

THE CORNSTALK NATIONAL FOLK FESTIVAL GAZETTE

Dates For Your Diary Folk Federation of New South Wales Inc
Folk News Issue 446 Dec. 2012 - Jan 2013 \$3.00

Dance News
Singing News
CD Reviews

NATIONAL FOLK FESTIVAL
MUSIC - DANCE - FUN
EASTER



'The National' on track with its new Artistic Program Manager!

folk music dance festivals reviews profiles diary dates sessions opportunities

Folk Federation of New South Wales Inc
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| ADVERTISING SIZES | | | |
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The Folk Federation of NSW Inc, formed in 1970, is a Statewide body which aims to present, support, encourage and collect folk music, folk dance, folklore & folk activities as they exist in Australia in all their forms. It provides a link for people interested in the folk arts through its affiliations with folk clubs throughout NSW and its counterparts in other States. It bridges all styles and interests to present the folk arts to the widest possible audience.

Committee

President: Anthony Woolcott
 president@folkfednsw.org.au

Vice President: Dallas Baxter
Secretary: Pam Davis 9955 3677
 secretary@folkfednsw.org.au

Treasurer: Bruce Cameron 6331 1129
 treasurer@folkfednsw.org.au

Committee: James Baxter, Terry Clinton, Patrick Kelso, Sandra Nixon, Margaret Walters

Membership/Listser/JAM:
 Wayne Richmond 9939 8802
 wayne@humphhall.org

Deadline for February 2013 issue:
10th January 2013 (firm)

Advertising artwork required by 5th of each month. Advertisements can be produced by Cornstalk if required. Please contact the editor for enquiries about advertising (02) 6493 6758

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

Cornstalk Editor - Coral Vorbach

PO Box 5195, Cobargo NSW 2550
 6493 6758 cornstalk@folkfednsw.org.au

Cornstalk is the official publication of the Folk Federation of NSW. Contributions, news, reviews, poems, photos welcome!

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

We use Adobe InDesign, Photoshop 6, Microsoft Word. PLEASE do not send photographs as part of a Word doc.

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Wrap Co-ordinators Dallas and James Baxter 9810 4131
 baxjam@folkfednsw.org.au

If your event misses Cornstalk, Julie Bishop 02 9524 0247, julie@folkfednsw.org.au can include it in Folkmail, the weekly email to members. And don't forget that as a member you can put information on jam.org.au, where helpful tutorials will guide you.

Front cover: Recently appointed Artistic Program Director Pam Merrigan with some of the NFF staff.

Welcome to New Members

- Marie & Rebecca Bastoli
- Grace Chiundiza
- Jon, Heather & Jenny Clemesha
- John Mackenzie
- Rachel Massey
- Patrick, Nickki & Ash Kelso
- Julianne & Floyd Patterson
- Susanne Rix Songs for Social Justice

The Folk Federation of NSW - Membership Application Form

| | | |
|--|--------------------------|-------------------|
| Names: | Even phone: | Day phone: |
| Address: | Mobile: | |
| | Email: | |
| Membership Type (tick one) <input type="checkbox"/> Individual - \$25 <input type="checkbox"/> Family (max four in same household) - \$30 Other names: _____ <input type="checkbox"/> Affiliate (organisation) - \$35 Contact Name: _____ | | |
| Please find enclosed \$ _____ being my subscription for _____ years. | | |
| <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"/>  (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: PO Box A182, Sydney South NSW 1235.

President's Report

Season's greetings from all of us at here at the Folk Fed. Here's hoping everyone is enjoying the new folk festival season as it has awakened with spring and hots up with summer.

Firstly a quick update, Patrick Kelso, who has recently joined the committee, has kindly offered to share his experience and expertise with computing and websites to take a look at some options with regard to our web presence etc. More on this early next year.

Pam has managed to get the past 'Zorg' the gatekeeper (it's been a bit like one of those computer games where you go online and continually get to the same point only to find the next step has the way barred for an ever changing number of reasons, none of which make sense), and we have now registered the name 'MoFo - Modern Folkie'.

Secondly, I'd like to raise a few questions re insurance. For some time now it has been a bugbear of mine that the world of folk seems beset by an over-indulgence of requirement for insurance. As most of you know, venues, festivals and performers all need to have public liability insurance. While I understand that in this day and age insurance seems as natural as breathing to the financial world, I cannot for the life of me understand why performers and venues both need insurance or why the rates are so high. I would love for someone with knowledge of these matters to let me know why the current situation is the way it is and why it must continue this way.

I appreciate that the FAA offers performers coverage with AON at what seems a "more reasonable" rate than would be available otherwise but even then I believe we pay more for this than I do for my car or home public liability insurance. At present Triantán pays \$330 a year as a 3 piece vocal group (with the occasional bodhran accompaniment) and we gig maybe three to six times a year.

To date we have not maimed anyone and, jokes about our bodhran playing aside, are less likely to hurt someone on stage than driving my car. It used to be that a festival's insurance covered performers and patrons but this changed a few years ago and I still don't know why more than one policy should be required?

I appreciate that Public Liability insurance is important and am very happy to help festivals and events in keeping their costs down. I cannot help feeling, however, that the current situation has "evolved" and other than a few good people doing their best to get us a better deal, the insurance industry is taking us for a proverbial ride. I am curious to know how many claims have been made against festivals and performers and how many of us pay for insurance and how much by comparison. I would like to be able to sit down with people from both sides and see if we could work out a better and less expensive option that would still satisfy all interests.

If any of our membership can help shed some light on this subject or would like to get involved with looking to change the status quo I would be more than happy to hear from you.

Finally I am looking for sponsorship for our MoFo-Modern Folkie performances at the Gaelic Club. We currently run on the second Friday of the month at the Gaelic Club in Surry Hills. The evening provides a chance for "younger" folkies to perform and be seen and hopefully does its part in keeping the folk tradition alive and well. The Gaelic Club looks after us well with what they charge for the PA and venue but we have found in recent months that we are not getting enough people through the door to pay for the venue and give the bands more than "petrol" money. The new, young MoFo committee have plans in place to address publicity etc but I was thinking that there might be some people out there who might like to 'sponsor' these nights. Whether you belong to a corporation, business or as an individual, you might like to help promote our folk future. If people are interested, please get in touch with me and we can talk more on the subject. I have no objections to looking at advertising options and there may even be tax benefits with our recent DGR [deductible gift recipient] status (I will have to check with our illustrious treasurer to confirm this). We are not looking for a lot of money, just enough to help get MoFo established and profitable in its own right.

Thanks to all for this year.

I wish you all a wonderful holiday season.

Cheers,

Anthony



From The Editor

I would like to thank Wayne Richmond and Julie Bishop for stepping in last month to do Cornstalk. It was a surprise to me to find I couldn't raise my arm or move my shoulder after moving some heavy furniture. It was an interesting couple of weeks. I wasn't able to put my hands on the keys. Very frustrating. It was a mammoth effort for Wayne and Julie as they are both very busy folks. And Cornstalk looked great.

Please keep those articles and reviews coming in I always appreciate your contributions.

From here in Cobargo to Cornstalk readers - have a good one - take care when travelling and happy folkling.

My thoughts to Patricia Early - seasons greetings and hope she is feeling cheery.

To Mike and Dawn Davis - Roll on 2013 for a new year and better year.

Coral Vorbach

Metropolitan

Saturday 1st

■ **Beecroft Bush Dance**, with **SYDNEY COVES**. Beecroft Community Centre, Beecroft Rd (opp. Fire Station). 8pm-12. All dances taught. \$17, \$14, \$12, incl. supper.

Sigrid 9980 7077, Wilma 9489 5594

■ **The Shack. GATEWAY 23** - includes Dez (acoustic guitar) and Karen Williams (acoustic bass guitar) and Selina Rowe (mandolin, bodhran). Original songs - poetic, wise observations about life. Melodic vocals, contemporary musical styles. + **BRETT WINTERFORD** - for last two years, writing songs ('300,000+ YouTube views'), performing atop double-decker buses, on river barges, in ancient forts, corner pubs, cafes from Berlin to Brooklyn. + **BEC SCHOFIELD**. Music like being wrapped in silk by a warm fire. Strong, simple songs. Exquisite vocal harmonies, classical and slide guitars, Irish bouzouki, mandolin on first full length release, 'Love Country', with husband Dave Mann. + **SPASM BAND** - lively jug band/ blues/ roots; strong vocals, double bass, harmonica, guitar, dobro, etc. Members have played in Stovepipe Spasm, East Neasden Spasm, Wheeze and Suck bands, etc. Tramshed Community Arts Centre, 1395a Pittwater Rd (betw. car park & Ambulance in Narrabeen shops). 7.30-11pm. \$20. 0413 635 856. www.theshacknarrabeen.com.

■ **Gaelic Club**. Christmas Céilí, with **JIMMY MULLARKEY CÉILÍ BAND**. Light supper. Upstairs, 64 Devonshire St, Surry Hills. 7.30pm. \$15, \$10. irish-gaelicclub@gmail.com

Sunday 2nd

Camelot Lounge. THE SPOOKY MEN'S CHORALE, 19 Marrickville Rd (cnr Railway Pde), Marrickville. 7.30pm (doors 6.30). \$30, \$25. Delicious food (incl. pizza) available. Fully licensed - NO BYO! Under-18's must be with an adult. info@qirkz.com. www.camelotlounge.wordpress.com

'**Universal Child**'. **LOOSELY WOVEN**, Avalon Baptist Peace Church, 2 George Street, Avalon. 2pm. Free. Donations to Amnesty International. looselywoven.org

Monday 3rd

Bush Music Club Dance Workshop. Preview of dances for the Christmas Party. Pennant Hills Community Centre, Yarrara Rd. 7.30-9.30pm. \$7. Felicity 9456 2860

Wednesday 5th

Wongawilli Bush Dance, with **NO SUCH THING**. Wongawilli Hall, West Dapto Rd. 8pm. \$3, children free. Dancers and acoustic musicians welcome. 0409 57 1788. www.illawarrafolkclub.org.au

Friday 7th

Bush Music Club Singabout Night. 'Celebrations, Holidays and Family Songs.' Bring along a song or a poem, and food to share. Tritton Hall (Hut 44), Addison Road Community Centre, 142 Addison Rd, Marrickville. 8-10pm. \$5. Bob Bolton 9569 7244, bobbolton@netspace.net.au

Saturday 8th

■ **Humph Hall**. 'Rain in the Mountains': **CHRIS WHEELER HENRY LAWSON CD LAUNCH**. 85 Allambie Rd, Allambie Heights. 7pm. Wayne 9939 8802, wayne@humphhall.org humphhall.org

■ **Central Coast Bush Dance & Music Association**. Contra Dance with (Ryebuck Bush Band playing as) **PASTRAMI ON RYEBUCK**, caller Julie Bishop. East Gosford Progress Hall, cnr Wells St and Henry Parry Drive. 7.30-11.30pm. \$18, \$15, \$12, \$8 (students 13-18), under-12s \$5 - includes supper. Robyn 4344 6484. www.ccbdma.org

■ **Illawarra Folk Club. NADINE & SAM** - members of internationally acclaimed Foghorn Stringband, out of Portland, Oregon, USA. Wongawilli Hall, West Dapto Rd. 1300 887 034, info@illawarrafolkclub.org.au, www.illawarrafolkclub.org.au

'**Universal Child**'. **LOOSELY WOVEN**, Eastwood Uniting Church, 16 Lakeside Rd, Eastwood. 1pm. Free. looselywoven.org

Sunday 9th

Camelot Lounge. MIC CONWAY, irreverent and shameless, with Robbie Long, current Australian Flat Pick Guitar Champion with a wicked sense of humour. + **GLENYRAE VIRUS AND HER PLAYBOYS** - irreverent hillbilly swing, plus gypsy, calypso, even a touch of voodoo! 19 Marrickville Rd (cnr Railway Pde), Marrickville. 7.30pm (doors 6.30). \$25, \$20, kids \$15. Delicious food available. Fully licensed - NO BYO! Under-18's must be with an adult. info@qirkz.com. www.camelotlounge.wordpress.com

Monday 10th

Bush Music Club Dance Workshop. Christmas Party with live music by Urban Scrub. Pennant Hills Community Centre, Yarrara Rd. 7.30-9.30pm. \$7. Felicity 9456 2860

Wednesday 12th

Australian Heritage Dancers Christmas Party. All dancers welcome. An-

nandale Neighbourhood Centre, 79 Johnston St, Annandale. No charge. RSVP to Pat Burnett 9957 6049

Saturday 12th January

CafeChurch. Lucy Wise (Melb.) with accordionist Mischa. www.lucywise.com.au + Laura and Susie Bishop, on keyboard and fiddle. www.facebook.com/LauraSusie. Cnr Colbourne Ave and St John's Rd, Glebe. Evening - more details later, in Folkmail. 9518 9413, admin@cafechurch.org.au. www.cafechurch.org.au

Thursday 13th

Sutherland Acoustic. RHONA MACLEOD, with lullabies she has recorded, including three she has written herself. Rhona believes in the benefits of singing to our bubs and children, and can also give a bit of background, history etc to the songs. + **THE OLDER WOMEN'S NETWORK**. + **LAURA BISHOP** (from Chaika), with folk songs from around the world, on accordion. Sutherland District Trade Union Club, Kingsway, Gymea (short walk from station). 7.30pm. \$15, \$10 (under-12 free!). Floor spots, raffles. Maeve 9520 5628

Saturday 15th

Balmain Bush Dance, with **SOUTHERN CROSS BUSH BAND**. Balmain High School (Sydney Secondary College, Balmain Campus), 25 Terry St, Rozelle. 8pm-12. All dances taught. \$17, \$14, \$12, \$35 Family, \$8 student, incl. supper. Don 9642 7950. jam.org.gau/moxie/venues/bmc/bushmsicclub

'**Universal Child**'. **LOOSELY WOVEN**, Boronia Park Uniting Church, 93a Pittwater Road, Hunters Hill. 2pm. Free. looselywoven.org

Sunday 16th

Cat & Fiddle Hotel. Illawarra Folk Festival Showcase, 1-9.20pm, with 10 or 15 minute breaks between acts. The Con Artists 1pm, **JAN PRESTON** 1.50, **CJ SHAW AND BAND** 2.30, **SHAMELESS SEAMUS AND THE TULLAMORE DEWS** 3.15, **PAT DRUMMOND** 4.05, **SYDNEY IRISH CEILI DANCERS** 4.55, **VOLATINSKY TRIO** 5.30, **HANDSOME YOUNG STRANGERS** 6.15, **MIKE MCCLELLAN** 7.10, **THE AMAZING THREE** 8.05, **OKAPI GUITAR BAND WITH PAUL MBENNA** 8.40. 456 Darling St, Balmain (cnr Elliott St). \$15, \$10 for Festival Pass Holders. 'If punters buy on the day we're happy to provide the discounted price.'

1300 887 034, info@illawarrafolkclub.org,
www.illawarrafolkfestival.com

'Universal Child'. **LOOSELY WOVEN**, St Davids Uniting Church, St Davids Ave, DY. 1.30pm. Free. looselywoven.org

Monday 17th

Bush Music Club Dance Workshop. End of Year Special. Pennant Hills Community Centre, Yarrara Rd. 7.30-9.30pm. \$7. Felicity 9456 2860

Friday 21st

Humph Hall. LOOSELY WOVEN: 'Universal Child'. 85 Allambie Rd, Allambie Heights. 7pm. Wayne 9939 8802, wayne@humphhall.org humphhall.org

Friday 21st

Hornsby Ku-ring-gai Folk Club. THE WHEEZE AND SUCK BAND. Madness, mayhem, a little bit of naughtiness and a lot of fun. Beatrice Taylor Hall, rear Willow Park Community Centre, Edgeworth David Ave, Hornsby. Candle lit venue, tables can be booked. 8pm (doors 7.30). \$15. BYO drinks and nibbles; tea, coffee provided. Barry Parks 9807 9497, bparks@tpg.com.au

Saturday 22nd

Christmas with Wongawilli - Dinner/Dance. Drinks, nibbles and carols; then roast dinner and dessert. BYO drinks. Tea, coffee provided. Then 4 hours of up to 20 dances incl. quadrilles, set dances, longways set dances and couples dances. A traditional Grand March will display dancers' Christmas flavoured garb. Albion Park Centenary Hall, Tongarra Road, Albion Park. 6.30pm to midnight. \$30, \$12 (5-15 years), under-5 free. Tickets limited. Bookings close Wednesday 19th: Pat Murray 4236 0097 or online. Cheques payable to Wongawilli Colonial Dance Club Inc., PO Box 175, Jamberoo 2533. www.wongawillicolonialdance.org.au

Sunday 23rd

Humph Hall. LOOSELY WOVEN: 'Universal Child'. 85 Allambie Rd, Allambie Heights. 2pm. Wayne 9939 8802, wayne@humphhall.org humphhall.org

Monday 31st (New Years Eve)

NEW YEARS EVE IN HUMPH HALL - Video retrospective of 2012 events + singing, party pieces, etc. bring food to share. 85 Allambie Rd, Allambie Heights. from 7pm. Wayne 9939 8802, wayne@humphhall.org humphhall.org

HAPPY NEW YEAR FOR 2013

Saturday 5th January

Lizotte's Sydney. Sharon Shannon Band (Ireland) 4/5 629 Pittwater Rd, Dee Why. Main meal + show \$82. Show only, bar menu available, \$40. Bookings 9984 9933, www.sydney.lizottes.com.au

Wednesday 9th January

The Basement. SHARON SHANNON BAND (IRELAND) 7 Macquarie Place, Circular Quay. 9pm. Dinner & Show tickets only available by phone: 9251 2797 (Mon - Fri, 10am - 5.30pm). Show only, \$44.79 (standing), bookings www.thebasement.com

Saturday 12th January 2013

■ **Humph Hall. THE DINGO'S BREAKFAST.** 85 Allambie Rd, Allambie Heights. 7pm. Wayne 9939 8802, wayne@humphhall.org humphhall.org

Saturday 26th January

■ **Humph Hall. GEORGE MANN (US) & RIK PALIERI (US)** 85 Allambie Rd, Allambie Heights. 7pm. Wayne (02) 9939 8802, wayne@humphhall.org humphhall.org

Regional and ACT

Saturday 1st

■ **Newcastle & Hunter Valley Folk Club. THE LURKERS,** 'punk bluegrass ratbags'. Wesley Centre, 150 Beaumont St, Hamilton. 7.30pm. \$15, \$12, \$10. Ron 4926 1313, 0427 261 313, Carole 4929 3912. www.newcastlehuntervalleyfolkclub.org.au

■ **Lawson 'Live' Xmas Party.**

6pm — Floor Performers.
7pm **THE LITTLE RIPPERS** - electric blues (Michael Macken, vocals, keyboard; Nick Szentkuti, vocals, guitar; Ian Tanner, bass; Andrew Clement, drums). 8pm: Bonnie Doon, with vocalist Bonnie Coadie - rock, pop, funk and soul. Mid Mountains Community Centre, Lawson. 6-10pm. \$15, \$10, under-16 free. Delicious home-made food available for dinner. BYO alcohol; wine glasses provided. Nick Szentkuti 4758 7953, szentkuti@exemail.com.au

Sunday 2nd

Yuin Folk Club. End of year party with **BOB MCINNES** and friends. Info. 0427 919 010. www.cobargofolkfestival.com

Saturday 15th

Dickensian Christmas Carol Ball.

St John's Church Hall, Constitution Ave, Reid, ACT. 7.30pm. \$25, \$20. www.earthlydelights.com.au. Aylwen Gardiner-Garden aylwengg@gmail.com

Sunday 16th

Celebration of Jane Austen's birthday with High Tea at the Hyatt in Yarralumla. Tickets cheaper online than at door: www.earthlydelights.com.au. Aylwen Gardiner-Garden aylwengg@gmail.com

Monday 31st

Jugalug. New Year's Eve at Mudgee Brewery. 8pm. www.mudgeebrewing.com.au

Regional & ACT 2013

Sunday 6th January 2013

Marcus Holden and Garry Steel with special guest Wayne Tritton. Mudgee Brewery. 4.30pm. www.mudgeebrewing.com

6th January

Lizotte's Newcastle. SHARON SHANNON BAND (IRELAND). 31 Morehead St, Lambton. Main meal + show \$82. Show only, bar menu available, \$40. Bookings 4956 2066, www.newcastlelizottes.com.au

Tuesday 8th January

Clarendon Hotel. SHARON SHANNON Band (Ireland) 68 Lurline St, Katoomba. 8.30pm, \$40; dinner + show, 7pm, \$82. + Booking fee. Bookings 4782 1322, www.clarendonguesthouse.com.au

Friday 11th January

Fiddlers Feast. Family Fireworks at Westport Club, 25 Buller St, Port Macquarie. 6pm. www.westportclub.com

Saturday 12th January

FIDDLERS FEAST. Harrigan's Irish Pub, Harrington (Taree). 8pm. www.harrigansharrington.com.au

Saturday 12th January

Cobargo Folk Festival Preview @ The Crossing Land and Education Centre at Bermagui. Young Performers Showcase. 2pm Enq. 0427919010

Sunday 13th January

FIDDLERS FEAST. Club Forster, Forster Tuncurry. 8pm. www.clubforster.com.au

Saturday 2nd FEBRUARY 2013

Gaelic Club. COLLEEN BURKE book launch/party/concert/session. BYO plate/instruments. Upstairs, 64 Devonshire St, Surry Hills, 3.00pm free. margaetwalters2@gmail.com.



30th November 30 - 2nd December
Corinbank (ACT)
www.corinbank.com/

27th December - 1st January 2013
WOODFORD QUEENSLAND
www.woodfordfolkfestival.com

3rd - 5th January
Gulgong Folk Festival
www.gulgongfolkfestival.com.au

11th - 13th January
Cygnet Folk Festival
www.cygnetfolkfestival.org

18th - 20th January, 2013
28th Illawarra Folk Festival
www.illawarrafolkfestival.com.au

25th - 28th January 2013
Numeralla Folk Festival
numerella.org.au
(02) 645332282

25th - 27th January 2013
The Irish Cultural Festival Lake Jindabyne
Contact John Mc Loughlin 0414 439 659
www.JindabyneIrishFestival.com

25th - 28th January, 2013
Newstead Festival, Victoria
www.newsteadlive.com
1st - 4 February, 2013
Nannup Music Festival
www.nannupmusicfestival.org
(08) 9756 1511

22- 24 February 2013
Frances Folk Festival
www.francesfolkgathering.com.au
0429 857 026

22nd - 24th February 2013
Cobargo Folk Festival
www.cobargofolkfestival.com
0427 919 010, info@cobargofolkfestival.com

8th - 11th March, 2013
Womadelaide
www.womadelaide.com.au

8th - 11th March, 2013
Port Fairy Folk Festival
www.portfairyfolkfestival.com
(03) 5225 1232

15th - 17th March, 2013
Blue Mountains Music Festival
www.bmff.org.au

22nd -24th March 2013
Yackandandah Folk Festival
www.folkfestival.yackandandah.com

28th March - 1st April
National Folk Festival
www.folkfestival.asn.au
info@folkfestival.asn.au (02) 6249 7755

24th -28th April 2013
St Albans Folk Festival
www.stalbanfolkfestival.com.au
Ph: 612 98733378

Cobargo Folk Festival 2013

Rain, Hail or Shine - the Cobargo Folk Festival will be presenting its 18th Festival on the last weekend of February (22nd, 23rd, 24th February 2013) in the beautiful setting of the picturesque village of Cobargo on the NSW South Coast.

The 18th Cobargo Folk Festival has presented a fun-filled weekend of music, dance, song, comedy, poetry and yarn-telling for the past 17 years.

Some highlights include:

The irreverent and hilarious Dingo's Breakfast from WA are back with two new shows: 'Time to Go Find Mathilda' a light-hearted look at the state of Australia today. If you haven't yet experienced **The Perch Creek Family Jugband** then this irresistible group of multi-instrumentalists with a foot-stomping sense of humour are a must.

Peter Hicks & Ross Smithard present a special concert documenting the struggles for union rights, social and environmental justice in Australia through song. Worth fighting for, worth singing about.

Shortis & Simpson, with Dave O'Neill, celebrate the life, the influence and the extraordinary songs of Woody Guthrie.

The Silver Strings present a tribute to Stephen Foster.



As well as experiencing the wonderful songs and performance by **Vin Garbutt** (from the UK), there will be the chance to 'Meet Vin Garbutt' in an intimate chat/interview/questions from the audience style forum, with plenty of humour and a few songs thrown into the mix.

Following the success of the 'Are We All Doomed' forum last year, **Martin Pearson** will be back to conduct another forum - with a panel of intellectual eccentrics to comment on esoteric topics.

You are invited to join the **festival Gospel Choir**, with a workshops under the tutelage of skilled choir leader **Dan Scollay**, culminating in a grand performance with **Fiona Boye's Hammond Trio**. Come, raise the roof of the Gulaga pavilion with string Gospel music and song. (assisted by

the Mumbulla Foundation)

There will be a range of workshops in guitar, fiddle, percussion, tin whistle, singing, songwriting, accompaniment, standup comedy, Kids will be well catered for with a range of activities including singing, percussion playing, magic, stories and craft.

The Crossing Youth Venue will again provide opportunities for young folk to strut their stuff on the Young Performers Stage. Some amazing talent has been discovered and nurtured at this venue.

Participation is WELCOME!!!!

Open Mic , Poets Breakfasts on Saturday and Sunday mornings. These are very popular. Get there early if you wish to read your poems and stories.

FESTIVAL HOTLINE (02) 6493 6758 info@cobargofolkfestival.com



The Perch Creek Family Jug Band



Kristina Olsen



Shortis & Simpson



Ross Smithard & Tom

www.cobargofolkfestival.com

Nancy Kerr & James Fagan visiting Oz in 2013

One of the most established and respected duos on the folk scene, Nancy Kerr and James Fagan were winners of the 2011 BBC Radio 2 Folk Award for Best Duo. They had previously also been winners of 2003 Best Duo and 2000 Horizon Award.

As well as being great exponents of their instruments (fiddle, viola and guitar-bouzouki) both are regarded as fine and influential singers. 2010 marked the 15th year of this electrifying duo. In that time they have toured full-time and headlined festivals throughout the UK, Ireland, Europe, Australia, Japan and Canada.

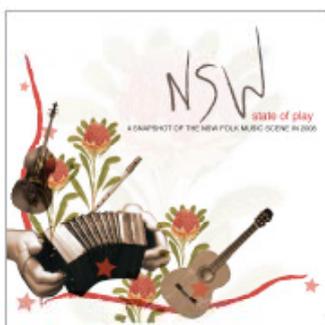
Wherever they play, Kerr and Fagan make new friends and fans, as their love of live performance is tangible and affirming. Consistently great live shows and five highly respected albums, plus their recent collaborations with Robert Harbron and The Melrose Quartet, have cemented their reputation as one of the classiest acts in acoustic music.

Catch Nancy and James at:

18th-20th January - Illawarra Festival

25th-28th January - Newstead Festival, Victoria, Cat & Fiddle, Balmain

Friday 8th February - Humph Hall (with special guests Margaret & Bob Fagan)



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) | \$15 | \$10 | | |
| The Songs of Henry Lawson (new songbook edition with 375 settings) | \$30 | \$25 | | |
| 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: ____ / ____)

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dance news

Beecroft Dance

The Bush Music Club's December Beecroft Dance will be well worth attending. The band, Sydney Coves, played in November for the Central Coast Bush Dance, and this is what organiser Robyn Graylin writes: "The young line-up of Sydney Coves proved a winner at our November 10 dance. With Steve Lockwood's son Tim, 21, on violin, Keiran Smith, 21, on guitar and Kyle Mercado, 21, on bass, the night zipped along with fast reels and even faster jigs." And the caller will be Cathy Richmond, 21, daughter of esteemed dance callers Don and Wendy. "At our November dance, Cathy made her first dance calling attempt with 'The Maxina', and has now agreed to join Sydney Coves as caller when they play for the BMC Bushdance at Beecroft on December 1. Please support Sydney Coves and Cathy by making her professional calling debut a night she will always remember. It is so wonderful to see the second generation of bushdancers/musicians making an impact on the current, aging folk scene. And this one could have very long-reaching repercussions. Go, Cathy!"

Kirribilli English Dancing

Margaret Swait, who started an English Country Dance group in Kirribilli earlier this year, returns in early December from an extended trip to friends and relatives in the US. She gives the updated schedule for December dances on Thursdays, 13th and 20th December, 7-9pm, at The Church By The Bridge, Broughton St, Kirribilli. Margaret teaches many new dances written in the English style, with beautiful new music. <https://www.facebook.com/SydneyEnglishCountryDance?fref=ts>



folk news

Sharon Shannon Band

The Sharon Shannon Band will be touring Australia and New Zealand in January (see Dates For Your Diary, or www.sharonshannon.com).

The accordionist from Ireland has achieved legendary status throughout the world. She has recorded and toured with a who's who of the Irish and global music industry, including Bono, Adam Clayton, Sinead O'Connor, Jackson Browne, John Prine, Steve Earle, The Chieftains, The Waterboys, Willie Nelson, Nigel Kennedy, Alison Krauss and Shane MacGowan. She has entertained US President Bill Clinton and Irish Presidents Robinson and MacAleese and more recently President Barack Obama during his Dublin visit. Her music has been featured in several Hollywood movies, TV series, and more.

In memory of Jill Meagher, so tragically murdered in September this year, the Sharon Shannon Band will perform two Benefit Concerts at The Spotted Mallard, Brunswick, Melbourne on Friday 11th and Saturday 12th January. A third of all proceeds from both performances will go to the Centre Against Sexual Assault (CASA) www.casa.org.au as a tribute to Jill's life and enduring spirit.

Mike Martin

Contratulations to Mike Martin who won The Australian National Busking Championship held at Cooma this year and it looks like being the permanent site for years to come.

A great event for Cooma and the region. It was a really well organised It involved a rostered full



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folk festival

22 - 24
February 2013



music dance comedy

traditional, roots, bluegrass, acapella, bush poetry & spoken word,
kids program, the crossing youth stage, blues, sessions

VIN GARBUT (UK) KRISTINA OLSEN (USA)
MODHAN (SCOT)

All At Sea Battlers' Ballad Big Bug Quartet Black
Joak Morris Brown Mountain Bogtrotters Canberra
Union Voices Chooks On A Hot Tin Roof Cresswell
and Co Dale Robert Huddleston Daniel Champagne
David Ross Macdonald Dingo's Breakfast Doctor
Stovepipe Fiona Boyes Hammond Trio Folklore
Franklyn B Paverty Glover and Sorrenson Graham
Wilson Innes Campbell Jali Baba Kuyateh & Afro
Diyaa Jazz Train To Budapest Kade Brown Trio Kim
Churchill Lily & King Malumba Martin Pearson
Michael Menager & Friends Mike Martin & Friends
Miss Mollys' Maypole Mumbulladahs No Such
Thing Once Upon A Song Pete Denahy Peter Hicks
and Ross Smithard Ryebuck Bush Band/Pastrami
on Ryebuck Sam McMahon Senor Cabrales Shortis,
Simpson & O'Neill TABLA Bellydance The Blue
Ruins The Bon Scotts The Kissin' Cousins The Little
Sisters The Perch Creek Family Jug Band The Silver
Strings Vic Jefferies Zondra King + MANY MORE

Dan Scollay's Gospel Singing Workshop

Bega, 25-26 August 2012

Mumbulla Hall, Saturday morning. A ragtag crew of a hundred or so, mostly women but enough men to cushion our sound. Shrill sopranos, mellower altos, the velvety tenors and the gravel-toned basses. I don't know what I am but I'm standing with the basses when we divide ourselves up, so I give it a burl. Can't reach some of the low notes so I shuffle towards the tenors, where I kind of stay. By the end of the weekend I suspect I may be an alto. It doesn't matter!

Wade in the water, God's gonna trouble the water... There's community singing leader Dan Scollay out the front, keeping impeccable time, helping with a note, picking out the rhythm and making us feel a hundred bucks. Hum these bars, whisper the next few, belt out the last, and now all the parts are sounding like family, and Dan's smiling and we've got it! Dip-dip-it-a-zumbay... We can't help it, we're swaying and bopping and shimmying...

I'm on my way, and I won't turn back... the sultry solo lifts and holds us. She calls, we respond. And the band! Sunday morning and we're singing with a band now, drums and keyboard, guitar and bass, sax, clarinet, and they switch moods from American to African and back but it's all gospel. Chain gangs and cottonfields, consolation and sorrow and hope and surrender. Glory, glory, hallelujah, since I laid my burden down...

And now it's Sunday afternoon. There's an audience; they're willing us to be good. We're filing in, singing softly, and it seems like five minutes later we're filing back out. More glories, more hallelujahs, and we're meant to be finished but outside in the courtyard we just can't stop singing.

Oh, what a sound! Thanks, Dan.

Jen Severn

Bush Music Club approaches 60!!!

Australia's oldest folkclub, the Bush Music Club approaches 60. In the run-up to the anniversary in October 2014 we have been collecting and republishing articles and photos from our early days.

Check out our photo website <http://my.opera.com/BushMusicClub/about/> and blog <http://bushmusicclub.blogspot.com.au/> for information on our origins and influence on the early days of the Folksong revival when Australians started singing the songs their ancestors sang in the 19th and earlier 20th centuries. Many items were brought from their home countries, some were adapted to fit the new country (*Banks of the Nile/Banks of the Condamine*), others were composed in their new home about their new life and others were written in the 50's as the Bush Music Club also encouraged songwriting. John Dengate has written about the encouragement founder members gave him when he joined in the early 60's and started writing songs.

Bush Music Club members started by collecting these songs, tunes and recitations from older friends and acquaintances, then started searching out other older Australians who could contribute to their growing collections. Today these paper and oral collections form an important part of our national heritage and are found in the National Library and State and University Libraries collections, and the repertoires of many singers. Some are sang and played as originally collected back in the 50's, others have been interpreted anew by later generations of performers. Collector Rob Willis is famous for sending tapes/MP3s to younger singers like Jason & Chloe Roweth & Christina Mimmochi.

A video will soon be available of our themed workshop 'Bush Music Club, the First Ten Years at the 2012 National Folk Festival' and sometime soon we will have a Youtube channel to disseminate our videos and link to videos of the Bush Music Club in action at festivals and workshops.

Sandra Nixon (Hon. Secretary, Bush Music Club Inc)

Book Launch + Concert + Party + Session

Colleen Z Burke

Saturday 2nd February 2013 from 3pm til late

Gaelic Club

1st floor, 64 Devonshire Street, Surry Hills,
near Central Station (there is a lift)

Colleen's new and eleventh poetry book, *Splicing air*, offers many treasures: elegant and pithy poems, creative meditations on a diversity of landscapes as well as perceptive and witty insights into what it means to be alive and the joys and wonder of children, grandchildren, corroboree frogs and other threatened species. There are also fascinating and richly researched poetic narratives on historical themes ... a book to read, relish and re-read.

Splicing air will be available at the special launch price of \$20.00.

It's a party too, to celebrate

Colleen's 70th birthday.

Please bring nibbles and a plate of food to share – gluten free if possible.

During the afternoon Colleen will read some of her poems and there'll be other entertainment from Cornerbrook (a combination of four brilliant musicians who play tunes from Ireland and Newfoundland – Bridie Burke, Cory Clarke, Ben Stephenson, Ben McAtamney), Margaret and Bob Fagan, Martin Doherty, and other local and interstate guests.

There'll be a break for tea and then a big session from 7.30pm so bring instruments, tunes, songs and poems to share.

Enquiries: Margaret Walters 02 9698 2206 email margaretwalters2@gmail.com

Colleen email: czburke@bigpond.com (02) 9557 3248

The Sheffield Carols

The following article by Barry Callaghan in 2002 is taken from the South Riding Folk Arts Network web page: <http://www.folk-network.com/info/carols.html> Sadly the author died five years ago but his wife, Linda, has kindly given her permission for us to reproduce the article.

The mass singing in some of the pubs in North Sheffield and North Derbyshire, which takes place in the second half of November and all December, and which is often referred to as 'The Sheffield Carols', has been described as one of the most remarkable instances of popular traditional singing in the British Isles.

Local compositions, & Christmas songs that have been pushed out of the mainstream of our national carol repertoire with the adoption of the sanitised and limited group of 'standard' carols that now pours from our radios, tv, cd players, shopping malls and churches, have survived in these unofficial places, kept alive by the sheer love of singing of the participants.

Certainly, there are some people for whom the singing of these carols is a part of a Christian faith; but for the large majority of singers of the Sheffield Carols, it is the sheer love of singing, in the company of others, that attracts them. Packed in closer than an old-style football crowd, and with pint glasses in hand, singers roar out the unique repertoire of Christmas songs, sacred and profane, that have become such an essential part of Christmas for many people in the Sheffield area, and for many regular visitors from around the country and abroad.

These are not really for listening to – they are for singing. However, new visitors will not find themselves left out in the cold; many of the songs, though unfamiliar at first, are easy to pick up. At many places, books of words and music are available for purchase, and at the Travellers Rest at Oughtibridge, the words are put up on a flipchart at the front! A knowledge of the first three and last verses of 'While Shepherds' will give anyone a good start, since these words are regularly sung to about a dozen different tunes, and I believe that more than thirty tunes have been used to the words over the past forty years. Except that, in more than 35 years, I have never heard them sung to Winchester Old... Very occasionally, a 'standard' carol will creep in: there is an affection for in some places for 'O Come All ye Faithful', and 'Silent Night' is occasionally heard. Other songs however, are more idiosyncratic, and will take several visits to master: the obscure Victorian syntax of some still leaves puzzled looks around the room.

One of the chief characteristics of many of the tunes is the pattern known as 'fuguing' – a kind of call-and-answer repetition pattern towards the end of the verses, where the bass line answers the melody, and usually builds up a fair head of steam. 'Mount Moriah', 'Old Foster' and 'Egypt' are just three popular and spectacular examples. 'Cranbrook', which also shows this feature is a tune that is still heard for 'While Shepherds' – it is far more widely known to the world with the words of 'Ilkley Moor B'ah't At' – words which hi-jacked the tune nearly a century after it was written for 'While Shepherds'!

Another widespread feature is the 'Symphony', an instrumental part played as an introduction and between verses; these range from basic to elaborate. Most sessions are accompanied, typically by a piano or electric organ, although Grenoside has a string quartet; but several of the sessions are unaccompanied.

The Stannington sings are quieter, but good, & might interest those who don't feel up to the rigours of Dungworth or Worrall.

There are many others, but many are informal and unpredictable and sometimes one-offs. News of these spreads from the



principal sessions.

For a detailed schedule of "sings", see localcarols.org.uk/sings.php.

For more information, and access to a full library of recordings and publications, you can contact Village Carols, a non-profit organisation that exists to promote and record these carols. Village Carols publishes a number of excellent recordings from different carol traditions, and a selection of arrangements of tunes and words. They also organise a biennial festival: the next one is on Saturday 29 November 2008 at Grenoside Community Centre. Video films of previous festivals, including the special Millennium Festival at the Cutlers Hall, Sheffield, have been made by Garland Films in association with Village Carols, and are also available.

Village Carols can be contacted at, Post Office Box 2099, Sheffield S35 0XU. www.villagecarols.org.uk/

A Few Words about Etiquette

If you are visiting the Sheffield Carols for the first time, you might find the following thoughts helpful. Firstly, they are very crowded, and at some of the most popular, it can be a fight to get into the singing room. So the first thing is, don't go mob-handed. New singers are welcomed every where, and you will find people will share their enthusiasm with you freely; but if ten strangers appear in the middle of the room taking up valuable singing space, they will quickly feel uncomfortable. Try to go in not more than twos or threes, and if you can find an existing participant to go with, it will be easier still. Secondly, in many places there are not many seats, and these are often saved for more elderly regular singers; sensitivity here will help.

Having said this, it is always worth trying to get into the singing room; the Carols are a physical experience, and the involvement of being 'in there' is part of the appeal. In some places you can hear ok from the other bar, but it is a pale shadow.

Thirdly, the session will invariably include a few solos; quietness and respect for these is taken for granted. They do usually have choruses, though. And fourthly, moving to the bar and back can be extremely difficult, as can visiting the toilet. So be aware of people trying to move; and where you see empty glasses, pass them back towards the bar. You may be reminded of this in song at some places.

And finally, be sure to get to sessions in plenty of time. If you turn up at start time, you may well not get in, especially as it takes a certain confidence to push into the singing room after the singing has got going.

Mostly, enjoy it. If you haven't been before, you may well find that it changes your perception of the festive season.

National Folklore Conference 2013

Greetings All,

Following on this years very successful Folklore Conference we are calling for papers for next year. The event gets bigger and better every year with papers on a diverse range of topics.

The conference is supported by The Australian Folklore Network, The National Library of Australia and The National Folk Festival.

There is no charge for the conference but please let us know if you are coming as bookings were heavy this year.

Please contact our convenors, Jenny Gall and Gwenda Davey for further information – particulars below. I am also happy to answer any questions.

We would really like to hear your thoughts and suggestions.

The AFN's annual conference will again take place prior to the National Folk Festival on Thursday 28th March, 2013 at the National Library of Australia, Canberra.

The organising committee now calls for expressions of interest to present 20 minute papers or lecture-performances dealing with any aspect of folklore, folk music, folkways and folklife at the conference.

Please send your submissions to:

✦ Jennifer Gall Jennifer.Gall@anu.edu.au

✦ Gwenda Davey gwendadavey@bigpond.com

Please include:

✦ Your name

✦ Title of paper

✦ Short abstract (200 words) of your proposed paper

Have you thought about joining the Australian Folklore Network (AFN) ?

We have a large number of people already involved and would warmly welcome anyone else who has an interest in folk or folklore. For further information. <http://ozfolknet.wordpress.com/>

The best part is ---It costs NOTHING!

Contact the AFN convenor, Graham Seal (g.seal@exchange.curtin.edu.au) or Rob Willis if you wish to know more.

Looking forward to hearing from you,

Rob Willis (02 6851 2687 0427 911 962)

<http://trove.nla.gov.au/>

Dear Editor

Many of the " Folk Federation" people don't get a chances to see the potential of the "Green Music Train" during the Illawarra Festival in January for one reason or another and this is a good opportunity for Sydney people in particular who are involved with "folk" to have a good look at what playing on Sydney Railway System going to a number of NSW Folk Festivals (not just Illawarra) means to getting people involved in " Folk". This is very much a public culture opportunity that is hard to find today. So what about getting a few people together and help to reclaim a public space for muso's on our trains

Regards

Brian Dunnett



**CHRISTINE
WHEELER
AND FRIENDS**

RAIN IN THE MOUNTAINS
Songs from Henry Lawson

7pm, Saturday 8th December 2012

Humph Hall
85 Allambie Road, Allambie Heights

Formerly the Allambie Heights Uniting Church, Humph Hall is now the private home of Gial and Wayne. Bookings: 9939 8802 or wayne@humphhall.org - humphhall.org

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Anyone with a CD they would like to add to the library collection for consideration for airplay please forward to:

*Focus on Folk, Post Office Box A182,
Sydney South 1235.*

Interview with Pam Merrigan

New Artistic Program Manager for the National Folk Festival

The National Folk Festival's new Artistic Program Manager, Pam Merrigan, is well known to many Cornstalk readers as a former committee member with the Folk Federation of NSW, and as the founding director of the Turning Wave Festival.

Pam, congratulations on your appointment to this big job, which is, as I understand it, responsibility for selection of the mix of music, dance and spoken word at our National Folk Festival over the next several years.

Thank you Christine... Yes, selecting the artists and programming the event is certainly a major part of the job and, it is a big responsibility but I must admit that the opportunity to be part of the team which manages what I consider to be Australia's premiere folk music event is something that really excited me and I was delighted to accept the position.

What is your vision for the duration of your position with the festival?

Well, you did refer to it as 'our' National Folk Festival and within the folk scene there is certainly that sense of ownership. It really is quite special... and just about every person who has been involved with it over its 46 years has their own individual take on what it means to them and what it could or should be.

Personally, I believe the National provides an important role as a kind of 'common ground' for the expression of folk life through grass roots, community and participatory activities, and it does this successfully across many genres while still presenting excellent high-end entertainment experiences. For a world-class cultural event of its stature the National is quite unique in this respect. So... one of my aims will be to nurture and develop these dual roles with a view to drawing new audiences into the community that is 'the National'. For the Festival's ongoing sustainability I believe this is critical to its survival and I'm certainly keen to develop the festival with a vision to support a range of projects and platforms to attract the broader community, especially younger audiences, as a way of ensuring its future. However, having said that, I would always want to see the festival grounded in the core elements of a unique and diverse Australian 'folk' culture, retaining its character and the wonderful sense of community, familiarity and inclusiveness that have become a hallmark of the event. A delicate balance....

In terms of musical and artistic direction, what do you see as the strengths and weaknesses of past festivals and how do you intend to build on those?

One of the real strengths of the National is in its core communities and the level of engagement those core communities invest in the festival program each year. They provide a wealth of experience, talent and dedication in the performance, preservation, expression and transmission of folk culture, especially today, when traditional folk is juxtaposed with a contemporary and dynamic version of itself and, where the boundaries between folk, popular and elite music often overlap. I see great value in strengthening dialogue with these core communities with a view to creating opportunities for further engagement in the Festival program.

On the other side of the programming equation the National has been able to counterbalance the grass roots, community and participatory activities with excellent high-end entertainment experiences featuring the cream of Australian and International folk performers along with attractions unique to the Festival. These are important components if the National is to keep pace with other similar events in the market place. I'm not saying we should be like them but, whether we like it or not we are competing with them for our audience and in some respects, our survival. The fact that we are a multifaceted event offering a wide range of engagement beyond just a series of concert experiences sits well. It's a matter of ensuring that the National continually reassesses its strategic and artistic roles in order to grow the new audiences it requires without losing site of its core values and maintaining the interest of its regular patrons.

Programming a large festival must always be a complex balancing act, between support for local artists and inclusion of overseas acts; between the budget needed for booking big names and providing opportunities for lesser known groups, and between all the different music styles with the folk genre that the festival must try to include. Could you give us your early thoughts on this?

Any festival is a complex balancing act, this one's just a little more precarious... and, as you've just highlighted there are many facets to consider in the mix. Every artistic program manager will bring their own unique and individual style to the job so I expect the festival I produce will have elements that are quite different to previous years. 2013 will be a particularly challenging year but my intention is to deliver an event that is both inclusive and dynamic without compromising the festival's integrity and one which will satisfy existing audiences while engaging those who do not traditionally engage with the folk arts.

The National has always been a festival in which active participation is an option throughout. I understand that participatory activities such as choirs, fiddle orchestras, pan pipe groups, workshops - opportunities for people to play/sing rather than just listen/watch - are part of the balancing act you have to achieve. Can you tell us how that aspect of the festival is shaping up for the coming year?

As I mentioned earlier Christine, it is the level and quality of the National's participatory activities that sets it apart and I place a high priority on programs that enable festival patrons to connect and engage in the folk arts in both traditional and contemporary contexts. These programs are also a way of giving something back to the festival community who support the event and



for improving and promoting accessibility to the folk arts so, when the program is released expect to see all the regular festival favourites, quality workshops and mentoring programs plus opportunities for festival patrons to connect with and share their music, song, dance and spoken word with others.

One aspect of the National that I find quite unique is the range of special events that are created just for the festival. There are concerts that document in song some aspect of Australian history, and musical theatre productions such as Reedy River a few years ago. There are tribute concerts and celebrations of musicians, songwriters, poets or of organisations (such as the 40th anniversary concert of the Folk Federation of NSW two years ago). I would love to see the festival program devote more space to highlighting these special events, as over time it would create its own record of folk arts practice in Australia. Could you comment on this suggestion?

That's a great point Christine and there have certainly been some engaging presentations at previous festivals. There was an article in a recent Trad and Now which described the program offered in 2012 at the Trocadero which encapsulates exactly what you have just described. 2013 will have several such events on the program and to be honest, it's one of the things that I think the festival has done very well in the past and will continue to do well. It often comes down to what is offered in any year.

Will there be any unplugged venues at the festival next year?

I suppose it depends on your definition of 'unplugged'. If you assume that when music is labelled 'unplugged' it will be uncluttered, more pure, use acoustic instruments rather than electric and not be acoustic in the strict sense of the word then there is a new venue which I am introducing to the festival which will provide patrons the opportunity to experience music in a more up-close intimate setting. Call it 'close encounters of the folk kind'. There will also be the 'Song Room' and the 'Acoustic Lounge', venues that will host workshops by day and some totally 'grassroots' acoustic activities by night.

We understand that the global economic woes have impacted on the festival's budgets, as on everyone else's budgets. How do these financial constraints effect your first year in the job?

2011 and 2012 were financially challenging years for the National Folk Festival and how we manage 2013 will be critical to the survival of the event. The NFF staff and Board have worked very hard to cut costs right across the every aspect of the event without compromising the program or the integrity of the festival. Some of those changes I think will be very welcome. The site for example has been rejigged to make better use of facilities such as power and water and also to cut down on the need for fencing. In terms of the program, yes, there is a reduced budget and some changes to venues but I am confident of producing a festival that will excite, entertain and engage and provide opportunities to develop new skills.

Finally Pam, could you tell us what personally excites you most about taking on this role?

To be an integral part of the National Folk Festival team, dedicated to the folk arts... both traditional and contemporary, for which I have had a life long passion and, to be at the forefront of its development as a uniquely creative entity is an amazing opportunity. It's also an opportunity to give something back to the folk community that, over the years has given so much to me.

Christine Wheeler

Letter from Patricia

Hi folks

Just a line to bring you up to date with things.

Since my last up date I have been in hospital twice for blood transfusions, the last time being last week end.

A couple of weeks ago, I had to go to the Prince of Wales hospital for lithotripsy on a kidney stone, they kept me waiting all morning & then said they wouldn't do it as it would be too dangerous considering my low red platelets. I elected to come home by ambulance since the friend that took me there comes from Orchard Hills and had stayed the night before with me because of the distance to be undertaken at such an early hour (we had to be there by 6.30) however the hospital decided to ring my friend and tell her to come and get me as I didn't want to come by ambulance. Fortunately my friend has a daughter who drove her over to lessen the driving amount. I think it was a bloody cheek myself after I had said I would come home by ambulance.

Anyhow, the follow up to this was this week I had to go to Concord Hospital to see the specialist who will do the job

It will necessitate a tube being inserted up through the urethra and a laser being inserted to blast the stone which I should then pass out with the urine.

I was very ill last Saturday and my GP rang the hospital and had me admitted to emergency for another blood transfusion which they did Saturday night and then Sunday morning. They let me go home on Sunday night 7.30 pm and on Monday morning at 7.30 am my nose started to bleed, it kept up a steady dribble all Monday, Monday night, Tuesday

morning. I rang the doctor who told me to ring an ambulance

and go back to Concord. I did this but fortunately I explained on the phone what had happened and they sent a paramedic who was able to stop the bleeding for me. They were with me an hour but it was better than going back to hospital, especially as I had to go the next day for an interview with the specialist for the kidney stone.

I was advised to stay lying down on the Tuesday, which I did. I then had another friend take me to Concord on the Wednesday afternoon, which took up the whole afternoon, to be told that they couldn't do the operation until next year as there was a long waiting list.

This brings me pretty well up to date and I do thank you all for the phone calls, it is nice to know so many of you care enough to call me.

Blessings on you

Patricia Early

cd review

Roaring Forties – We Made The Steel

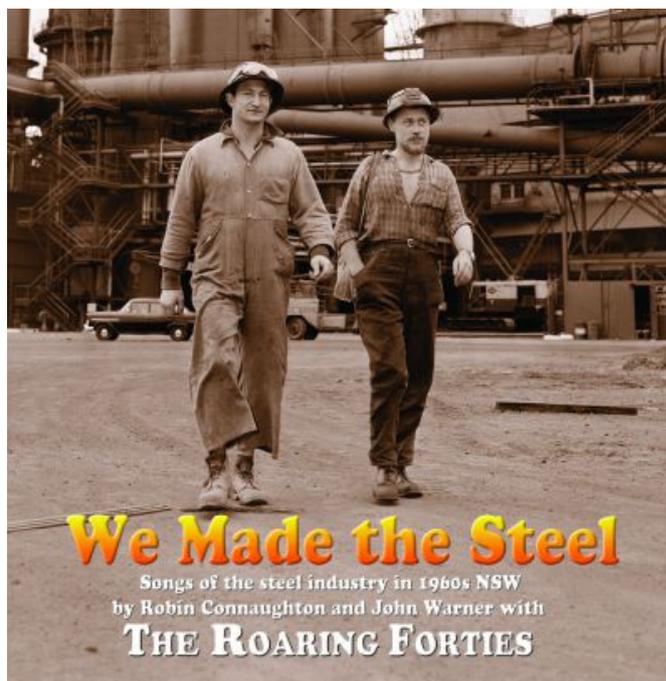
The latest Roaring Forties (hot off the 'steel' press), the fourth by the Roaring Forties but departs from their more usual shanty and folk repertoire and is a themed collection of songs and poems about the steel industry in 1960s in NSW. As mentioned in the very detailed sleeve notes (16 glorious colour pages detailing all lyrics and supplementary photographs and notes) all but two of the 14 songs and two poems were written between 2007 and 2010 by Robin Connaughton and John Warner. Track 1 (Steeler's March) was written by Robin in 1961 and Track 9 (Weevils in the Flour) is a famous poem by Dorothy Hewitt written in 1963.

The authenticity of the songs and story telling comes from the fact that Robin worked in the steel industry from 1960 to 1975 at Newcastle and Port Kembla and was persuaded by John to record in song and verse some of the stories of his experience.

The album has a clever thread of one song "The Ballad of Lovely Tom" (in 6 parts) which is the narrative of a Polish migrant worker. Many themes are touched on including the displacement of indigenous people, the despoilation of the environment, the high rate of leukemia, relationships between workers and with their bosses, pranks and risk taking, women in the workplace and the abiding pride that workers have in their work. There is a rich diversity of musical styles ranging from English and Australian folk genres to country blues, sleazy blues and Queen.

The Roaring Forties in this album are: the four Santa Clauses (quoting my daughter as she saw them arriving for a practice one night at our house) Robin Connaughton, John Warner, Tom Hanson and Chris Maltby plus the very lovely Margaret Walters (no relation Ed). The album was very well recorded, mixed and mastered by Jason Roweth at Humph Hall, Allambie Heights in 2012 (run by Gial and Wayne Richmond). In addition to the voices and playing of the above RF members the music is supplemented by the terrific playing of Jason Roweth (acoustic double bass and second guitar) and Cloe Roweth (mandolin).

The Roaring Forties web site <http://roaringfortiesfolk.com/> contains details of each of their CDs including for this album a rich and informative write up for each song and general



background on Robin's time in the steel industry and is well worth a visit and read. Robin says that the idea is not to try to achieve a technical history of the steel industry but to "sing the feeling of the steelworkers".

This album is an absolute delight. It provides a slice of social history for this industry and era in a package containing a marvelous mix of mirth (evocative songs like the "Mount Ousley Breakdown" and the brilliantly crafted and delivered poem "The Strange Death of Georgie Bell") as well as wonderfully poignant songs such as "the Price of Steel" which tells of the tragically poor health and safety aspects of the large steel mills in this era and is reminiscent of Alastaire Hewlett's "He Fades Away".

The musical performances on this album are all excellent (as one would expect from the Roaring Forties), however the real heart of the album is in the wonderful words that are skillfully crafted and presented to really draw the listener back to the feel of the 60s and the hard, knock-a-bout lives of the steelworkers at this time.

A great buy (order through the Roaring Forties website) and something to ensure that Santa brings you or your friends this year.

Nigel Walters



The Dingo's Breakfast

Roger Montgomery, John Angliss & Bruce Boyd are "The Dingo's Breakfast", WA's popular touring folk act.

With over 150 years performing experience under their belts The Dingo's Breakfast present an electrically eclectic dialectic selection of Oz Music, Poetry and Yarnspinning, with the accent firmly on Comedy . . . Beauty!

Where/when to catch them in NSW:

4pm, Sun 13th Jan: Humph Hall, Allambie Hts.

17-20th Jan: Illawarra Folk Festival

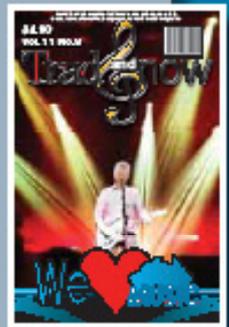
22-24th Feb: Cobargo Folk Festival

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