

THE CORNSTALK GAZETTE

Dates For Your Diary

Folk News

Dance News

CD Reviews

Folk Federation of New South Wales Inc

Issue No 400

OCTOBER 2008 \$3.00

*Damian Coen winner of the Australian
Songwriters Association's (ASA) Best
Instrumental category for 2008
for his song 'My Father's Footsteps'*

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

Folk Federation of New South Wales Inc
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Contributions, news, reviews, poems, photographs most welcome. All copy can be received by post, email., disc

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

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If your important item misses Cornstalk, please remember there are also: **folkmail** (members' email list) contact Julie Bishop (02 9524 0247) folkmail@folkfednsw.org.au **jam.org.au** -Folk Fed website, here members can post info, articles, etc.

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Full page	180x250	\$80	\$120
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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 Damian Coen- courtesy of Damian Coen

COMMITTEE 2008

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Committee: Dallas Baxter, James Baxter, Terry Clinton, Mary-Jane Field, Wayne Richmond, Peter Miller Robinson

Membership Secretary Wayne Richmond

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

Welcome to New Members

Michael-John Azzopardi *Sydney South*, Mithra Cox *Enmore*, Bob & Alisa Morgan *North Balgowlah*, Brian & Shirleyanne Myers *Cobargo*, Sarah Myerson *Kirribilli*, Bec Willis *Berkeley Vale*

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).

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 and more details check the website

EARLY BIRD adult tickets for \$30 by
17/10/08, Youth \$5. Buy ONLINE.

FOOD, DRINK AVAILABLE
Poets Breakfast 8.30am
Concerts all day from 9.30am

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**
emerging singer **Melanie Dyer**
the world travelling **Wongawilli**
perennial funny man **Martin Pearson**
World Music with **Pacific Curls**
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**

15-18 JANUARY 2009
24th ILLAWARRA FOLK FESTIVAL
Folk • Roots • World • Acoustic • Celtic • Traditional

150 Concerts
11 Venues
4 Day Festival
1hr South of Sydney

Early Bird Tickets on Sale Now
www.illawarrafolkfestival.com.au

BULLI, NSW, AUSTRALIA
ILLAWARRA FOLK FESTIVAL

Party to the World of Music!

Historic Slacky Flats Bulli Showground bursts into party mode on the 15-18 January 2009 when over 500 performers converge on the award winning Illawarra Folk Festival.

Folk festivals are unique, enjoyable and hugely entertaining - a massive party that rages for 4 days across 11 venues.

Now in its 24th year, the Illawarra Folk Festival, has some of the greatest folk, roots, world and acoustic music, along with song, verse, stories and dance from Australia and across the globe.

With venues for everyone, young, old and in-between, the venues with marquees, the Chat lounge, Global Green dance stage, Cavillan Park, Heritage Hotel and the Festival Bar are as diverse as the crowd.

Bulli is about 1 hour drive from Sydney over the Sea Cliff Bridge and along Grand Pacific Drive and only five minutes walk from Bulli train station.

It's all systems go at this party - rain, hot or shine. There's plenty of camping, food and drink onsite. For further accommodation options call Tourism Wollongong 1800 240 737.

STAGE 1 SEASON TICKETS \$65, SAVE \$35 - closes 1 December 2008
STAGE 2 SEASON TICKETS \$85, SAVE \$15 - closes 13 January 2009
SEASON TICKET AT FESTIVAL \$100
Camping \$15 per person

Folk Music School 14, 15 Jan 09
Your chance to learn folk instrument, music, sing, 30 classes

Want to help? Be part of Australia's largest volunteer organised folk festival... register online by 30 Oct

1300 887 034
INFO@ILLAWARRAFOLKCLUB.ORG.AU

24th ILLAWARRA FOLK FESTIVAL
AT BULLI IS HELD AT THE BULLI SHOWGROUND
FROM ILLAWARRA FOLK CLUB INC.
PO BOX 2268, WOLLONGONG NSW, 2520



dates for your diary

October

Metropolitan

Thursday 2nd

Blackheath Folk Club. *Ami Williamson*.

Dining Room, New Ivanhoe Hotel, Great Western Hwy (cnr Govetts Leap Rd), Blackheath. 9807 9497

Friday 3rd

► **Beer & Cheese Night.** 'Songs of the Railways' - early boasts of development, hard graft of building and maintaining, inevitable disasters, 'jumping the rattlers'. Bring food, drink, songs, yarns, poems. Bush Music Club, Hut 44, Addison Rd Community Centre, 142 Addison Rd, Marrickville. 8-10pm. \$5, \$4. 9569 7244, bobbolton@netspace.net.au

► **Illawarra Folk Club. *Jigzag*,** 'Flying LIVE!' DVD Launch Tour - 10 years of friendship, festivals and fun. Trio voted 'Best Live Act' by FAA, 2007. Infectious joy and optimism. Also *Anemone* (Mignon Lee-Warden, Ann Lehmann, Nicole Murphy) - world music, socially conscious folk, blues, jazz. CD launch. City Diggers Wollongong, cnr Church and Burelli Sts. 7.30pm. \$12, \$8. Theresa, 4285 7417, 0413 219 112, illawarrafolkclub.org.au/

Saturday 4th

► **Beecroft Bush Dance. *Stringfiddle*.** All dances taught. Beecroft Community Centre, Beecroft Rd. 8pm-12. \$17, \$14, \$12. Helen 9626 7816, www.bushmusic.org.au

► **The Shack. *Jigzag*** - Joy-filled, thought provoking songs, awe inspiring musicianship, compelling performance full of energy and life. Also *Buck and Deanne* - folk/blues, fine vocals, close harmonies, nifty guitar. Entertaining, oozing with charm, wit and wisdom. Also *Selalu* - Trevor, Kathleen and Tully, dynamic, refreshing. Original songs, contemporary folk and country styles, acoustic guitars, mandolin, bass. 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

Sunday 5th

Hat Trick with Michael Fix, fabulous exponent of the acoustic guitar. Also *The McCoy Band*. The Galston Club (with excellent restaurant), 21-25 Arcadia Rd, Galston. Free parking. 3pm. \$15, school age kids free. hattrickmusic.com.au
The Galston Club, 21 Arcadia Rd, Galston. 9653 2017

Thursday 9th

Sutherland Acoustic - featuring "Loosely Woven" a group of passionate singers and instrumentalists who love performing an eclectic range of music. Special guest will include Sonia Bennett. The program will consist of excerpts from their recent concert *'Beauty of the World'*. (Fundraiser for kids in need) Sutherland District Trade Union Club (Tradies), Kingsway, Gynea (short walk from station). 7.30pm. Floor spots welcome. \$10, under 12 free. [Maeve 95205628](http://Maeve95205628)

Thursday 9th

Kim Sanders and Friends Go Greek. The Harp Hotel, 900 Princes Highway, Tempe. \$20/\$15. 9559 6300

Saturday 11th

Central Coast Bush Dance. *Snake Gully*: All dances taught. East Gosford Progress Hall, Wells St & Henry Parry Drive. 7.30-11.30pm. \$15, \$12, 12-18 \$8, under 12 \$5. Barry or Janice 4388 2253, Mark 4342 5333

Monday 13th

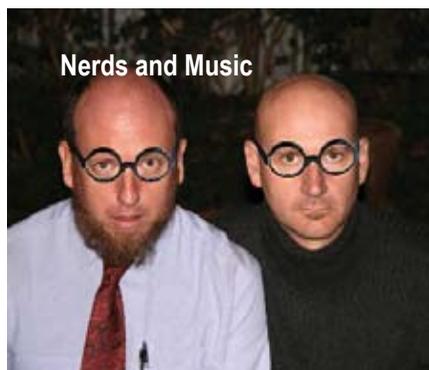
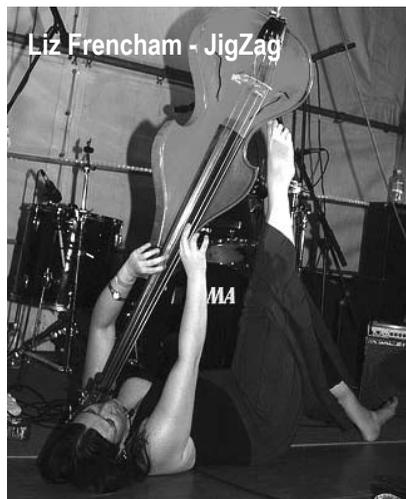
Pennant Hills Dance Workshop. Dances Old and New. Caller Felicity Hattingh. Community Centre, Yarrara Rd. 7.30-9.30pm. \$7. Felicity 9456 2860, 0434 437 522

Hornsby Ku-ring-gai Folk Club.

Guest Artists Urban Excentrics featuring Rosi McDonald and Tony Pyrzakowoski. Hornsby Ku-ring-gai Folk Club, Beatrice Taylor Hall, Rear Willow Park Community Centre Edgeworth David Ave Hornsby, Contact Barry Parks 9807 9497

Saturday 18th

► **Balmain Bush Dance. *Ryebuck*,** caller Margaret Bolliger. All dances taught. Rozelle Campus, Sydney College, 25 Terry St. 8pm-12. \$17, \$14, \$12. Don 9642 7950,



► **The Troubadour. Minglewood Mudcats**, fun ukulele driven jug band - Kenneth Smith (ukulele), Lol Osborne (fiddle), Russell Grant (slide and resonator guitar). Don your Hawaiian shirt and join us. Floor spots (please keep to theme). Light supper. CWA Hall (opp. Fisherman's Wharf), Woy Woy. 7pm. \$10, \$8, \$7, children free with paying adult. 4341 4060 (AH), 0417 159 5400

19th October

The Cooks River Boatclub.

Tempe (just around the Corner from The Harp). From 3.30-7pm and feature an amazing array of bluegrass and old time special guests. This is followed by a 2 hour open jam. Food is good too! More information - Gary Brown: 0414-240-014.

Monday 20th

Pennant Hills Dance Workshop.

Couple Dances. Callers Chris and Diane Randall. Community Centre, Yarrara Rd. 7.30-9.30pm. \$7. Felicity 9456 2860, 0434 437 522

Saturday 25th

► **The Loaded Dog. The Shiny Bum Singers** (ACT), vocally inspiring and visually entertaining group of mostly public servants who sing their own wicked parodies about the working life of the Australian Public Service.

borisbooks.com.au/sbs Also **The Lurkers** (equal billing), political rabble rousers who make songs for singing while you're busy changing the world. lurkers.com.au Upstairs, Annandale Neighbourhood Centre, 79 Johnston St. 8pm. \$14, \$12. BYO, supper available. Sandra 9358 4886, www.theloadeddog.org.au

Saturday 25th

► **ZigZag DVD Launch**

Bald Faced Stag Hotel
345 Parramatta Rd, Leichhardt. 9560 7188

Sunday 26th

Ami Williamson. Tales from her recent tour to the Middle East. Lizottes, Lot 3 Avoca Drive, Kincumber. \$20. 4368 2017



The Lurkers

Monday 27th

Pennant Hills Dance Workshop.

Couple Dances. Callers Chris and Diane Randall. Community Centre, Yarrara Rd. 7.30-9.30pm. \$7. Felicity 9456 2860, 0434 437 522

Regional and ACT

Monaro Folk Music Club

The Merry Muse ACT

Polish-Australian White Eagle Club

38 David St, Turner, ACT

www.merrymuse.org.au

Thursday 2nd

Blackheath Folk Club. Ami Williamson,

incl. songs from her Middle East trip (www.amiwilliamson.com). Dining Room, New Ivanhoe Hotel, Great Western Hwy (cnr Govetts Leap Rd), Blackheath. 7.30pm. FREE. Meals available. Christine Davies 4787 7246

Thursday 2nd

The James Annesley Quartet.

Folkus Room, ACT

Saturday 4th

Newcastle & Hunter Valley Folk Club.

Bob Campbell, (Gulgong fiddler from the band Home Rule); and **Nerds and Music**. Wesley Fellowship Hall, 150 Beaumont St, Hamilton. 7.30pm. \$14, \$12, \$10. newcastlehuntervalleyfolkclub.org.au.

Friday 10th

► **The Folkus Room.** ACT

Mal Webb; plus all new Ernie Van Veen Band.

► **The Merry Muse, ACT**

Women in Docs We welcome back to the Merry Muse Women In Docs. Australia's most established folk/pop act, Also Sydney soloist Sam Buckingham opens the show.

Saturday 11th

CD Launch Dreamtime WZA 'Warren

Foster' awesome, deadly music. Central Tilba Big Hall. (Sth Coast)

Friday 17th

► **The Merry Muse.**

Shiny Bum Singers/Canberra Union Voices/ Canberra Ecopella.

► **The Folkus Room**

A Canberra Ceili with Sunas plus our own Corner House Ceili Band,

Saturday 18th

The Focus Room

Baz Cooper. Admission \$20/\$15.

Ami Williamson. Tea Club, 46 Berry St, Nowra. (02) 4422 0900. www.teaclub.com.au

The Folk Federation ONLINE - jam.org.au

Thursday 23rd

The Focus Room.

"The Mick Cameron Memorial String Band" Craig Woodward, Nicola Hayes, Warren Rough and Matt Ryan with a Headbilly Buzzard 1994-2008 retrospective & CD Launch ... a double CD of previously unreleased works spanning the band's 14 years also Dr Stovepipe. Admission \$20/\$15

Friday 24th

Yuin Folk Club.

An Evening With Martin Pearson SOA Hall Cobargo. Bookings essential 64936758

Friday 24th

► **The Merry Muse.**

Jigsaw DVD launch.

► **The Folkus Room**

"The Three Dames" Damian, Damon and Damien Admission \$20/\$15.

Saturday 25th

The Folkus Room

Saturday Arvo Jazz 2pm - 5pm

Martin Pearson; plus Daniel Champagne Admission \$20/\$15

Friday 31st

The Folkus Room.

The Chris Harland Blues Band; Steve Russell. Admission \$20/\$15.

Sunday 26th

Sunday Lunch with Ami Williamson.

Tales from her recent Middle East tour. Lizottes, Lot 3 Avoca Drive, Kincumber. \$20. A La Carte etc available. Bookings 4368 2017

Friday 31st

The Merry Muse

New York Public Library/Bronnie Ware



The NY Public Library

The Folkus Room
Serbian Cultural Centre & Club
5 Heard Street, Mawson, ACT
www.thefokusroom.org.au



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Festivals, Workshops, Schools

3rd – 5th October

Colin Towns Dance Camp Weekend,
Brisbane. Sheree Greenhill 07 3137 0749

3rd - 6th October

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

4th – 6th October

Bush Traditions Festival, Goulburn.
bushtraditions.org/

19th October

Illawarra Folk In The Foothills
Enq. desanti@illawarrafolkclub.org.au

24th - 26th October

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

24th-26th October

Fleurieu Folk Festival. Willunga, SA. (08)
8327 2797. fleurieufolkfestival.com.au

31st October - 2nd November

Folk in Broke, Hunter Valley. folkinbroke.
com.au

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: irishmusicians
ydneym@hotmail.com

7th - 9th November

The Inaugural Working Life Folklore and
Heritage Festival Queanbeyan, NSW.
Contact Mary Martin 02 6299 7176

14th - 16th November

Music At The Creek (Majors Creek NSW)
Enq. 02 48422889 or matc.enquiries@musi-
cathecreek.com

31st December

It's happening ...Gulgong Festival, New
Year's Eve 08 to 3 January, 09 Street Dance,
Check the web - Gulgong Folk Festival 08
for more details.

31st December

Woodford Folk Festival
www.woodfordfolkfestival.com/

2nd - 9th January 2009

Hungarian music and dance camp, Perth.
keszkeno@iinet.au

16th - 23rd January 2009

10th Annual Summersong Music Camp,
Lennox Head. summersongmusiccamp.com

15-18th January 2009

24th Illawarra Folk Festival
Bulli www.illawarrafolkfestival.com.au
Performer applications close 31st July.

20th, 21st, 22nd February 2009

14th Cobargo Folk Festival Enq. 6493 6758

9th - 13th April 2009

National Folk Festival ACT
www.folkfestival.asn.au

6th Spring Folk in the Foothills

Sunday 19 October 2008, 8.30am to 7pm

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

A relaxing one-day folk festival in the beautiful Illawarra Rainforest with 16 artists, six concerts in five venues at the Jamberoo Valley Lodge.

Purchase tickets by midnight, 17 October for only \$30 and save.

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 international and local performers.

There will be food and drink available. The venue is a licensed facility and as such drinks will not allowed to be brought in. All venues are non-smoking except outdoor venues!

The day is presented by the Illawarra Folk Club Inc. which is a non-profit incorporated association.

Tickets will be limited and there will be no individual concert tickets. Advance Adults - \$30, purchased by 17 October 2008 Call 1300 887 034 for tickets or online from Illawarra Folk Club.

Working Life Folklore and Heritage Festival Queanbeyan Showground 7th - 9th November 2008

The Queanbeyan Working Life Folklore Festival is set to happen in November as part of 'Queanbeyan In Bloom 2008.'

It will celebrate the rich folklore and talent of the Queanbeyan-Monaro region in folk music dance songs and story. The festival aims to bring our working life heritage to the wider community and to showcase community services, arts and craft groups.

We will have activities for school children on Friday 7 November with Davy Upton's Stockcamp Display (from NFF, Uranquinty, and Man From Snowy River festivals), bush dancing and folklore workshops about bush-ranging in the Monaro. Singers and musicians will have a blackboard concert over the weekend and there will be bush poetry and story telling and music sessions.

A Bush Dance will be held on Saturday night in the hall. hosted by Queanbeyan City Council and the Monaro Folk Society. Music for the Bush Dance will be played by the Monaro Bush Orchestra.

There will be limited camping on site.

Are you interested in participating in the festival, whether as a performer or as part of a cultural group?

Do you have any ideas and suggestions for the festival? Would you be interested in volunteering during the festival or helping out with planning publicity and organisation?

Contact Mary Martin on 6299 7176 or by email - QBNWLF@yahoo.com.au.



Maldon Folk Festival

31st Oct. – 3rd Nov. 2008

Tickets online now at
www.maldonfolkfestival.com

or ph: (03) 5475 1167

folk news



Don Henderson was one of the first in the folk revival to take up the pen to write about things happening around him, in the cities, the mines, the

building industry, the maritime industry. He took up 'issues' too with many anti-war songs prominent in his work.

Although Don died in 1991 a number of his songs found a new use particularly in opposition to the Iraq War and in the struggle to protect Rights at Work. In 2003 three of Don's songs were featured on the Maritime Union of Australia centenary CD 'With These Arms'. Don's work shows that he was a crosser of musical boundaries, folk, country, rock, blues, rock opera and talking blues. A striking example of the continued popularity and spread of Don's songs is that in early 2003 at a New York peace concert, protesting against the looming war in Iraq, Dan Zanes (2007 Grammy Award winner for Best Musical Album for Children) sang Don's Vietnam War song 'Boonaroo'. Sally Henderson and Mark Gregory set up the Don Henderson Project to begin the process of producing an up to date selection of Don's songs on CD and introduce his songs to a new generation of the folk song and labour movements in Australia and elsewhere. The project is established under the auspices of the Queensland Folk Federation. The project has the support of many singers of Don's songs: Gary Shearston, Alex Hood, Helen Rowe, Dave de Hugard, Danny Spooner, Tommy Leornard, Anne Bermingham, Bill Berry, Griff Bignell and Craig McGregor.

The Don Henderson Project is funded through a sponsorship system whereby a donation of \$150 entitles the donor to 3 of the double CDs when they are published as well as being named in the CD booklet (more info at.

To date the sponsorship has raised more than \$4000 from individuals, folk clubs, folk festivals, folk federations and union and labour history branches and even a foundation. We are getting close to our target, but we hope this update will encourage further sponsorship!

Please visit the website at <http://donhenderson.com.au/> to read more about the Don Henderson Project



Picture Paradise Ehibition

You can find folkies everywhere... Dave O'Neill, Artistic Director of the National Folk Festival has won himself a place in Australia's National Gallery of Australia. If you're around Canberra any time until 9 November it's worth popping in to the Gallery to see *Picture Paradise*, an exhibition of photography in the Asia-Pacific region from 1840s to 1940s. If you watch the video presentation that's part of the exhibition you'll also catch some great folk music; original tunes and classics like *Weevils in the Flour* - sung and played by one Dave O'Neill. Great soundtrack and musicianship ... and the exhibition's pretty good too.

dance news

'Poor Person's Ball'

Central Coast Bush Dance and Music Association Inc. invites you to a Formal Colonial Themed Bush Dance, or 'Poor Person's Ball', on Saturday 8th November. There are some wonderful balls on the folk dance calendar - Sydney, Canberra, Maitland, Wollongong and, sometimes, even the Central Coast. CCBDMA says: 'If you are a relative newcomer to the scene, committing to your first ball can be a reasonably scary proposition. However, if newer dancers don't discover the joys of balls soon, Colonial Balls will become unviable and another great Aussie tradition will bite the dust.'

At the 'Poor Person's Ball' you can enjoy a ball experience - without the expensive costumes and tickets - but with all the elegance and tradition. There will be the whole ball thing - Grand March, Quadrilles, Dance Cards (if you choose to use them) and practices. Music will be provided by Currawong, with one of Australia's most popular Ball MCs, Don Richmond, calling. Almost all the dances will be familiar to regular bush dancers and will include the Dancers' Dances practised this year. There will be only two simple quadrilles (usually four on a 'real' ball programme). All dances will be called and walked through (if required). It's worth going to the practices: regular ball goers know that the practices are almost as much fun as the ball itself. The programmed ball dances will also be danced from time to time until November, at the Central Coast bush dances. Programme, dance instructions and practice dates at www.ccbdma.org

Formal Colonial costume is requested but not compulsory. If you don't have Colonial Formal gear, try St Vinnie's - many a ball The Folk Federation ONLINE - jam.org.au

gown has been a wedding or bridesmaid's dress in another life. Failing that, just something pretty. For the blokes, op shops are very likely to yield a pair of light coloured jeans (poor persons' moleskins) and a waistcoat - even a kilt. Sometimes you can pick up a set of tails. Otherwise, just a neat pair of pants and a nice shirt - but please, leave the stubbies and runners in the wardrobe - just for November.

It would also be good to practise your bows and curtseys and brush up on 19th century etiquette, such as gentlemen returning their partners to their seats (with a little bow). 'It's all part of the ball experience, which sets it apart from our usual bush dances.' The ball will be held at East Gosford Progress Hall, cnr Wells St and Henry Parry Drive, 7.30-11.30pm. Grand March commences at 7.45pm. Admission (incl. supper): \$15, concession \$12, member \$10, student 13-18 \$8. Robyn 4344 6484, Janice 4388 2253, Anne Maree 4369 5053.

Hungarian Dance Camp, WA

Camp of the West, 2nd-9th January 2009, in Perth, is a big Hungarian music and dance camp. Dance will be taught by Zsolt Juhasz, Kati Bonifert, Norbert Gabor and Nike from Duna Ensemble in Hungary; music taught by the Teka Band from Hungary. Dance teaching will be to live music by Teka and The Transylvanians (Sydney). The Music camp runs from 2nd to 4th January, the Dance camp from 5th-9th January. Enq. keszkeno@iinet.au

Letter To The Editor

Over the last couple of years since his untimely death in 2002. I have been putting together a book of Ray Schloeffel's fiddle tunes.

What started as a couple of known favourites (fiddlers all over Oz might know Blacktown Jig) and a great one he wrote for George Washingmachine called "In the Wash" has grown into a collection of over 80 tunes.

In fact, even after I finished the transcription of various tapes, manuscripts, scraps of paper and put the tunes into order with chords etc I received new pieces from people who knew him, loved his music and had another couple of tunes Ray had left with them.

His ability to write lovely compositions was fantastic, but alas his recordings of these are very few and mostly of poor audio quality.

His life, in stark contrast to most of us, was one of hardship; being adopted out at birth, learning from less than encouraging teachers, having all sorts of unimaginably horrible things happen to him while a ward
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of the state and finally becoming a full time busker from the age of 13.

He once said the only thing that kept him out of gaol was the fiddle.

I've gathered anecdotes and photos etc and finally the book is ready to publish.

I am trying to now find the relevant publisher for this work. It's the sort of volume that could become a standard tune book for Australian fiddlers and is certainly one for the most important books of fiddle tunes to be published in recent times.

I am hoping this letter might spark a bit of interest in this work and my contact details are:

Marcus Holden

PO Box 430 Croydon Park NSW 2133

marcus@fiddlersfestival.com

Sad News from WA

Simon Nield, singer, songwriter, guitarist, hydrogeologist and environmental campaigner, passed away in the company of friends and family on Friday 21st September.

Simon had been gravely ill for several months, and spent the last few weeks in palliative care.

He leaves behind an extraordinary body of songs and tunes, three beautiful CDs, and a wealth of inspiration and influence. His life touched many of us and his passing leaves us all much poorer.

Our thoughts are with Simon's wife Lindy and daughter Ella.



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Myspace: www.myspace.com/swadlings



Nick Charles Industry Insights

This month I thought I'd begin raise a number of issues associated with promotion and generally taking your music to the people.

THE PRESS

The major newspapers in this country tend to have limited access for the great number of professional and semi professional musicians. One needs to be aware of the specific days and issues that lend editorial and free advertising space to the music community.

Most newspapers have their music/ arts edition that needs to be utilized. These nearly always come out late in the week to be relevant to the weekend entertainment audience.

Melbourne has its EG (Entertainment Guide) in The Age, and its Guide Lift Out in The Sun. Sydney has its Metro in The Sydney Morning Herald. Brisbane, Adelaide, Perth, Hobart, Canberra and in fact all cities have at least one reasonable lift out or weekly issue that you should make it your business to know.

Maintain a comprehensive index with the relevant names and numbers and give them at least one months notice prior to your show.

Get the main writer's email addresses (always available via the switch) and forward them your latest album. Make sure you leave their name (plus one) at the door. In short make it your business to build a relationship.

It took me a long time to realize this and its importance. These days I do my best to be on first name basis with most of the journalists who promote real music.

The same applies to the "street press", those magazines that pile up at the doors of pubs and clubs! Most have one page for folk, roots, blues and the like and this person usually has his or her finger on the pulse of that city. Investigate Melbourne's Beat Magazine and In Press, Sydney's Drum Media and Adelaide's Rip it Up as a good starting point.

You'll find that if you are a regular advertiser, even a small advertiser, you'll gain some reasonable editorial space when you're in town. These street mags are nearly always on the edge of insolvency and consequently crave your business!

The various folk and roots magazines

around the land too are good avenues for promotion and likewise it pays to advertise. A long- term relationship will do wonders for reaching your target genre.

On top of all this you should take advantage of the free listings most publications have and make your presence felt regularly there too. Be aware that most of these avenues of free promotion require at least a two-week notice and quite often these days only take notices via email.

RADIO

The Internet, as usual, is an invaluable reference for finding most avenues of promotion.

It's particularly useful in your next and arguably most critical point of exposure... radio.

These days more and more public stations are emerging. A brief browse of cyber space will reveal a multitude in every corner of the country.

Your target area will probably have at least one that promotes roots music and of course they will require a CD, bio and a tour guide. As always, leave a name or two at the door.

I make a point of being available for public radio benefit shows too. You always get a great audience and it keeps your name out front. Likewise "on air" subscriber radio-thons are good to put your hand up for. Anything that keeps your profile in the minds of the audience is worthwhile... within reason! You should of course also see the real benefit of helping to keep public radio going, because as we know commercial radio has absolutely no outlet for the majority of us!

I routinely place a good paid ad yearly on the major public stations. There are good block deals available and I usually coincide these "product" ads with a big show I'm planning.

You'll notice the unavoidable creeping in... expenditure! It's unfortunately inescapable but with studious planning you can maximize your outlay.

Next issue we'll talk further about building your profile. Good luck and "hit the phones"!

www.charlesguitar.com

FAA FOLKBIZ CONFERENCE

After a break last year, the Folk Alliance Australia conference returned in a new venue (Sydney Mechanics School of Arts), with some familiar faces, and a few welcome new participants.

Folkbiz covered a wide range of topics related to the folk industry and the music world generally, including: folk radio, getting published, publicity, touring locally and internationally, government grants, recording, and finally a lively session covering the future outlook for folk music in Australia - prompted by a recent debate in *Trad & Now* on traditional versus contemporary aspects of folk. (Session details in future editions of *Trad & Now*.)

The Friday opening session at the Shannon Hotel, Chippendale, became a contest between the folkie world and others: bush poetry meets Green Day; 'The People Have Songs' vs a hip-hop beat from the *Beastie Boys*; and Cliona Molins' delicate harp chords vs Smashmouth. But we enticed a few interested onlookers, and some stayed.

On Saturday night there were songs from Margaret Walters, Warren Fahey, and Mothers of Intention (plus Karifolkie). Steve Bullock, outgoing President, said that despite some progress, 'testimony to everyone who put a lot of effort in, unfortunately it just doesn't seem to work on full power when you're just on volunteer resources ...

The few months that Christina has been in the Development Manager role have shown how much more you can do when you have someone whose total focus is on getting a job done.'

FAA hopes to put sound recordings (if good enough quality) of all sessions on the website, to share the masses of information. Doug Spencer, ABC Radio National, would have liked more musicians - 'all the people who were here were valuable, but it would be good if it wasn't quite as dominated by the festival directors, the organisations, the promoters, the broadcasters'.

He thinks the development of Folk Alliance is an 'extremely positive and good thing', in part for the broadening out of what people think of as folk. 'There's something very wrong with thinking ... "folk music" consists of just Anglo-Celtic folk music. Whatever you think of as folk shouldn't just be that, and nor should it exclude it.'

Millie Millgate, of Music NSW, said her organisation provides support for contemporary artists and liaises with all levels of government re any changes that may affect artists, particularly live music.

She really wanted to meet with some of the key players in folk and recommend the right strategies, but has learnt much more than she bargained for. 'The main value was to see how strong and passionate the network is', but also how isolated from a lot of discussions at state and federal levels, by possibly not being tapped into the networks. 'There's so much opportunity for the FAA to get involved.'

When she heard Judy Small speak about folk music, the idea of a message and celebrating a story, and a collective consciousness of a counter-culture created - 'if I shut my eyes ... I could have been at a hip-hop event!'

Christina Mimmocchi, FAA Development Manager, said it was a 'fantastic' weekend, with the generous sharing of information, and general enthusiasm. FAA's focus will be on 'forging links with industry, really to strengthen the position of folk music in Australia and internationally, but really what we can do for our folk artists here' - maybe through 'partnerships with various industry and government bodies'.

Irish Musicians Sydney



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Inside Acoustic Music Recording a Live CD

Part 3: Tech Talk with Siiri Metsar

By Sue Barrett

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 is the third part of a four part article that tells the story of the making of Judy Small: Live at The Artery. And audio engineer/producer Siiri Metsar is a key part of the story.

JUDY SMALL (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. Siiri's credits as a producer and audio engineer include two albums by Judy Small — *Let the Rainbow Shine* (1999) and *Judy Small: Live at The Artery* (2007).



When interviewed a few years ago for the article, 'Revelation in the Studio: Women Producers and Engineers', Siiri Metsar had advice for performers about choosing a producer an engineer and a studio. And she recently reiterated that advice...

"Production is such an individual, personal thing, that having the wrong producer can totally destroy a project. Having the right one can take the project to a new dimension. My advice would be not to have a producer unless you are sure you want one, and then to go along with the producer's advice wholeheartedly. Too many bands like the idea of hiring a producer, but then find that they think they know better anyway, so the whole project

ends up in arguments and ill feeling.

"It is important that the producer and/or engineer you choose will at least be sympathetic to your style of music. Talk to the person, listen to the material they have worked on before and get a feel for the person. See if you feel you can trust that person and whether you would feel comfortable baring your soul to that person in a confined area for many hours at a stretch!



"In choosing a studio, shop around, compare prices and facilities. However, do look beyond the aesthetics of a studio and delve into those deeper issues of microphone selection,

whether it's a digital or analogue desk for mixdown, outboard gear and studio acoustics. And, of course, check out how many types of tea they have on offer and whether there's a cappuccino machine!!!"

Siiri now reflects on the making of *Judy Small: Live at The Artery* and provides advice on recording a live CD...

Pros and cons of a live album

"In the studio, there is a large degree of control over many aspects of the recording, from the ability to select and modify the microphones used and their placement, to selecting suitable acoustic spaces, to being able to repeat sections or parts until they are right, or revisiting parts at a later date to modify or improve them. In the studio, the musicians use headphones to prevent spill from the monitoring entering the recording, so you have greater scope in the mixing process for placing, separating and treating the individual sounds.

"Many of these factors diminish or disappear altogether in a live recording. It is not always easy to anticipate the sorts of problems that can arise in a live setting, and once the recording is done, the choices



in modifying the material or fixing any problems will be limited.

"A lot of people who attempt a live recording do so because they feel that a studio recording doesn't capture the energy or 'vibe' of their live performance, but this can be an illusion! What seems like a great performance to the band and/or the audience at the time can, on playback, sound greatly flawed. When a musician is performing at a gig, many senses are being used, from the visual to the auditory — even the sense of being in the moment — and all of these add to the experience of the performance. Later, when all other stimuli are removed, and all that's left is the auditory experience, it may not measure up. When a musician makes a small mistake at a gig, it exists in a single moment and is quickly forgotten. On a recording, it lives on and on. Under certain circumstances, some of these mistakes can be repaired or fixed later at the studio, but where the material is fundamentally flawed (for example, a song speeding up, or a musician dropping a beat or being out of tune, or if there is feedback on the recording) then you may find that by the time you've replaced all the flawed bits, you have recorded the whole piece anew in the studio anyway!"

Live, but listenable

"It's very important for a live album to be listenable, otherwise it's in danger of just becoming simply an 'archive' — which may in itself be or not be relevant, depending on the goal of the recording artist and the listener. For example, if the songs on the recording are punctuated by too much idle chatter or in-joking, or the applause is too loud or too long, or if there are other interruptions like tuning or heckling, then it might become tedious and won't get taken out for a listen very often by someone wanting to listen to a collection of songs. However, if the aim is to make an archival type of album that documents a particular point in an artist's career, or a particular landmark event or venue, then it may not be listened to very often, but may still be a valuable memento to a listener.

"I think it's important for the artist to have a goal or an angle with the live album. For example, when I recorded Penelope Swales' *Live at Woodford '96-'97*, her aim was to record live all of the long and intricate stories that accompanied some of her songs at the time, mainly as a final record of many of the stories and songs that she would no longer be performing

live, as she was ready to move on into new material, but was nevertheless constantly getting requests for from her audience.”

Making or breaking a recording session

“There are two main factors that can make or break a recording session. The first of these is being prepared. There is no point in entering the studio if you don’t have a clear idea of what you are intending to achieve, or how you are going to go about it. If your ideas or your songs are half-baked, then the recording sessions will be a nightmare of endless options but little form. Of course, not everyone is fully experienced in recording, and it takes practice — just like everything else — to get good at it, but by talking to other musicians and the engineer you intend to use, you can get a pretty good idea of how to approach the recording, and the ways in which you can prepare. There are no shortcuts to good rehearsals and there are no excuses for entering the studio under-rehearsed!

“The other factor that can get in the way of a good recording is being overly precious in the studio. You have to go with the flow in the studio, and by getting overly precious about things, it can hinder the outcome of the recording and can certainly destroy everyone else’s enjoyment of the studio experience. It’s good to have a degree of attention to detail, but at the end of the day, a recording is a kind of snapshot of your abilities and your ideas at the time. It may not be perfect, but if you have made the best album you can at the time, it’s more important and valuable to put it out there, have people listen to it and move on, than it is to strive for some idea of ‘perfection’, or to cling to ideas that aren’t working. You’d be amazed how often I have to remind musicians that unless they release their first album, they’ll never be able to release their second one!”

Preparing for a recording session

“Preparation for a recording session depends on the recording and the performer. Sometimes my preparation, as the engineer, is nothing more than agreeing over the phone on some dates and times, and then meeting up in the studio to begin recording! Usually, I like to get a demo recording, or see the performer live to get an idea of the material if I’m not familiar with the music, and generally I will have a meeting with the performers so that we can get to know each other, and also to answer any questions or concerns they may have. Sometimes, if it’s a band I’ve worked with before, we may have dinner or go out for

a drink, more with a social angle rather than a technical one, to have a chat and get a good rapport going before the sessions begin.

“I like to know ahead of time what the line-up is going to be, whether the band intends to record the beds ‘live’ in the studio (i.e. all together), or put down a guide and then multitrack one instrument at a time, and what their time-frame is



in general terms of getting the project finished. I try not to over-prepare myself, as I don’t think it’s wise for me to have too many pre-conceived ideas about someone else’s music before entering the studio, and I think it’s far better to go with the flow and to use my instincts instead. Most of the time you can deal with situations or problems as they arise.”

Tech specs

“There weren’t too many technical specifications as such for Judy’s concerts, and the setup was actually quite simple. My main goal for Judy’s shows was to make sure that the live sound was going to be good, so that we wouldn’t have any technical problems, but also so that the musicians would all be relaxed and confident, and could focus on their playing. I wanted to take charge of doing the live sound myself, and delegated the task of recording to my assistant, David Swinton. I kept everything on stage to a minimum, and tried not to overcomplicate anything.

“In order to get best separation and the cleanest sound, I decided to use the pickups in the instruments, so the two guitars (Judy’s and Kate Burke’s), the violin, the mandolin, and Kate’s small guitar were all recorded via their pickups. I know that it’s not the most ideal sound for a recording, but I figured that the separation, and therefore my scope in equalising and treating the sound later in the studio, would more than compensate for the compromise in sound, and in hindsight, after having mixed the album, I think that theory held true. I did put up a microphone on Judy’s guitar as well (a Shure SM-57), but because she wasn’t used to having her guitar miked at a gig, she

moved around quite a bit, and it was hard to control the tone off the guitar through this channel. The mic also picked up quite a lot of the foldback, so was a bit murky in sound, but still proved to be useful, as Judy’s guitar pickup sounds a lot more ‘zingy’ than Kate’s, and blending in some of the microphone added a bit of warmth to the sound.

“I used good old Shure SM-58s on the vocals because they are rugged and forgiving and generally sound pretty good on all kinds of different voices. There was a bit of proximity effect on Judy’s voice on the recording (a boominess that happens when you sing very close on the microphone), and there was some popping as well, but these were quite easy to deal with later in the studio, and I was pleasantly surprised by the quality in general. We had three vocal mics up, one each for Judy, Kate and Matthew Arnold, plus three extra mics off to the side for the guest singers.

“Finally we had two audience mics up to capture the applause, some ‘spontaneous’ sing-alongs, and audience reactions to jokes and stories. In all we had thirteen channels, split out of the live mixing desk and recorded straight to Protools, and monitored very simply on screen and via headphones. I recorded a CD also straight off the desk as a listening reference CD, but also I guess as an emergency backup in case we had a glitch, or lost some data, although we would not have the ability to multitrack mix this version.

“For the live mix, I used a Soundcraft ‘Spirit’ 16-channel desk, with two ARX Powermax-2 (15”+horn) speakers on stands for front-of-house, with two sends of foldback consisting of 4 x ARX Powermax-3 (12”+horn) speakers. We kept one send of foldback just for Judy and the other send was split between Kate and Matthew, and the guest backing singers when they were on stage. I use ARX SX-3000 amplifiers and ARX EQ-60s for graphic EQ all round. The live sound setup was effective, although simple and compact. This way the sound would be tight and clear, but without interfering overly with our recording.”

Crucial elements

“The most crucial element in a live recording is that the tape keeps rolling! Or in more current terms, that the computer keeps recording. This is the one and most important element, and that is why I would never attempt to do the live sound and the recording at the same time

myself. Someone needs to sit and watch the recording 100% of the time so that it doesn't crash or stop recording. Luckily we didn't have a computer crash or a power failure, as this could be disastrous in a live recording to computer.

"It's also important to make sure that none of the instruments themselves stop working (for example due to a faulty guitar lead, or the musician accidentally unplugging themselves).

"Also fundamentally important is that the PA is well-tuned for the live gig, so that there is no feedback or coloration to the sound from ringing frequencies."

Oops!

"It would generally take a considerable disaster for me to stop a gig mid-flow and make a suggestion! The only thing I can think of is if the computer crashed or stopped recording and we had to start a song or a section again — but even then I would wait until the interval or the end of the gig to suggest doing the song again. If there was a technical problem that we couldn't resolve immediately (for example a guitar pickup that suddenly stopped working), then I would possibly recommend a short interval while we sorted it out, but I would generally make

sure that everything that could go wrong was sorted out in the soundcheck."

From raw recording to finished album

"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. It's important to bear in mind the general flow of the album and the goal of the live recording in general. In this step you can decide which stories or heckles or jokes are worth keeping, if any. I believe that this step should be done entirely by the performer in their own time. I might later give some feedback or make further suggestions, but I believe that choosing the songs to be included is the realm of the performer, as it will define the shape and feel of their album, and they may have very personal reasons for choosing or discarding a particular song. They are paying for the album and they need to be the ones to decide what should be on the album.

"The next step of the process is mixing the tracks in the studio. Again, it's very important that the artist is present during this process, as they may hear things that they do or don't like, or want the balance a particular way, or I may make suggestions, or do edits, for which I need their sanction in order to proceed.

"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. The mastering engineer can also add some 'fairy dust' to the recording by way of enhancing frequencies, adding clarity in the top end and smoothing out any lumps in the bottom end. Any overall problems in tone can be ironed out in this process, providing they're not too serious. It is in the mastering also that you will need to define exactly where each track actually begins on your CD player, which on a live recording may not be as straightforward as on a normal album, as talking or applause may overlap with the start or the end of a song.

"On Judy's album we decided to put the stories as pause tracks — or in other words, as negative numbers leading up to the song, which starts at zero. If you want to listen to a particular song, you just hit the track number of that song, and you go straight into the song, but if you're listening to the album as a whole, you will hear all the stories as well. One advantage to keeping the stories or talking separate from the songs is that you may get some airplay if the songs are compact and to the point.

"Martin Pullan from Edensound Mastering in South Melbourne (www.edensound.com) has been doing my mastering for over ten years and he understands my aesthetics of acoustic music.

"Judy was in great voice on the two nights at The Artery, and although I've never been a big fan of live recordings, I think this one does actually shine!"

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
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An Evening of Sea Songs On The James Craig



A really magical way to experience Sydney is from the moonlit deck of the 134-year-old square rigger, James Craig moored at Darling Harbour.

Each month usually on the fourth Thursday Shanty Singalongs are held in this uniquely splendid environment.

We get together by 7.30pm. There's usually a presentation of a selection of sea songs and shanties with a particular theme followed by a break for supper with delicious home-cooked treats followed by a Shanty Circle singalong. The evening finishes around 10.30pm - all for less than \$10. Compare that with the cost of the bridge walk!

Last year the usual format was for one person to do the homework on a subject of their choice: Robin Connaughton on bawdy songs; Margaret Walters and friends on the musical settings of the nautical poems of Cicely Fox Smith; Don Brian on whaling in the southern oceans, etc. We've had presentations from overseas artists - Charlie Ipcar from Portland, Maine, USA, and Ross Campbell from Fleetwood in Lancashire, UK. Interstate singers have also enjoyed evenings on the Craig including Danny Spooner and Martin Pearson. And we've had the odd song from enthusiasts from other sailing vessels visiting Sydney - including a young chap from Japan.

This year, the selection of the theme for the following month has been a more joint decision and most of the regular singers are sharing in the selection of suitable material and that's been working particularly well.

In July the subject of "food and cooks"

had us scraping the barrel - so to speak - but the evening brought forth some surprisingly satisfying suggestions.

"Wind, weather and storms" in June attracted sixteen people including a few newcomers - that aforementioned crewmember from a Japanese square-rigger and two crew-members from the Endeavour - and two visitors recently arrived from the UK.

Not surprisingly when "water" was the theme in May, we had no end of suitable songs because it encompassed Seas, Oceans, Bays, Harbours, Ports, Lakes, Rivers etc.

"Ship's names" in April was also a popular theme and a good roll up of singers - some from interstate - Melbourne (Martin Pearson) and Brisbane (Lyn and Evan Mathieson)..

"Characters" in songs (March) initially gave us all some head scratching but a long list of songs ensued with Chris Maltby topping the score for contributing the most characters - NINETEEN ! - and all from ONE shanty "Ships and Captains" (he was disqualified from presenting it again when we did "ships"!)

Newcomers - please note - it is not essential to bring along a song on the nominated theme. We want everyone to participate at whatever level they feel comfortable: some of us like the thrill of the chase for a new song; others are happy with their tried and true. Then again, I often find that relative newcomers searching through the song sheets on the ship will spot an appropriate song that is well-known but which the regulars have overlooked.

Mike Richter is a volunteer with the Sydney Heritage Fleet and crew member
The Folk Federation ONLINE - jam.org.au

on the Craig and he is the one whose passion for shanties has encouraged the regular sessions on the vessel. He's had the benefit of brain-storming sessions with John Warner - a walking catalogue of sea shanties. Members of the Roaring Forties are individually and collectively supportive of events on the Craig.

No article about the James Craig sessions would be complete without a mention of the Ladies Craft Circle. Dawn Richter is not only a brilliant cook but she's an inspiration with her embroidery, knitting, quilting and there's always 2-4 enthusiastic heads bobbing together swapping hints. Now - if we could get them to mend a few sails, and have some carving ships in bottles and wood carving, we'd be well in the tradition of recreating the way sailors passed their time on board.

The James Craig is a unique venue for singing nautical songs, No matter how cold or wet it may be outside, it's always warm, cosy and resonant below decks.

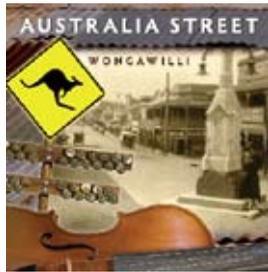
NO ALCOHOL is allowed to be consumed on board while the ship is alongside the wharf. Visitors are asked to pay \$7 per session of which \$5 goes totally towards the maintenance of the vessel and \$2 towards supper. (Members of Sydney Heritage Fleet only \$2 for supper). To become a member go to <http://www.australianheritagefleet.com.au/Application/Application.html> - the cost is \$55 per year (\$30 concession).

DIRECTIONS

The James Craig is moored at Wharf 7, between the Museum and the Foxtel Building. If walking from the city, head down Market Street and over the Pyrmont Bridge, turn right into Murray St, walk past the big white National Maritime Museum and straight ahead you should see the James Craig. The closest public transport is Pyrmont Bay station for the Light Rail. Parking is subject to availability of spaces and MAY be possible in front of the National Maritime Museum. Turn into the driveway in Murray St outside the big white building and then turn immediately left - press the button on the Intercom at the right of the gate, give your name and tell them you are there for the Shanty Session on the James Craig.

For more information about the Heritage Fleet and the James Craig sessions, see: www.australianheritagefleet.com.au/JCraig/JCraig.html or email Mike at electroc@bigpond.net.au

Margaret Walters and Mike Richter



For more than twenty years Wongawilli has been a benchmark of Australian folk tradition and its latest CD, *Australia Street*, demonstrates why the band is so highly regarded internationally and on that most critical of grounds, its home turf.

Just as "Australia Streets" exist all over Australia, the songs and tunes have been gathered from many sources; different regions, different industries, significant parts of our history, the traditional and contemporary, and from various ethnicities that have poured their musical richness into what is now Australian culture. Many of the tracks are treasures unearthed by Dave De Santi and Jane Brownlee during their National Library of Australia National Folk Festival Fellowship year.

There are many well-known and well-loved names here now passed into history; Johnny Meredith is honoured with *Merro's Medley*, a set of tunes drawn from his collection, and homage is paid to Chris Kempster and Henry Lawson in the moving rendition of *Outside Track*.

And the tradition lives on; contemporary writers Michael O'Rourke (*Sing Us a Song, Poison Train*), Pat Keegan (*Coal Dust Tattoos*), John Broomhall (*Time is a Tempest*), the iconic John Dengate (*Coopers Sparkling Ale*) and the Wongawilli bards carry the flag for today's folk. The banner is taken up for the younger generation by young Sam De Santi, who plays on a couple of tracks and contributed his five-year old composing skills to *Long Weekend at Home* and *Sandpit Reel*. (A delightful anecdote; when asked where his then imaginary- now real - band had been gigging, Sam replied "Sandpits.")

There isn't a flat spot in this production; the music's a delight and pithy sleeve notes give each track a context and history. If any folk-innocent asks you what Australian bush music's about, stick a copy of *Australia Street* into their hand.

Australia Street Wongawilli Cat. #SR 77 Jan Nary (295 words)

Folk Alliance

Australia 2008 Awards

Folk Alliance Australia has just announced the winners of its 2008 awards. These awards happen on an annual basis and recognise excellence in the wide range of musics that fall under the folk umbrella.

Folk Alliance Australia's President Jim MacQuarrie says: "this year's winners testify to the musical, geographical and cultural diversity that contributes to our vibrant folk music community."

1. Presenter's Award. Best release for July 07 to July 08 voted by folk radio presenters around Australia

Joint winners: Geoffrey Gurrumul Yunupingu (Qld) - "Gurrumul", Bill Jackson (Vic) - "Steel + Bone"

2. Members' Choice. Best Live Act Nominated by the Folk Alliance members

Winner: Totally Gourgeous

3. Community Award. Nominated by the folk community - **Winner: Ron Edwards**, one of Australia's small band of dedicated folklore collectors and observers, died earlier this year, and tonight, appropriately at this conference, we honour him and his astonishing legacy.

In his own words: "I was born in Geelong, Victoria, 1930 and brought up in a small coastal village which is now a tourist resort but was then only a tiny community of fishermen and a few small farmers. The farms were so small that everything was still being done by hand and horse in the old way. Crops were cut by scythe and sickle, hay was tied into sheaves and then thrown onto the wagon with pitchforks before being taken back to the farm and built into a haystack." "There was no TV and people would amuse themselves by gathering together every so often in a neighbour's house and having what was called a sing-song. Everyone was expected to be able to sing a piece, or recite some verse, and if we were in luck there would also be someone who could play an instrument, though this was less common."

4. Youth Initiative Award. Winner: Tim Willis (NSW)

Sixteen year-old Tim Willis from Eden NSW was selected as the best performer at the 2008 FAA Youth Initiative Concert at the National Folk Festival. A fiddler player of talent and vision way beyond his years, Tim will be presented this award at Cobargo Folk Festival in February 2009.

For more information, to receive sound files or organise interviews with the winners, contact Folk Alliance Australia's Development Manager Christina Mimocchi on 0410 682061 or development@folkalliance.org.au

Kim Sanders and Friends

Kim Sanders & Friends will present a special program with a Greek flavour in their gig at the Harp on Thursday 9th October. They will be joined by special guest George Doukas on vocals, bouzouki and guitar. "We've been trying to get this together for a while", says Kim. "I've done a few gigs with George's bands, but this is the first time he's played with mine. There's so much good Greek music - rembetika ("Greek blues"), island music, Thracian dance music... We're going to have a ball!"

There will also be some tunes from the band's repertoire of deranged Balkan Gypsy dance rhythms, serene Turkish Sufi meditations, Persian reggae and seriously bent originals. "What I love about this band is that no gig is ever the same. We don't trot out our regular playlist every time. George has been round the block a few times, and he's pretty open-minded. So who knows what will happen on the night!"

Kim Sanders: ney (Sufi flute), kaval (wooden flute), gaida (Balkan bagpipe), tenor sax

George Doukas: vocals, bouzouki, guitar

Steve Elphick: bass, Bobby Singh: tabla,

7.00pm, Thursday 9th October

The Harp Hotel, 900 Princes Highway, Tempe

Tickets on the door: \$20/15 conc Kids welcome - Meals are available

Info 9559 6300 or www.theharp.com.au



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Australia's only magazine featuring traditional and contemporary folk, blues, roots, alternative, bluegrass and world music magazines

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News, reviews and information on traditional and contemporary music, dance and poetry as well as reports on live performances and festivals.

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folk trax

I don't often get to Sydney but managed to get to Folkbiz 2008. I really appreciated meeting up with so many people I had not seen for a while. Also meeting new people was great.

But back to the business of Folk Trax. We are happy to have the Mothers of Intention CD 'Watersong' online now. Also the FFNSW compilation 'NSW State of Play'. Of course Colcannon's latest, or should I say first, recording is now available on CD and only from Folk Trax. The title gives away when it was recorded 'nineteeneightyeight'

From The Planet Company many new CDs. Let's start with the re-releases. How about Matt Molloy's 'Matt Molloy', Andy Irvine & Paul Brady's self-titled CD and The Bothy Band's 'Old Hag You Have Killed Me'. From Greentrax there are Jeana Lewis and Siobhan Miller with 'In A Bleeze' and Mark Dunlop with 'Islands On The Moon'. For those who collect recordings about WW1 Greentrax really has a treat for you. A double CD 'Far, Far From Ypres', songs, poems and music of World War 1. Of great historical value this one.

Compass Records chips in with a new one for Solas called 'For Love and Laughter' and a compilation CD called 'Absolutely Irish'

There are also new CDs from Benji Kirkpatrick, Faustus, Bo Hewerdine and Fairport Convention amongst many others.

After more than five years there is a new studio album from Joan Baez, 'Day After Tomorrow'. This ten track CD was produced by Steve Earle. For details and track listing check our website www.folktrax.com.

Finally, don't forget the 10% discount for members of the various Folk Federations and readers of the Folk Rag Keep on Folking
Henk and Jan de Weerd

focus on folk

2MBS-FM 102.5MHz 6PM Saturday



In co-operation with 2MBS-FM, Sydney's first FM community radio station operating on 102.5 MHz, Folk Federation brings you an hour of folk music at 6PM on 2nd and 4th Saturdays of each month.

11th October John Milce, well known through performing with the Wheeze & Suck band, has titled his show "Love Songs through the years" and will bring us music that is all about Love; Love won, Love Lost and everything in between.

25th October Gerry Myerson will select more fascinating music from his extensive collection.

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)

FOLK JAM Every Thursday 2-4pm
on 2ssr fm 99.7 <http://folkjamau.googlepages.com/home>
folkjamau@gmail.com Anyone with a cd who would like it aired and added to the stations library can send it to
FOLK JAM c/ Station Manager
Post Office Box 997, Sutherland NSW 1499 www.2ssr.com.au

Guitar for Sale
Washburn acoustic new, unwanted gift cost \$425 sell for \$325
Contact Margaret Bradford 9520 6180



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 to: Folk Federation of NSW, PO Box A182, Sydney South NSW 1235