acting in television and film, and continued a long marriage with live entertainment. Acting credits include roles in the Anzacs, Far Country, Carsons law, Special Squad and Neighbours. However live entertainment has dominated his career from School productions to standup comedy, festivals, compering and motivational talks.

Beginning with University Revues, Geoffrey moved to Rock n' Roll bands, theatre, maturing finally with a strong style of what he calls 'Dinkum Oz Entertainment.'

## From the Back O' Bourke to Dinkum Oz

Geoffrey was a resident performer for several years at the notorious Back O' Bourke restaurant in Melbourne during the 80's. The 'gang' was made up of Monk the cook, the Boss on Bass, Kevin Harrington and numerous visiting artists from Elliot Goblet to Vince Sorrenti, the Cabbage Brothers, Martin Ralph, Harry Houdidn't and many others.

In 1987 Geoffrey took over the famous 'Smackas' Entertainment Restaurant in North Melbourne renaming it Chetwynds initially then Dinkum Oz. His entertainment restaurant saw many famous names on stage and catered for people who had a penchant for Dinkum service, and real entertainment with an Aussie feel.

## And.. to the back of Bendigo

In the early 90's Geoffrey left Melbourne to return to the bush, living near the small Victorian town of Bealiba and continued with entertaining as a full time occupation with performances in Schools and the corporate sector. Since then Geoffrey has been performed his special blend of Dinkum Oz Entertainment all over Australia, and overseas. Performing for Theatre companies, corporate functions, Arts Councils and Schools as well as a host of venues for all ages of fun loving Australians. His performances include singing, guitar and a host of other "bush" instruments, comedy, yarnspinning, bush poetry, and whipcracking.

Since he was quite young, Geoffrey had a strong desire to one day perform a one man Banjo Paterson show. When the Waltzing Matilda centenary was staged in Wilton, Queensland in 1995, he saw the opportunity to fulfil this dream. The dream became not only a reality but an outstanding success.

Now trained in the "University of life," Geoffrey spends his time constantly touring his 'Banjo' show 'The Man from Ironbark' as well as other numerous shows. When he is not touring Geoffrey now lives in Eaglehawk, Victoria with his wife Rose and three young nippers.

## The Man from Ironbark

Geoffrey has had a lifetime affair with the poems of traditional Australian poets but the works of 'Banjo' hold a special place.

His show 'The Man from Ironbark' presents comedy, intrigue, verse, songs, drama, conflict, audience repartee, and entertainment.....all in the one performance. When asked about the origins of this partnership with "Banjo" Geoffrey replied: "It started when I was quite young with life on the farm and being part of a large family. My father would recite poem after poem around the dining room table, while we listened in awe. These poems, from the great masters, meant a lot more to us as kids than nursery rhymes and Winnie the Pooh. And Dad could still recite 'Banjo' till we lost him at the age of 88. By day we'd chase cattle through the scrub, and by night we'd listen to yarns and verse.. Living in the bush these stories were real. It was living heritage."

## Marcus Sturrock

Marcus Sturrock has travelled hundreds of thousands of kilometres over many years playing at nearly every major and many smaller festivals in Australia, and several worldwide.

He's in the middle of a tour promoting two of his new CDs titled '*Too Many Strings*' and '*Getting it Wrong*'. On this tour Marcus has performed at the Chilli Festival, Nannup Music Festival WA, the Multicultural Arts Festival, Cobargo Folk Festival, National Folk Festival, Australian Celtic Festival and the "Three Blokes Collide Tour" (with Andrew Clermont and Pat Drummond) plus numerous gigs in between. On this tour he has performed solo and with Phil Manning, Andrew Clermont, Damon Davies, Jeff Lang and many others playing original acoustic guitar and vocal pieces.

Marcus has just had his new CD "*Getting it Wrong*" featured on ABC Radio National "The Daily Planet" with Lucky Oceans. His "Too many strings" album was played on ABC Radio National "The Weekend Planet" with Doug Spencer.

Marcus has played alongside musicians from Pink Floyd, Phil Collins Band, David Bowie, John Farnham Band, Human Nature, The Angels, The Bee Gees, John Butler and Tony McManus. Then Marcus is off to perform in Holland, Germany, Italy, England, Scotland and Ireland.

Back at home in WA he performs, runs 'Big Ears Recording Studios' (where he records his albums), does musical therapy for the profoundly autistic, and occasionally helps out in a music shop.

# Inside Acoustic Music Recording a Live CD

**Part 1: In an intimate gallery/  
performance space...**

*In an intimate gallery/performance space, on a narrow Melbourne backstreet, over two consecutive nights of a summer that was to be extremely hot, an Australian singer/songwriter finally recorded her first live album. This four part article tells the story of the making of *Judy Small: Live at The Artery*.*



**JUDY SMALL** ([www.judysmall.com.au](http://www.judysmall.com.au)) is an Australian singer/songwriter, who also works as a lawyer specialising in family law.

**SIIRI METSAR** has been twiddling knobs in recording studios and on live mixing consoles for nearly two decades, during which time she has continued to build a strong reputation as Australia's only specialist audio engineer/producer in folk, world and acoustic music.

**RUTH HAZLETON** ([www.kateandruth.com](http://www.kateandruth.com)) has been performing in touring acts for over a decade. She has dabbled in a variety of musical genres including Appalachian old-timey, Klezmer and Anglo-Celtic roots music. She has worked as singer, guitarist and clawhammer banjo player with numerous bands, including Closet Klezmer, the Horse's Leotard, *Dev'lish Mary* and *Kate Burke & Ruth Hazleton*.



**KATE BURKE** ([www.kateandruth.com](http://www.kateandruth.com)) is a multi-instrumentalist, vocalist and songwriter, who performs traditional folk music (Kate Burke & Ruth Hazleton), Irish music (Cooking for Brides, Trouble in the Kitchen) and much more.

**JOAN LOWE** commenced working as a recording engineer in the USA in the mid 1960s and later moved on to production. Joan was the production consultant/recordist for *Virgo Rising: The Once and Future Woman* (1973) — one of the first albums produced, engineered and performed solely by women — and was recording engineer for Cris Williamson's landmark album, *The Changer and the Changed* (1975).



It's late on Saturday night. The Artery, in the backstreets of Melbourne's inner city suburb of Fitzroy, exudes a friendly energy. And Australian singer/songwriter Judy

Small has just finished her second concert of the weekend — performances that are destined for inclusion on her first live album.

From the perspective of the audience, the concerts have gone smoothly and the subsequent appearance of a live CD seems a foregone conclusion.

But making a live CD isn't necessarily easy, quick and cheap. According to audio engineer/producer Siiri Metsar, "It's really difficult doing a live recording — there are so many variables!" And according to Judy Small, "I've tried doing live recordings before, but they've never worked out."

With this in mind, Judy and Siiri (along with Kate Burke, Ruth Hazleton and Joan Lowe) provide insider accounts of what actually goes into the making of a live CD.

**[JUDY SMALL]** — "I've always seen myself as a live performer rather than as a recording artist and I've never been fully happy with my studio recordings. I like some better than others, but there are none that compare to the best of my live gigs, so

I wanted to see if I could capture the sound and the atmosphere of what I love doing best. I'm not singing so much these days — it's amazing how much time a full-time job takes out of your week! So I thought I'd better do this before my voice gets old and so I don't die wondering!"

**[SIIRI METSAR]** — "If all goes well, then in some ways a live album can be easy, quick and cheap, but there are other factors to be taken into consideration. Because you are recording an event that exists in time and generally cannot be repeated (or is impractical to repeat), there is a chance that mistakes and lack of control over the various factors will render the recording faulty, if not unusable."

**[JOAN LOWE]** — "Having begun my recording apprenticeship and active engineering in the mid 1960s, I've seen an incredible change in equipment, techniques and an opening of the industry to independent labels and self-produced recordings. My early work was principally acoustic recording. There were few electronically enhanced or designed instruments, usually guitars, including bass guitars early on. I used to carry my location equipment to late night jazz clubs to record live sessions just for the practice of choosing and setting up miking and recording. I started out with a single-track recorder, then a 2-track (also known as half-track), and onward. The early equipment required on-the-spot live mixing, of course, and was abominably heavy!"

**[JUDY SMALL]** — "I wanted it to sound like a whole album rather than bits and pieces. I had tried to record live performances before a couple of times, but somehow I had always choked and just hadn't been able to sing well enough — well enough for my liking anyway. So I wanted to record a live performance but I also wanted it to be a recording of me at my best. It never occurred to me to do it with a studio audience — it would have felt artificial really."



**Ruth Hazleton**

**[RUTH HAZLETON]** — “Judy’s CD was the first time that I’d recorded a live album in front of an audience. And it was a challenge! **As a performing artist, I found the atmosphere familiar and comfortable, though it was difficult in terms of having only one chance to get it right and do a good job, which is a bit scary.**”

**[SIIRI METSAR]** — “With Judy’s album, the goal was to demonstrate the remarkable strength and diversity of her song writing throughout her career, and because the songs themselves tell the stories, the talking between songs was kept to a minimum. The stories we retained for the album were intended to give some background or an explanation to a song, or simply to inject a bit of humour or interaction with the audience!”

**[JUDY SMALL]** — “I decided to do the recording fairly early in 2006 but I needed to find the time for rehearsals and also to save the money — these things don’t come cheap! I had seen Peggy Seeger at The Artery in about March of that year and fell in love with the venue — it’s very reminiscent of the Sydney folk clubs where I started my career: dark, small, intimate and friendly — and Zola Affley, who runs it, made me feel right at home. I started the real planning after an overseas trip in August 2006. I knew that I wanted Kate to play with me — she’s just an amazing musician and she understands what folk music is all about. She’s not a pop musician doing a folk gig, she’s a folkie with a real gut understanding of the tradition — so I chose the dates partly because the venue was available but also to fit in with Kate’s touring schedule. Matthew Arnold was also available and I knew he’d add something really special to the sound, so it seemed to just fall into place. I chose Siiri to record and engineer the album because she has been my live sound engineer many times at festivals and concerts and I wanted her to co-produce it because she engineered and produced my CD, *Let the Rainbow Shine*. She gets my music — she knows how I want to sound.”

**[RUTH HAZLETON]** — “**There is much smaller room for mistakes when recording live. Usually in the studio, you can record segments of each track separately and can re-record if a take isn’t as good as it should be. Thus, there is much more pressure involved in recording a live concert. Your performance has to be as accurate as possible in the moment. When you perform live, the audience expects a solid performance, but there is much more**

**room for error and spontaneity within that space. A live album is a record of one event, and you are aware that the person who owns a copy of the album will be listening to it repeatedly, out of a live performance context, which means that the performance has to be polished and of recordable standard. In all cases, but particularly with live recordings, the key is familiarity with the material, the other musicians and also lots of rehearsal!!**



**[KATE BURKE]** — “Preparing for a live concert recording and preparing for a studio recording both need a lot of preparation. The best folk studio albums are recorded mostly live, but there’s always the opportunity to play a song again or overdub a mistake. No such chance with a live album! I learned around thirty of Judy’s songs beforehand so that we’d have a selection to choose from, and on the night the main challenge was to play well and with good energy. Judy’s songwriting is wonderful so learning the material didn’t feel like hard work, but we gave it a good running over many times beforehand.”

**[RUTH HAZLETON]** — “**In many ways it is easier being a support vocalist, as you don’t have the added pressure of making artistic decisions and the pressure that goes along with it being your own project. That said, when you are working for someone else, you are anxious to do a good job and make sure your performance is both accurate and complementary to the main artist.**”

**[KATE BURKE]** — “Preparing for a session as a support musician/vocalist wakes me up from my usual laziness! If I’m playing my own material or playing in my duo with Ruth or playing guitar with Trouble in the Kitchen, it can feel so much like home that I do less preparation than I should. As a support muso, I feel a good kind of pressure, and an absolute need to know exactly what I’m doing so that I don’t stomp all over the song playing dischords and atonal nonsense.”

**[JUDY SMALL]** — “I don’t know that I had any great ‘vision’ for the gigs or the CD — I just wanted it to be an authentic snapshot of what I do best with a few friends thrown in. I didn’t really make any adjustments to things between the two gigs. The first night went so well from my viewpoint that I didn’t feel the need to change it. If there were differences between the two nights, it wasn’t deliberate on my part. Of course the audiences were mostly different people so there were some differences in the feel of the gigs.”

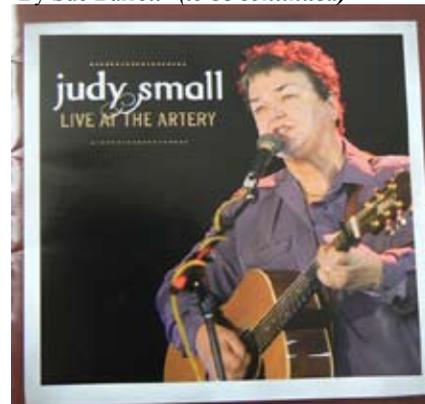
**[SIIRI METSAR]** — “After a live concert is recorded, there are three further steps involved before it becomes an album. The first step is listening to the material and deciding which songs to include and which ones to leave out... The next step of the process is mixing the tracks in the studio... The final step is mastering, which involves putting all the individual songs in order (if they aren’t already in order), smoothing out the gaps or the applause between tracks, including any cross-fades or segues, and making sure that the overall levels of each individual song are consistent across the album.”

**[JUDY SMALL]** — “I heard the raw recordings in the car on my way to Sydney for Christmas and I couldn’t believe how good they sounded. I knew then that the CD would be exactly what I had wanted it to be!”

*SUE BARRETT is an Australian music writer, with a special interest in women in music. She was in the audience on 1 and 2 December 2006 when Judy Small: Live at The Artery was recorded. One of Sue’s earlier articles, ‘Revelation in the Studio: Women Producers and Engineers’ (featuring Jen Anderson, Tret Fure, Leslie Ann Jones, Karen Kane, Joan Lowe, Siiri Metsar, Susan Rogers and Darleen Wilson), can be found at [www.femmusic.com/interviews%202001/theproducers.htm](http://www.femmusic.com/interviews%202001/theproducers.htm)*

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By Sue Barrett (to be continued)





## Fred Smith's - 'TEXAS'

About six years ago Lucky Oceans on ABC Radio spoke glowingly of an amazing young song writer from Canberra. When I heard Fred Smith I also was immediately moved by his performance. Whenever I see Fred on the program at a festival I know I can be assured of a good laugh as well as being well entertained with unique thought provoking songs. His new CD, Texas is no exception; 12 songs that capture an insightful & funny mixture of USA today.

Fred's quirky sense of humour grabs you. Fred has twice been the guest at our house concerts, showcasing his original compositions. Expect the unexpected and a gentle bit of raunchy, lyrical swinging rhythms in his songs; like his fruity line "detox boys watch botox girls" in his song "God Bless America" a clever satire on 21<sup>st</sup> century America.

Fred always has a message in his songs and I especially like the way he doesn't have to resort to an American accent to do this even after doing a recent three year tour of USA.

His sense of rhyme is so catchy such as the line "Barak Obama, go tell your mama, he's come to save us all from bad karma."

His ability to write a song that tells a story which can include anything from current affairs with a satirical twist to a downright toe-tapping country ballad of love on the road, is covered well here in this CD "Texas".

I know you too will be a fan of Fred's after hearing his latest CD. Contact him on [fredsmith.com.au](http://fredsmith.com.au) or [fredsmith100@yahoo.com](mailto:fredsmith100@yahoo.com) or 0403 816 311 to get your own copy or go to his website & see where he is performing next.

*Margaret Bradford*



## Eileen McPhillips AROUND THE BOREE LOG

In March 2007 a member of my U3A class on Australian Folklore asked if I would like to play a track from a CD that she handed me. This lady had just returned from the John O'Brien Festival that is run each year at the NSW Riverina town of Narrandera, where she had bought the album. A quick look at the CD cover showed familiar, favourite titles, though the singer's name was new to me. The name of the red haired lady on the cover was Eileen McPhillips.

The title of the album was *Around the Boree Log* and as that song was the initial track I played it. John O'Brien (Fr Hartigan) could not have been more delighted with the rendition of his much-loved poem that Eileen has set to a moving traditional Irish air.

So popular was that first track that the group wanted (demanded?) other songs from the album and were still wanting more after another three. Those other three were: Dumbarton's Drums, that heartfelt Scottish song made popular by Jean Redpath many years ago; Lawson's poetically poignant *He's Gone to England For a Wife* was another winner, as was the Mackellar classic *My Country*. Following each track, and subsequent playings since then, several members of the class would automatically comment, 'What a beautiful voice'; a sentiment with which I agree, although it is an understatement of the ladies vocal ability.

Eileen McPhillips sings with a lyrical Celtic voice (of Irish parentage, she was born and reared in Dumbarton, Scotland) with distinct diction. I particularly appreciate ballad singers accompanying themselves on guitar with no band overriding the lyrical fabric of the vocals, though I know others prefer – and we are used to – a variety of instruments behind the singer.

I must be honest in admitting that Eileen's selection of songs is something that I would be naturally drawn to. Other than the tracks mentioned, the album also has Percy French's beautiful *Come Back Paddy Reiley (to Bally James Duff)*, *The Catalpa*, Judy Small's historical *Mary Parker's Lament*, two traditional Irish songs *My Brown Haired Boy* and *Down By the Glenside* and Lawson's *Break o' Day*.

This album resulted from Eileen winning the Buskers' Award at the John O'Brien Festival in 2006. It is truly remarkable that this lovely lady with such a beautiful voice and selection of material has kept out of the folk mainstream for so long.

My one complaint regarding the CD is that not all verses of the Mackellar classic were sung. A small criticism indeed.

Copies of *Around the Boree Log* are available from [clonandra@bigpond.com](mailto:clonandra@bigpond.com) for \$25, which includes postage.

*Chris Woodland*

**Calling All Singers/Lovers of Folk Music,  
People Interested in Human Rights**  
Some special workshops, with lots of singing and percussion exercises are now on offer to Cornstalk readers! Kids as well as adults are welcome.  
There will be songs to sing, in Spanish and English, and percussion with the famous goats' toenails and some bombo drums can be tried out – even dancing if people want to try something a bit different! Everyone will be left with some music that can be used for choirs, singing groups, etc.  
The workshops are sponsored by the Edmund Rice Centre for Social Justice and Community Education and are based on the CANTATA FOR DOMITILA, an Australian show about a Bolivian activist.  
First session: 17th August. Places are limited, so it is good to sign up now.  
Nominal fee: \$8 / \$5 per person. This offer expires in November.  
**ALL ARE INVITED TO 'HAVE A GO**

**The Vanguard**  
**TUESDAY SEPTEMBER 2**

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# folk trax

Australia Street! It is the brand new CD for Wongawilli and yes you'll find it on the Folk Trax website. As you would expect from Wongawilli, it is once again a very pleasant offering and with a total of 72 minutes playing time great value for money too!

Also new on the website two CDs from Andy Rigby. Andology 1 and 2. Tunes of the Andys (not to be confused with the South American region) is Vol 1 while Andient Music is the title for Vol 2. For both CDs Andy called in the help of many friends. A quick count gives me 28 names. Great to have talented family members and friends to help you out.

Celtic music is very popular in the Netherlands. There are many Irish/Scottish based groups. Now one of them has placed their new CD with us. The group is Vooks and the CD carries the title of "When the Fish They Fly..." and at \$27.50 is great value for an imported CD. And no it does not have all the usual Irish songs. Eric Bogle's "By Request" and "The Immigrant and the Exile" are now also available from Folk Trax.

The Planet Company offers more Celtic music with 2 CDs from Gaelic Storm. The new Eliza Carthy "Dreams Of Breathing Under Water" is now also available. The Albion Morris are "Still Dancing After All These Years". "For Pence and Spice Ale" has been re-mastered by Topic Records.

Oh, did I mention Danny Spooner's new CD "Bold Brave Boys"?

Why not check out the website at [www.folktrax.com](http://www.folktrax.com) you'll find even more there.

Finally I will be at the Folk Alliance Australia conference at the end of the month. I will happily take CDs back to Adelaide with me.

Our offer of 10% discount to members of participating Folk Federations and readers of the Folk Rag is still available but is for on-line customers only.

That's it for now.

Keep on Folking

Henk and Jan de Weerd

Folk Trax

## focus on folk

2MBS-FM 102.5MHz 6PM Saturday



Focus on Folk will come to you at 6PM on 2nd and 4th Saturdays on 2MBS-FM, 102.5MHz for 1 hour of excellent folk music.

**9th August** Gerry Myerson will bring us a selection from his extensive range of recorded music

**23rd August** Fresh from a visit to England, including Sidmouth Folk Week, John Milce will be showcasing the best of the current crop of English folk performers  
*Anyone with a CD that you would like to add to the library collection for consideration for airway please forward to Focus on Folk, Post Office Box A182, Sydney South 1235.*

**Sunday 9-10am 2HHH 100.1 FM**

**Northside Folk members produce a program of folk music. (Details Barry Parks 9807 9497 or [bpparks@tpg.com.au](mailto:bpparks@tpg.com.au))**

## The Tamar Valley Folk Festival

### George Town, Tasmania

The Tamar Valley Folk Festival takes place in the third weekend in January each year. There is an enthusiastic new committee - including Christine Attwell, Diane Phillips and Jed. They want to hear from people interested in performing at the festival in 2009. That'll be 16-18 January.

Write to Tamar Valley Folk Festival, PO Box 352, George Town Tas 7253

This news comes via a phone call from Mick Flanagan.

I've attended the festival for four years - it's small and most enjoyable. The Town Hall wasn't available in 2008 but it's now refurbished and fully functional. 2009 should be a revitalisation of the festival.

Folkies will feel more comfortable now that the committee is solidly anti-pulp mill!!

*Margaret Walters*

Experience the ambience of the rainforest, the music, the dance and verse at

## Folk in the Foothills

**JAMBEROO VALLEY LODGE**  
Jamberoo Mountain Road  
**SUNDAY 19 OCTOBER 2008**

For full program, early bird tickets and details check the website



[www.illawarrafolkclub.org.au](http://www.illawarrafolkclub.org.au)

or call **1300 887 034**

### 5 venues, 27 concerts with

Celtic Band, **Sunas**  
songbird **Ami Williamson**  
guitar wizardry **Nick Charles**  
author poet & singer **Jim Haynes**  
the world travelling **Wongawilli**  
perennial funny man **Martin Pearson**  
World Music with **Pacific Curles**  
the soothing **Songcatchers**  
didj man **Charlie McMahon**  
from Gondwanaland  
**John Broomhall Trio**  
**Zorbas Kefi Band** Greek Music  
**Replay** young folk  
**No Such Thing** the big dance band  
**Tribal Jewels** belly dancers  
**Ecopella** songs of the soul  
**Wollongong Welsh Choir**  
poets **Viv Sawyer, Brian Bell**

### FOOD, DRINK AVAILABLE

Poets Breakfast 8.30am  
Concerts all day from 9.30am



Kim Sanders & Friends perform their unique blend of serene Sufi meditations, Balkan Gypsy thrash, Middle-Eastern folk and Afro-Indian grooves in Bondi on 30th August.

\*Kim Sanders: ney (Sufi flute), kaval (Bulgarian wooden flute), mey (Turkish double reed), Turkish and Bulgarian gaidas (bagpipes), tenor sax

\*Sandy Evans: tenor and soprano saxes

\*Steve Elphick: double bass

\*Bobby Singh: tabla

**8pm, Saturday 30th August**

**Chapel by the Sea**

**95 Roscoe St Bondi Beach**

Buses from Bondi Junction stop in Campbell Pde, 50 metres from the venue  
<http://www.kimsandersworldmusic.com>