

THE CORNSTALK GAZETTE

DANCING AT THE CREEK



Although the week leading up to the festival was sullen and bad tempered, Music at the Creek 2004 enjoyed (mostly) perfect weather. For the first time, the dance venue was open on the Friday night with World Dance Bands, featuring amongst others, Ecobeat and Charlie MacMahon with his amazing Seismic Didj.

Attendance this year was terrific; all the venues were full, and during the Guitar Olympics between Damon Davies, Michael Fix and the lads from Urban Gypsies, more than a capacity crowd were hanging around the hall verandah to hear what would happen next.

Margaret RoadKnight and Helen Rivero entertained and enthralled the audience while Tomas Dietz Flamenco Academy certainly wowed the evening crowd. A lot of people discovered the dance venue this year, as the mix of music and dance was quite a change for most punters.

We were very happy to have the lively Tinkershuffle, in what seemed to be their last folk festival performance. Their energy and zest were terrific, and as a band they will be sorely missed. .

Apart from certain problems with the toilets (which we will endeavour to fix) most reports were very

positive. We will again try to have a good mix of music, as well as the beginner sessions which were taken on by Canberra's Murphy's Folklore. Participation certainly seemed to be the key to this festival with all workshops being well attended, and participants enjoying the variety on offer.

At the Braidwood Folk Club we hope that this year's selection will be just as pleasing. Applications to perform open in February and close 1st June. Music at the Creek 2005 has changed weekends - now on the second weekend in November. (10th, 11th and 12th)
Erika Mordek

**JAM is
coming!
(see March issue
for details)**

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november 2005

How to contribute

Cornstalk is a vehicle for expression of news and views from the folk community in New South Wales and welcomes contributions of news, reviews and other relevant items.

Contributions via email are most welcome. Please forward in plain text or email us in plain text as part of the email. Cornstalk also accepts copy on floppy disk or on paper.

The views expressed in this magazine are not necessarily those of the Folk Federation of NSW Inc.

Any person, organisation or event herein publicised is not necessarily connected with the Folk Federation.

All copy is required by the deadline date and cannot be accepted after Critical items may be referred to the person or persons concerned and a reply solicited.

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For a comprehensive listing of regularly occurring folk music and dance events around Sydney and other parts of NSW please check the Folk Federation website www.folkfednsw.org.au.

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Front cover picture courtesy Erika Mordek



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**Next Committee Meeting
FFNSW
Please check with
Secretary
9564 0763**

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 and 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.

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**Contact Susan Hopwood,
02 9526 2994 (mobile) 0417 669 059**
[Taralga is in the Southern Tablelands of NSW:
north of Goulburn, east of Crookwell.]

From The Editor

I hope you had a good holiday and are now gearing for a year of great music and exciting coming events.

Festival organisers, please send me your dates for 2005 if you wish to be included in the Festivals calendar.

Coral Vorbach

Dates For Your Diary

Sydney, Central Coast, Wollongong, Newcastle and Blue Mountains

TUESDAY 1ST FEBRUARY

Sutherland Folk Club session night. Sutherland District Trade Union Club Gynea. 7.30pm. Contact: Linda 9527 1563 or Betty 9528 2193.

THURSDAY 3RD FEBRUARY

◆**North By Northwest Poetry and Folk Club** Session Night - chorus singing, poetry and yarns, 8pm. Cornucopia Café, Old Gladesville Hospital, cnr Victoria and Punt Rd, Gladesville. Cars enter by bottom gates in Punt Rd and first turn left up towards Victoria Rd, then left again at the top. Pedestrian access from Victoria Rd if travelling by 500/501 bus. \$10/\$8. Jenny 9559 3658 (h)/0414 903 259 (m), Email: jdcarter@iinet.net.au Tony 9858 7882 (w), 0409 784 689 (m).

◆**Kim Sanders and Friends**, Side-on Café 83 Parramatta Rd, Annandale 8.30 pm \$15/12 conc. Bookings 9516 3077

FRIDAY 4TH FEBRUARY

'Folk & Food in the City' concert series launch, Wollongong Ex-Services Club Enq. 4227 4386, www.illawarrafolkclub.org.au

SATURDAY 5TH FEBRUARY

◆**Beecroft Bush Dance**, with Paddy's River, 8pm-midnight, Beecroft Community Centre, Beecroft Rd. Anthony 9417 4210. www.bushmusic.org.au

◆**Almost Acoustic** - Cathy Gibson and Gary Brown, Nic Maguire Rosier and Mothers Of Intention 7.30 pm Rozelle Neighbourhood Centre, 665A Darling St, Rozelle. Enq: Margaret (02) 96982206 or Gary 0414240024. T

THURSDAY 10TH FEBRUARY

Warren Fahey - 7.30 pm. Sutherland District Trade Union Club Gynea.. Contact: Linda 9527 1563 or Betty 9528 2193

FRIDAY 11TH FEBRUARY

Duncan Chalmers at the Troubadour Folk Club - 8pm - CWA Hall (opposite Fisherman's Wharf) - The Boulevarde, Woy Woy. Enquiries ph 02 43 41 4 060 or email frussel@fastlink.com.au

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FRIDAY 18TH FEBRUARY

Hornsby Folk Club Beatrice Taylor Hall, rear Willow Park, Community Centre. Edgeworth David Ave, Hornsby. Enq. Barry 9807 9497

SATURDAY 19TH FEBRUARY

◆**Balmain Bush Dance**, with Currawong, 8pm-midnight, Balmain High School, 25 Terry St, Rozelle. Dot 9876 6166. www.bushmusic.org.au

◆**Macquarie Folk Club Richmond**

Neighbourhood Centre, West Market St Richmond. Starting time is 8 pm Ring Ellen 45782975 or Garry and Sue 45721863 for details. All levels of musicianship and all kinds of music, poetry, singing welcomed.

◆**'Folk & Food in the City'** concert and dinner, Wollongong Ex-Services Clubs.

THURSDAY 24TH FEBRUARY

Charlie Landsborough and Band plus Eric Bogle National Tour Hexham Bowling Club. Enq. Rhonda Toner 9798 8824

FRIDAY 25TH FEBRUARY

Charlie Landsborough and Band plus Eric Bogle National Tour Rooty Hill RSL Club. Enq. Rhonda Toner 9798 8824

SATURDAY 26TH FEBRUARY

◆**Charlie Landsborough** and Band plus Eric Bogle National Tour Canterbury Hurlstone Park RSL Club. Enq. Rhonda Toner 9798 8824

◆**Loaded Dog**, upstairs Annandale Neighbourhood Centre, 79 Johnston St, 8pm. \$14/12, BYO, supper available. Unaccompanied singing with Danny Spooner, Kate Delaney and friends. Sandra (02) 9358 4886, www.freewebs.com/loadeddog



Mothers Of Intention - Rosie M Donald - Lainey Balsdon - Glenda Patterson - Penny Rankin Smith - Tony Pyrzakowski - appearing at *Almost Acoustic 5th February*.

jam - an initiative of your Folk Federation (see March for details)

Regional NSW and ACT

Merry Muse

Friday 4th February

"Settlers Night and Session and dance.

17th February

The Elements, Michael Rooney and June McCormack

18th February

Pete Hookes, The Counterfiet Gypsies, Deborah Durie

The Polish Australia White Eagle Club.

www.traveltv.com.au, 8pm. Bill Arnett Ph/Fax 02 6262 7265

Festivals, Workshops, Schools

25th, 26th, 27th February 2005

Cobargo Folk Festival (Special 10th Anniversary). www.cobargofolkfestival.com Enq. Graeme Fryer 02 6493 6758

4th - 6th March 2005

◆**Womadelaide**. World Music Festival botanic Park Adelaide.. www.womadelaide.com.au

◆**Port Fairy Folk Festival**. Enq. pff@portfairfolkfestival.com

6th March 2005

◆**Autumn Folk In The Foothills** at the Jamberoo Valley Lodge. Ticket booking 1300 887034 or www.illawarrafolkclub.org.au/fitfspring04.php

◆**Australia's Second Shanty and Nautical Festival** onboard the three tall ships, at the Australian National Maritime Museum and on shore. <http://groups.yahoo.com/group/jamescraigshanty> Contact Mike Richter 0419 992 119

8th, 19th, 20th March 2005

◆**Hawkesbury National Fiddle Festival**, Hawkesbury Showground, Clarendon (near Windsor), NSW For tickets and enquiries phone: 02 4576 7023 or go to www.fiddlefestival.com

◆**Blue Mountains Folk Festival** <http://www.bmff.org.au/>

◆**Yackendandah Folk Festival** folkfestival@yackendandah.com

24th - 28th March 2005

◆**The National Folk Festival** - Easter 2005 Check out the website at www.folkfestival.asn.au for ticket details or call 02 6249 7755 or e-mail info@folkfestival.asn.au.

16th -22nd April 2005

The Southern Hemisphere International School of Scottish Fiddle, New Zealand www.catherinefraser.com

22-25th April 2005

St Albans Folk Festival. Enq Alison Boyd 02 9748 1034 or alis0n@pg.com

Folk News

Illawarra Folk Club

The 2005 'Folk & Food in the City' Concert Series has a new 'old' venue. The Folk Club has negotiated the use of the upstairs of the Wollongong Ex-Services Club on the corner of Burelli and Church Streets. The IFC has had a number of events at the Club previously, including some of the big concerts with Eric Bogle, Ted Egan, Judy Small and more recently madd marianne. The Club management at the Club have been super positive about the IFC concerts.

The concerts will generally be held on the first Friday and third Saturday of the month, and will return to the concept of folk and food, with a smorgasbord meal included in the ticket price. There is talk of food and music theme nights - Shanties & Seafood, Best of British, Hungarian Gypsy, Italian, Greek, Irish etc... And Cooper's beer is on tap! There is a huge launch night planned for 4th February.

Illawarra Festival

There is no news yet as to the future of the Illawarra Folk Festival - 'we're still looking at options, timing, format and location,' says David De Santi. 'The aim is to present an event that is akin to the volunteer base required to organise. Various ideas are being thought about with a decision pending in January.'

IFC will be hosting a one day mini-folk festival - Autumn Folk in the Foothills - on 6th March at the beautiful Jamberoo Valley Lodge, with over 20 concerts, 15 artists: Alistair Hulett (UK), Grey Larsen (US), Andre Marchand (Canada), Simon Thoumire and David Milligan (Scotland), Mike Cooper (UK), Manuhiri, madd marianne and many more. Buy tickets early for a saving. <http://www.illawarrafolkclub.org.au/fitfmar05.php>

Spot the Dog Going

Spot the Dog was born in 1991 at the Sitting Duck Cafe in Brisbane's West End, when five friends got together to play the music they loved that no one else around town was playing. The Duck has been dead for several years but Spot the Dog went on to become a first-class Australian roots band, enticing audiences all around Australia with its unique style and sound - and unfailingly high-quality songs from principal songwriter (and founder member) Mark Cryle.

Now, 13 years, six ex-members, three managers, three successful CDs, hundreds of gigs, countless festivals and thousands of road and air miles later, Spot have decided to put down the instruments, unplug the amps and call it a day. There was a special goodbye gig in Brisbane in December.

Musicoz

The 4th Musicoz National Music Competition, with 18 categories, was open to all songwriters, bands, singers and musicians. Musicoz is a non-profit organisation dedicated to developing a stronger original music culture in Australia. Some of the category winners were:

Folk Music: 1st, Blackwood; 2nd, Ian Macintosh.

World Music: 1st, Fly Phoenix; 2nd, Gian.

Acoustic: 1st, James Grehan and the LabTecs; 2nd, Erinn Sherlock.

Blues: 1st, P J O'Brien; 2nd, Andy Collins.

Aboriginal/Torres Strait: 1st, Local Knowledge; 2nd, Anjel.

Country: 1st, Sally-Anne Whitten; 2nd, Felicity Urquhart.

Congratulations to the winners!

The Folk Federation ONLINE www.folkfednsw.org.au

Folklore Professor

Rob Willis writes: 'Congratulations are extended to well known writer, academic and musician Graham Seal for his appointment as Australia's first Professor of Folklore', commencing 1st January 2005. 'Graham is based at Curtin University of Technology in Perth and has implemented many folklore and musical projects. I believe this is a major step in the recognition of folklore/life by our universities. Well done Graham.'

Top End Folk Club

The Folk Club 'big band' was involved in a few projects during the year, including three open days at Government House (for which the Club gets paid!), bush dances, Relay for Life, and of course, the 'Rince nah Eireann' annual Irish dance extravaganza.

There were also a couple of major happenings of interest to members - the railway arriving in Darwin in January 2004, and Ted Egan being sworn in as Administrator in November 2003.

During May and June 2004 the big band was involved in practices for a joint Cavenagh Theatre Company / TEFC production of Reedy River. Peter Bate, the Musical Director, was involved in the last Darwin production in 1982 ...

The big event ... was, of course, the Top Half [Folk Festival]. Held on the long weekend of 11-14 June, it was the best for many years ... We ran out of performance space ... Among the highlights for me were the great evening singing sessions, with dozens of voices belting out songs I often had never heard, but which the 'oldtime' TEFC members seemed to have imprinted in their brains! His Honour the Administrator, Ted Egan, together with Nerys, often led songs late into the early morning; times to remember.

Some excerpts from the President, Chris Pemberton's, report, in Broadsides (Nov-Dec):

Vale 'Ukulele Lola'

[From Illawarra Folk Club Newsletter, Dec.]

Judy Tihany/Backhouse, better known as 'Ukulele Lola' in Mic Conway's National Junk Band, died of cancer on 26th August 2004, aged 57.

Judy had fought and defeated bone cancer over several years. Her amazing mind and determination saw her create several miracles in recovery, stunning doctors and friends alike. Hundreds of people packed her funeral and wake as Judy was loved by many.

She had an enchanting voice and a presence that lit up the stage, in the Café at the Gates of Salvation (which she co-founded) and then with the National Junk Band.

She was a fine musician too - not just on the ukulele, but also piano and piano accordion. She also set up 'Badde Manors Café' in the 1970s - the first of Sydney's Café scene. She loved life and lived it to its fullest. The world will never be the same without her. Her spirit lives on.

Mic Conway.

FAA CD

The Showcase 2004 double CD from Folk Alliance Australia's Adelaide Convention includes Jenny Thomas, The Yearlings, Raw Honey, Glenn Scuthorpe, Junior, Those Bloody McKennas, Trysette, Karen Lynne, Pat Drummond, Emma Russack, Barry Peters, Tonchi McIntosh, Small Fish Deep Sea, Hirst & Greene, Soursob Bob, Frencham & Smith, Jeremiah, Artemisia, Toe Sucking Cowgirls, Heather Frahn, Cyril Moran, Stringmasassy, Akhter Jahan, Alex Legg and The Bennies. The CD is available for \$25 plus postage from www.folkalliance.org.au or www.tradandnow.com

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Wongawilli to Tour In Scandinavia,

Limited Seats Available

As some might know Wongawilli Band is off to Denmark and northern Europe next June/July. If you want to join Wongawilli on their trip, planning is underway for a three week musical and dancing tour through Denmark, Sweden and Norway finishing at Skagen Festival. Deadline for expressions of interest is 10 February (at this stage). More details go to:

<http://www.wongawillicolonialdance.org.au/europtour2005.php>
or email David at desanti@bigpond.com

Vale - Louis McManus

Glaswegian born multi-instrumentalist Louis McManus Jr died at 48 on December 12, 2004, after a long battle with diabetes McManus suffered the first of a series of strokes at 41 in 1997.

The strokes deprived the popular musician of his greatest talent - music.

Louis was known as "one take McManus" for his studio brilliance on recordings by artists diverse as The Bushwackers, Shane Howard and many Celtic bands. Louis was born in 1956 into a musical family - parents, Norah and Louis McManus (Louis Sr) were of Catholic Irish stock. Louis' grandfather Owen was born in Tyrone but had settled in Glasgow.

The family migrated to Australia in 1962 and settled in Werribee, west of Melbourne.

Louis Sr, a fiddle player, gave his son a mandolin when he was five. "By the time he was eight", Louis Sr said, "There was nothing more I could teach him."

Under his dad's tutelage he was soon acclaimed as child prodigy. Louis became one of the world's most brilliant players of the mandolin, tenor banjo and acoustic guitar.

He was in big demand on sessions and wrote music for shows and film, and played electric guitar in urban Aboriginal rock groups that he joined or formed after meeting Maxine Briggs, an Aboriginal woman who was to become his wife.

Louis performed with The Bushwackers from the mid seventies and was a member of diverse Celtic bands until his first stroke.

Brian Peters touring..

Brian Peters is a performer of traditional folk music who combines a high level of skill on three different instruments with a great voice and an energetic stage presence. He's a leading English squeezebox player, doubling on melodeon (button accordion) and anglo concertina, a fine guitarist well-versed in open tunings, and a passionate singer who can convey drama or emotion, while his carefully-constructed accompaniments blend adventure and sophistication.

Brian lives in Glossop near Manchester on the edge of the Pennines. He has visited Australia a couple of times, but will be a new voice to many who have joined the folk scene when he attends the National this year. But you can get a preview him at the Loaded Dog on Saturday 19th March. He'll be giving a house concert at Margaret Bradford's for those in the Sutherland shire who might like an additional injection of the Brian Peters experience.

Folk In The Foothills

There may be some doubts as to the future of Jamberoo as a four or five day festival but its ambience a quality lives on in the annual "Folk in the Foothills" Festival which will be held on Sunday March 6th at the Jamberoo Valley Lodge.

It will be the venue for folk enthusiasts when they gather in the wonderful ambience of its rainforests. There will be 27 concerts with 16 acts from 9am in the morning till 9pm in the evening with a number of venues to choose from - a large concert room, an intimate acoustic concert room, the restaurant, outdoor terrace and grove area all set in the picturesque and tranquil surrounds of the Lodge.

Since the Illawarra Folk Festival at Jamberoo moved to September, people from the Illawarra and surrounding areas have missed many of the fine international performers who visit Australia during the folk festival season. Now they can still catch some of them at Jamberoo.

The day is presented by the Illawarra Folk Club Inc. Tickets will be limited and there will be no individual concert tickets.

Artists who will be appearing include: Performers: Alistair Hulett (UK), Grey Larsen (US) and Andre Marchand (Canada), Simon Thoumire and David Milligan (Scotland), Mike Cooper (UK), Planet Woman, madd marianne, Allez-Gator, Halliracket, No Such Thing, Wongawilli, Dave O'Neill, Us Not Them, Blue the Shearer, Graeme Johnson and youth sensation Replay.

Russell Hannah and Jim Haynes will also be launching their highly successful book of railway stories, 'All Aboard' which is now into its second print run with the ABC.

The Jamberoo Valley Lodge is offering a special deal to stay on Sunday night. Call the Lodge to make a booking - 02 4236 0269.

The Lodge is situated at the foot of the Illawarra escarpment on the Jamberoo Mountain Road.

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! Advance Tickets purchased by Friday 4th March 2005 - \$40 After 4th March 2005- \$50 For tickets ph 1300887034

Illawarra's New Venue

"The Illawarra Folk Club is experimenting with a new venue and is going to 'kick it off' in February with a couple of big concerts.

The venue is the Wollongong Ex-Services Club, which not only has a great auditorium, but will also look after the needs of the inner person.

The food is excellent with a very reasonable buffet for those who are a bit peckish and of course for those members who are fond of a cold drink on a hot day the liquid refreshment is at club prices.

Friday 4th February sees the launch of the concert series with three popular bands performing - Jig Zag, The Wheeze and Suck Band and the local 'Big Snore Hammers will pull a goodly crowd- something for everyone in that lot.

February 19th and Martin Dougherty with his group will be coming down from 'Over the Mountain' to provide a strongly Irish Flavour to the night. Martin is well known for his fine performances in 'Sons of Roisin' and 'Raglan Road.'

And the good news is that entrance is only \$8 for folk club members (including NSW Folk Fed Members) and \$12 for others. *Russell Hannah* Phone 02 4297 1777

Irish Festival Jindabyne, January 2005

Sometimes it's very handy having low expectations of an event. I went to the Fleadh Nua in Jindabyne expecting little more than some friendly, low-key late night sessions and a few very understated concerts. What I found was so delightful that my family lost sight of me for the 4 nights and 3 days of the festival. It was truly a gathering of the Irish, with Irish accents outnumbering Australian both in the audience and on the stage by about 2:1. It was an audience who appreciated traditional music in both song and instrumental form. Rarely if ever have I heard so many ballads sung during a weekend, on concert stages and in sessions; yet people were equally enthusiastic about the classy dance music that was on offer in concert and at the nightly ceilis. In a quiet way the festival also celebrated the history of Irish men and women who migrated to Jindabyne as their first work in Australia since the mid 19th century right through to the 1960s when they worked on the construction of the Snowy River scheme.

Kevin Doyle, 78-year-old accordion player and deservedly the grand old man of traditional Irish music in Sydney, developed a vision of this gathering two or three years ago. Last year saw the first such festival, which was regarded by those who attended as definitely worthwhile. Several younger and well-organised members of Kevin's family ably supported him and worked very hard in pulling the whole weekend together. Visiting Irish husband and wife team Michael Rooney (harp) and June McCormack (flute) were arguably the musical highlight of the festival and both offered instrumental workshops on the first two mornings. They will appear at Port Fairy Festival as the act 'Draiocht'. Other workshops offered included accordion and ceili dancing, the latter being particularly well attended. Singers included Sean Roche from Perth, Jimmy Moore and Martin Doherty from Sydney, and Maria Forde from Melbourne. Musicians included members of Tulca Mor from Brisbane, members of Bhan Tre and Aes Dana from Melbourne and many Irish musicians temporarily resident in Australia.

The singing session on the Saturday night was memorable: with up to 200 people in a room upstairs in the local bowling club, the session ran for several hours with an informal and revolving MC, people being invited to offer up a song, the audience listening attentively to songs from all over Ireland which was sometimes accompanied by a little story, and lustily joining in the well-known songs. While a rendition of *Waltzing Matilda* reminds even the least cultured Australian of her/his national identity, there are probably a couple of hundred songs that do the same for an Irish national. Many more songs call on regional identities and during the weekend lent currency to a thriving trade in jokes about folk from Dublin, or from Clare, or from wherever the teller happened not to come from. The instrumental sessions I attended were equally well-mannered, classy and welcoming affairs.

Many thanks to Kevin and his family for a wonderful weekend.

Christine Wheeler



Sommers Family at the Dorrigo Folk and Bluegrass



Many factors contributed to the Dorrigo Folk and Bluegrass Festival held 29th-31st October 2004 being such an outstanding success. Sponsored by the Arts Council of Dorrigo and organized by a dedicated band of volunteers the weekend

has left patrons demanding an encore.

The Community Concert held on Thursday evening was a great way to begin, a showcase of Plateau talent, with guest appearance of the talented *Lost'N'Found*, for everyone to enjoy. Acts were varied from the delightful primary choir, recorder and dance group to the High School students, demonstrating their dedication to music. *Shellaly* featuring *Hernani* folk was well received, as was the duo of *Bridget Sommers* and *Lyn Chessel*. *Baffey* and his mate stole the show with their button accordions.

At the festival the standard of performers was without exception, top class, inspiring and entertaining. People came from as far as Germany and America and many parts of the country to enjoy the music. Performers, visitors and townsfolk mingled easily and friendships evolved.

Under the shade of the showground trees, clusters of musicians formed here and there and impromptu jams resulted, while friendly conversations flowed.

During the evenings, the blazing fire drums were magnets of welcome and warmth with music ever present. The *Giant Frog*, a 4-metre paper lantern, familiar to plateau people and symbol of fertility and creativity appeared with his glow for all to enjoy his presence.

On the concert stage in the Pavilion *Eric Bogle* shared his songwriting genius with the wit, humour and passion he is renowned for accompanied by *John Monro's* soothing harmonies, mandolin and guitar.

The *Sommers Family* delivered a performance to the hall's capacity crowd on Saturday night that was exceptional. *Matilda's* voice and banjo thrilled all, while *Alex's* mandolin playing received a rousing ovation. *Ken* was kept on his toes keeping up with the pace set by *Jack's* guitar and *Tom's* fiddle. We're so privileged in this town to have a resident band of this calibre!

'*Headland*' from *Woolgoolga* offered a bush dance in the Big Tent that enthused patrons. Feedback from patrons reveals that their favourite act was as varied as the acts themselves were. *Madd Marianne*, the *Redland Bluegrass Boys*, the *Lawnmowers*, *Gibson and Brown*, the *Acoustic Pirates*, *Lost'n'Found*, *Evan Matieson*, *Jigsaw* all struck a chord in delighting their audiences. Local accapella group, the *Spangled Drogos* enthralled all.

Workshops offered were well attended, forcing the committee to reassess workshop venues for next year.

Liz from *Jigsaw* said "That the Dorrigo Folk and Bluegrass Festival is one of the best Festivals in the whole country and one of our favourites, so you had better keep it going!" so we will!

This years Festival to be held 28th, 29th and 30th October at the Dorrigo Showground promises to deliver an even more enjoyable coming together!

Healthy Hobby

If your interest in dancing was stimulated by the articles in the September issue of *Cornstalk*, advocating dance as an excellent means of maintaining mental and physical well-being, why not try the Bush Music Club's Dance Workshops held at the Pennant Hills Community Centre.

The Club has held dance workshops since 1987.

However far from being limited to Bush Dancing, the Pennant Hills Workshops encompass a range of dance types from Old Time and Colonial to contemporary set and couples dances and include Australian, American, English, European, Irish and Scottish styles. Dances taught in 2004 ranged from the Oxford Waltz and Clare Lancers set to the Quickstep and Tango.

Regular dancers at the Workshop appreciate the wide variety of dance styles. A number of bands and individual musicians have been eager to provide live music for the Workshops including members of the Southern Cross, Ryebuck and Currawong Bands, all of whom have many years experience in traditional music.

The workshops are lead by specialist teachers who encourage the dancers to improve their technique. There is also an emphasis on teaching new dances to expand the repertoire for the Saturday night BMC dances and balls. The atmosphere is friendly and new dancers are welcomed.

Last year a group of dancers from Pennant Hills demonstrated winning dances from the Dance Writer's Competitions at the Illawarra Folk Festival as part of the Club's Golden Jubilee celebrations.

There is parking at the Community Centre and the railway station is across the road. The hall has recently been air conditioned, which makes dancing in the summer months much more pleasant.

The BMC Dance Workshops are held in the lower hall at the Pennant Hills Community Centre, Yarrara Road, Pennant Hills. Classes are held every Monday night (except public holidays) starting at 7.30pm. The classes for 2005 start on Monday 31st January. The cost is \$7 per workshop although newcomers attend their first workshop free.

For more information contact Felicity, 9456 2860.

Ethnic Music Adventure Camp Sarawak Cultural Village in Kuching, Malaysia



Music contributes greatly toward the maintenance of cultural balance and diversity.

Ethnic Music Adventure Camp (5D/4N) makes use of the natural environment and is filled with enormous fun. Individuals learn the most when they are fully immersed in an experiential, environmental, residential, learning experience. "The Outdoor Classroom" is a real-life long education.

Among the benefits and anticipated outcomes of EMAC experience is:
Social skills development - self-respect and character building - spiritual and cognitive growth besides cultural relativism.

Program Brief

Day 1: Registration, then tour village and enjoy the cultural show. After dinner, ice breaking and traditional games.

Day 2: After breakfast, attend workshops. Survival cooking & lunch at the Bidayuh longhouse. Follow with camp craft. Ethnic dinner at the Iban longhouse. Indulge in discussion on cultural appreciation

Day 3: Workshop after breakfast. Lunch at Melayu house. Cultural appreciation. Bamboo rafting and water games. Evening walk thru Kg Santubong & beach. Have mother's cooking kampong style with the families and thereafter demonstration and appreciation of hadrah music

Day 4: Jungle trekking after breakfast and have a jungle party lunch. Nature appreciation at the foothill of Mt Santubong. BBQ dinner at the lake side.

Day 5: Breakfast and performance by participants and certificate presentation. After lunch transfer to airport.

Venue:

Sarawak Cultural Village in Kuching, Malaysia

It provides the ideal venue for EMAC. SCV is a living museum dedicated to the preservation of ethnic music and the indigenous cultures of Borneo. Enq. 65 9761 347 or emac@mmvc.net

Dance News

Dance Competition

The Traditional Social Dance Association of Victoria invites entries in its 2005 dance composers' competition. Judging will be at the National Folk Festival. The two categories are: General Social Dance (including children's dances); and Dance for More Experienced Dancers. Send entries, to be received by 28th February, to TSDAV, c/o 1/14 Mackay Ave, Glenhuntly, Vic. 3163. For information and a copy of the Rules and Conditions contact Carol Higman, 03 9578 8697, chigman@groupwise.swin.edu.au

Contra

Dancer Jeanette Mill (now in Melbourne) has written enthusiastically about the contra dancing she did in the US, in the past year. In the TSDAV Newsletter (December), she gives purchase details for Larry Jennings' 'long awaited contra dance book' *Give-and-Take*. It is published by the New England Folk Festival Association, and is available, for approx US\$22.50, from Country Dance and Song Society www.cdss.org and from Folk Arts Center of New England www.facone.org

Larry Jennings has been a very influential dance caller - not least by his book *Zesty Contras*, published in 1983. It has been invaluable for at least one Sydney caller, over the last 15 years.

Other contra dance websites:
<http://www.neffa.org>
<http://www.camsco.com>
<http://www.greatmeadowmusic.com>
<http://www.theportlandcollection.com>
<http://www.he.net/~bmd/TDV.htm>

Carol Maddocks Retiring

[From *Footnotes*, Dec.]

Carol has been teaching dance for 50 years, 48 of them with her school, The Carol Maddocks School of Ballet and Folkloric Dance at Pennant Hills. Her students have gone on to work in many areas of the arts. Many are also wonderful school teachers who use dance within their work to inspire their students. With mixed emotions, Carol has decided to retire. To clear her garage of accumulated items - including costumes from many cultures, Chinese lanterns, straw hats, various props, artificial flowers, rolls of material, etc - she is selling them at cheap and reasonable prices. If interested, contact Carol on 9905 1563, maddocksdance@optusnet.com.au

From The Folk Clubs

Almost Acoustic

There were two fabulously popular nights at Almost Acoustic in December, the crowd who came along for Jigzag on the 11th obviously enjoyed themselves hugely and they were quite different from the audience there on 18th to experience a variety of mayhem. First - a very memorable set from George Papavgeris - a wonderfully warm-hearted singer from London who crafts songs that speak to ordinary folk - people responded enthusiastically to this stranger they now feel they have known all their lives and enjoyed joining in the catchy choruses. The Mummers Play enthralled - and the Wheeze and Suck band gave us everything they've got and then some. I've never seen the Almost Acoustic audience SO excited; and the great thing for me about the Wheeze and Suck is they are uncompromising in their affection for traditional folk songs and their choice of strong material. Alas, it was Nigel "Muddy" Walters last appearance [in Sydney for now] with the band - he's returning to England. Our very best wishes to this modest but exceptionally talented man who has contributed so generously to the Sydney folk scene. (Margaret Walters)

Coming up Saturday 5th February (avoiding the second Saturday in February (12th) so you can catch Alistair Hulett at the Harp!) Concert starts 8pm. Admission \$15/\$12.

Nic Maguire Rosier first made an impression on the folk scene about 4 years ago when he was at high school. He had gigs at clubs in the Blue Mountains and around Sydney and festivals like the National and Illawarra. His songs covered a range of subjects - some addressing serious global events like the 1998 bombing in Armagh- and some humorous - like trying to find a pair of clean underpants - they were well crafted and Nic had a very pleasing style of presentation and older folkies smiled to see someone from a new generation keeping the folk banner flying.

Then Nic got distracted with school and college and was off the set for a couple of years. Lately he's been playing with a jazz covers band, developing his guitar playing skills and doing folk and classical material with a flautist.

At Almost Acoustic he will be showing off his polished guitar work and some of his newer compositions.

Cathy Gibson and Gary Brown:

Cathy is a singer songwriter and guitarist acoustic style, with folk and jazz influences. She and Gary recently celebrated the release of their CD "Way that I feel" with concerts at the 2004 folk festivals at Illawarra, Umina and Dorrigo. Cathy's previous album "Not a Desperado" received airplay on Radio National ABC and many community radio stations. Gary Brown has performed at music festivals such as Tamworth, Harriettville and Ausgrass where he has run well-attended dobro workshops. Gary toured with American Bluegrass artists including Andy Owens and Tom Swartzell. He also established the Almost Acoustic venue in Sydney and is a tireless organiser and supporter of folk, bluegrass and blues.

Together, Gibson and Brown perform an evocative meld of folk-blues with jazzy-overtones.

The 'mothers of intention' are a spirited five piece band sharing a love of music and an enduring friendship. With vocals, guitars, fiddle, mandolin, recorder, bodhrans and dumbek. Their repertoire includes a vibrant mix of Celtic folk, original and folk-inspired covers ranging from Irish standards, soulful ballads sung in three-part harmony to fast jigs and reels and slow airs: an

eclectic mix of music to dance or listen to.

They have been together for six years and are a popular band being regularly booked at folk festivals, clubs, community events, weddings, celebrations, corporate and private functions. The 'mothers' have a warm presence on stage and the music appeals to a wide range of people, from the young through to all ages. MOI can adjust the repertoire to suit all occasions.

Dang-Lyn-Moon Christmas (Review)



Since ill health has kept me out of the folk scene for some time, I decided to get to some of the Christmas celebrations. Accordingly I girded my loins for the long trek to Mooney Mooney to attend the Dang-Lyn-Moon end of year performance.

To begin with I was relieved that it took me less than an hour to get there and much less to get home at the end of the night, thanks to the freeway. None the less I arrived a little late and missed the first floor spots. I thoroughly enjoyed those I did hear, however, including well delivered verse by Vic Jefferies, a good blend of male and female voice from Ray and friend, sensitive vocal and guitar work from Chris Fraser, and one of my favourites, "The testimony of Patience Kershaw" from Ian Stuart. The floor spots alone reminded me why I enjoy folk music rather than the more commercial productions, but the Inland Navigators pushed the night to even greater heights with rousing songs and tunes that really made me want to dance. However, in many ways the high point was the mobile phone link up to Norma Harbour's sixtieth birthday party being held in Queensland. (And I always thought mobiles should be shot on sight!)

Add this to the ease of finding a parking spot, the great bistro seafood, well managed sound system and general sense of relaxation and withdrawal from Sydney's Christmas madness for a while and it was well worth the travel. John Warner's Millenium of the Child at Cornucopia for entree and the new Irish session at the Shamrock for dessert gave me a really enjoyable weekend.

The Dang-Lyn-Moon will be taking a break from the regular Friday nights in 2005 but will be running occasional concerts in the Brooklyn / Hawkesbury river area - look for details in forthcoming Cornstalks!

Jacqui Belliu (Roberts)

Macquarie Folk Club

Happy new year to all. The club is met on the 15th January, to get an early start for the year, and to plan the program.

We hope to have the Blue Mountains Trade Union choir, and to host a visit by the Blacktown Country Music Club plus blackboard concerts, guest artists and our popular round robin nights. The club will be performing in a special tsunami fund-raising concert in the Hawkesbury-date still to be confirmed. Our meeting nights continue to be the third Saturday night of the month at Richmond Neighbourhood Centre, West Market St. Richmond. Starting time is 8 pm except for workshop nights, which begin at 7 pm - we pack up, tired and happy at 11 pm.

Ring Ellen 45782975 or Garry and Sue 45721863 for details. All levels of musicianship, and all kinds of music, poetry, singing welcomed.

Ellen Manning

Loaded Dog

2005 is looking to be a busy time - a Mini-Festival in May! We'll also be moving about a couple of times, in March and April, when we will meet on the 3rd Saturdays, but all other months will be the usual 4th Saturday. Best thing is to collect a calendar when you get to the next Dog, then you can stick it on your fridge see the dates at a glance.

First Dog of the year is February 26th for the traditional unaccompanied singing, this year with Danny Spooner and Kate Delaney and friends so bring your voice and be part of a wonderful evening.

March 19th (3rd Sat) we will have Brian Peters from the UK for traditional songs and music from England with squeezebox and guitar. Support TBA.

Saturday November 27th The performances tonight at the Loaded Dog again proved how much talent there is in the NSW folk scene and how many folk music genres there are.

The night started with three floor performers, the first Chris Okunbar, played some soft blues numbers on slide guitar. The second was K'crasher, a singer/songwriter from the northern tablelands, who performed two songs from her CD "Towards The Light". K'crasher played beautifully on a guitar on loan from John Warner. Her voice was rich and her singing style was full of feeling and her songs obviously grabbed the attention of the audience.

Finally, there was a short instrumental piece played very professionally, in the Baroque style, by flautist Lyndon.

The first featured artist was Jim Jarvis, from the Blue Mountains, whose choice of pieces was quite eclectic, exemplified the earlier comments about the variety of folk music that is played by our folk musicians. He displayed some great guitar work in some blues and slide guitar numbers which were a tribute to his many years in the folk scene. We loved his unique version of "Dirty Old Town" which gave the audience chance to join in the chorus with gusto. His voice lent warmth and colour to the songs he performed. His wife Meera and daughter Bethany then joined him to become "The Noxious Weeds" and played traditional tunes and one lovely Scottish Gaelic song. Within the group the guitar was ably assisted by the fiddle, autoharp and in one tune a very well played recorder.

Anyone who has seen singer Margaret Walters, the second featured artist, perform is immediately captivated by her powerful and expressive style of singing and her genuine joy in folk music and its performance. Margaret was able to activate the audience as evidenced by the enthusiastic support from everyone in the chorus of "The Vikings", one of the songs from "Dolally", the newest Jez Lowe CD. Margaret sang a mix of accompanied and unaccompanied songs, many written by John Warner who writes wonderful songs, touching your heart. The songs crossed the spectrum of the serious to the funny and back again, with a lovely rendition of "Empty Handed" - ("It's not the setting sun that makes my face look red") by George Papavgeris from the UK, to the delight of the listeners.

Margaret was ably supported at various times by John Warner and Lyndon, especially in "Power In A Song"; the title track from her most recently released CD

For the finish we were treated to a round of three songs set against each other with each part led by John, Margaret and Maree Robertson in turn, with much audience participation and a little competition between parts. It was a night of very good performances and enjoyment.

by Dawn and Mike Davis

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Troubadour Folk Club

January saw a great start to 2005 with Leon Rabin at the Troubadour Folk Club. Leon was accompanied for part of his set by the lovely Toni Davies, which was a real treat with such beautiful and powerful harmonies to accompany Leon's wonderful voice.

They covered most of the songs on Leon's CD plus more. There was plenty of variety from the floor spots with Billy Rea, Sean Scorr, Frank & Marilyn Russell and Peter Mace covering styles from The spoken word, Blues, Folk, Old Timey, Hillbilly and just plain silly.

Next month we can look forward to Duncan Chalmers at the Troubadour. Duncan is a favourite at the club with a very powerful voice and huge repertoire of songs. Everyone should be back from holidays by then, so it should prove to be a well attended night.

Keep an eye open for more news about our May Folk night when the "Bobs" will return to the Troubadour with The "other" Band.

If you missed the last Bob (Dylan) concert, then pencil this one in as not to be missed.

If you are looking for somewhere to go on Saturday nights for some relaxing folk and acoustic music then try the Up 1 Cafe in the Paradiso Cinema complex on the corner of Ettalong Markets from 9pm to midnight. Cover charge of \$5 applies and light snacks, tea, coffee, wine, beer and sweets are available from the cafe while you enjoy some fine music.

Enquires phone 0243 414 060 or email frussell@fastlink.com.au

North By Northwest Poetry and Folk Club

At our final folk club night for 2004. **John Warner** presented his new song cycle, "**Millenium of the Child**". John, a member of the Roaring Forties, is a talented songwriter and singer, and a skilled Child Care Worker who is passionate about his vocation. After some years in the system, he felt the need to express his concerns about a number of aspects of it - from the point of view of the children and the people who look after them. The result is a suite of beautifully crafted songs, most of them new and specially written for this purpose, ranging from light-hearted and joyful - "Isabella Jumping", wistful - "Mum's got to go", thoughtful - "The dignity of play" and "She's Leaving" (my personal favourite musically), through to triumphant and uplifting, as in "Sandpit Picket". The theme naturally flowed from one aspect to another, creating an enjoyable and powerful experience, which gave a lot of food for thought.

In January, the Summer BBQ and session at our place under the coloured lights was a lovely relaxing night, enjoyed by a friendly group of Sydney folkies as well as a couple of visiting folks from the UK, Carole and Andrew. I apparently missed one of the highlights - a full vanload of people being given a lift home by John broke into song, and I missed some good chorus singing, by all accounts.

However, this **Thursday, 3rd February** will be another opportunity for us to raise our voices. Rather than have a guest performer, we are going to kick off the new year with a night of chorus singing, poetry and woolly yarns. Bring along your best chorus songs, bush poetry and yarns - anything to get us singing, laughing and having a good time. If you're out of practice after the holidays, this is the time to dive back in. Lets make those rafters ring! Entry for this night will be at the old prices \$10 / \$8.

The Cornucopia is one of the best acoustic venues in Sydney. There will be hot and cold drinks and yummy food for sale and BYO's are welcome. We meet at 8pm on the first Thursday of the month in the Cornucopia Cafe, in the grounds of the Old Gladesville Hospital, corner of Victoria Rd and Punt Rd Gladesville. See **Dates for your Diary, or Folk Contacts** for directions. Enquiries - Jenny / John 9559 3658 (h) / 0414 903 259 (m) / jdcarter@iinet.net.au, or Tony 9858 7882 (w) / 0409 784 689 (m). See you there! Jenny O'Reilly

Sutherland Folk Club

For the first Folk club concert for 2005 Thursday 10th February, long time Sydney resident, **Warren Fahey** will entertain us with his phenomenal collection of Australian in rhyme, music, jingles, parody. If there's anything you want to know about Australian folklore just ask Warren.

A folklore collector, author and performer, Warren was the founder of the pioneer folk group The Larrikins and also the Larrikin record label. Since 1999 he has returned to full-time folklore collecting and is currently working on a two-year survey of the Folklore of Sydney as a city - from colonial days to nowadays. In 2004 the ABC Music label released two of his CDs of early studio and live recordings and in 2005 ABC Books will publish his book on the Centenary of Banjo Paterson's Old Bush Songs and 'A Panorama of Bush Songs' and 'Larrikins, Louts & Layabouts'. A typical evening with Warren Fahey includes songs, poems, ditties and yarns from his vast swag of Australian folklore.

Come along and enjoy a reasonably priced meal in the dining room at the club beforehand. We always leave time for floor spots as well. Contact: Linda 9527 1563 or Betty 9528 2193.

***Remember all are welcome to come our **session nights** on the **first and third Tuesdays** of each month. We have been having a lot of fun on these friendly social evenings...play an instrument, recite a poem, tell a story, sing a song or join in on your instrument for a slow jam if you are just learning to play an instrument.
Margaret Bradford

International School of Scottish Fiddle

The Southern Hemisphere International School of Scottish Fiddle is being held in New Zealand from the 16th -22nd April 2005.

This year the instructors will be Iain Fraser, Scotland, Hanneke Cassel, USA, Duncan Smith, USA/Aust and Catherine Fraser, Australia.

More details of the school can be found at www.catherinefraser.com

WOMADELAIDE 2005

4th - 6th March, Botanic Park, Adelaide

Full program details for this year's WOMADelaide festival have been released.

Over 300 celebrated artists from 22 countries unite for one truly remarkable weekend of song, dance and arts from around the globe.

This unique event: six stages of music entertainment, free on-site workshops, colourful visual arts and eccentric roving artists, hands-on fun for kids at KidZone, and more than 100 exotic stalls at the Global

Village in the magnificent festival setting of Botanic Park.

The popular three day festival attracted record crowds in 2004 and looks set to break a new record in March.

Sunday March 6, the number of attendances in the 13 year history of WOMADelaide will exceed half a million."

Enquiries: www.womadelaide.com.au or

Tel: 1300 30 40 72,

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Craig Dawson & Simone Olding

Tablarumba

Bega Valley String Orchestra

Heartsong

Ecopella

Jane Brownlee & Ben Stevenson

Eco Beat

Vic Jefferies

Peter Willey & The Comedy Company

Margaret Walters & Friends

Damon Davies

Damien Coen

Touchwood

Nick Charles

Sommers Family Band

Wheeze & Suck Band

Shiny Bum Singers

to mention just a few

♪music ♪dance ♪ses-
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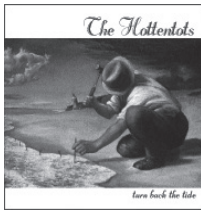
Talent Quest

(Sponsored by Folk Alliance)

Workshops Forums Theatre

cd reviews

The Hottentots “Turn Back The Tide”



It has been a long time since I listened to an album and was so moved by the depth of feeling behind the songs that I just wished I could meet and get to know the people involved. In Australia I am usually fortunate enough to know the artists and to have heard them perform live. The Hottentots were something new for me,

but after listening to the body of songs in “Turn Back the Tide” I felt their compassion and their concerns about the world, wrapped in lush musical arrangements, reaching out to me and telling me about these two remarkable artists, Parissa Bouas and Carl Cleves.

They come with a strong reputation and with various awards behind them. The Bethlehem Bell Ringer is one such prize-winning song, a poignant call for peace that is based on a true incident of an especially senseless killing. With a repeating chorus and full harmonies, it stays with the listener, for the singing and for the message.

The arrangements in “Turn Back the Tide” are some of the most creative I have heard recently. There is a joyous commitment to encasing the songs in memorable instrumental and vocal arrangements which give special life to the music.

For these arrangements they draw on a range of instruments and cultural influences, all of which are tastefully used to enhance their songs, not dominate. They are considered to be under a banner of “world music” but it is not the kind of cultural blend we hear so often which, while musically exciting, can result in a dilution of cultures. Parissa and Carl use these diverse influences in a tasteful and – dare I say – ethical way which puts the music and the meanings first.

Because Parissa and Carl emphasize the content of their songs, the words take on a special importance. Everything else, including melody, seems to be subordinated to the lyrics and to the feelings behind them, and the listener is soon enveloped in the moods and the ideas created by each song. If you listen carefully you might find that in some places the scanning and the rhyming do not work as well as they could, a slightly jarring note (pardon the pun) to a body of work that is of such a high standard in other ways.

Because of the importance of words to their songs, I was surprised and frustrated that for the one song in a foreign language – and the only one not penned by either Carl or Parissa – there were no lyrics or translation in the booklet and no explanation! (However, the mood came across anyway and when I asked Portugese-speaking friends about the the song it seems I had gotten the message.)

Parissa Bouas’ amazing voice fits every song like a glove, whether a warm lullabye, the inspiring “Into the Light” or the insistent “Yellow Land” about the destruction of our outback environment. All the harmonies in “Turn Back the Tide” are beautifully-crafted, and more than make up for the sparseness of the melodies.

As I write this review, several days after the destructive tidal waves experienced all over Asia, I am struck by the terrible irony in the title of the CD. The cover features someone on a golden beach putting large nails into the incoming tide, a copy (with permission) of a striking painting by James Guppy. An impossible

task, of course, against the forces of nature. But maybe we can heed some of the messages in Clarissa and Carl’s music and turn back the tide of our human-made destruction.

Mary-Jane Field

Red Shoes - Bill Garrett and Sue Lothrop

I like the idea of Canada though I’ve never been there. I have many Canadian relatives, and have always found them to be the calm sort, not too demonstrative and nowhere near as up themselves as some Americans whose motto seems to be ‘we rule the world because we treat you right’.

Of course spending much of the year waist deep in snow may contribute something to their generally unhurried approach to life, as exemplified in Red Shoes from Bill Garrett and Sue Lothrop, a text book example, but no less enjoyable for that, of a decently produced and performed traditional folk style album, marked by a broad selection of songs with some really beautifully crafted arrangements. This is gimmick free folk.

Both well known as solo performers, and he’s a highly respected producer and broadcaster as well, they’ve come together for Red Shoes their first album, but if the lyrics to ‘On Your Way Home’ are at all autobiographical, then the partnership is more than purely musical. The old cliché of people making sweet music together thus holds true.

I use ‘folk style’ because they’re acoustic, locally focused and socially aware, even if their one protest song ‘Never No More Again’, an attack on governmental inertia over the impact of globalisation on the local economy which they hope encourages you to write to your MP, is so mild mannered in delivery it might just have you writing to suggest they buy the album.

Canada being officially bi-lingual, and the pair hailing from Montreal, some of the songs are in French, some in both languages, and all the annotations in the booklet come in both sorts. There’s a sweet song about two birds who live by Lac Bijou and a very tender performance of one of the best known French Canadian songs (are there many?) Un Canadien Errant.

Given the meteorological certainty of white Christmases in Saskatchewan and elsewhere, the surprise is that the only snow in the album is in the tune for their lament over the decline of coastal fisheries.. ‘See, Amid The Winter Snow’ is one of my favourite carols and they handle the familiar tune deftly. In fact deft is word that well describes their work on this album, neat, well shaped and comfortable. The words to that song are by Shelly Posen one third of the vocal group Finest Kind and while many of the supporting musicians and songwriters are probably unknown to most Australians Garrett and Lothrop are drawing on strong roots and close friendships putting on their red shoes.

Available at www.folktrax.com or the SA Folk Centre. *Ewart Shaw* (Ewart Shaw is a broadcaster on 5EB1103.1 FM and Radio Adelaide.)



Steve and Ros Barnes, Nautilus

This is a good album to listen to in the wake of the tsunami disaster that enveloped south and southeast Asia the day after Christmas. A third

album from Steve and Ros Barnes of original songs by Steve, this collection deals with survival, love, tenacity and compassion. Steve is the director of the annual Fairbridge Folk Festival in Western Australia since 1997 and an accomplished guitarist and songwriter. Ros is a singing teacher and speech pathologist who has made her mark as one of the more successful trainers in the difficult area of non-classical singing styles. After singing Steve's songs for almost twenty years, it's clear that she is more than comfortable interpreting his material.

The songs include two cameos – the first, 'Water to the Trenches', traces the experiences of the last Anzac, Alec Campbell, who died in 2004. The irony of prime minister Howard authorising a state funeral for Campbell, who was a lifelong pacifist and union organiser, is not lost on Steve. The second, 'The Afghan', depicts one of the last surviving Afghan camel drivers in northern Australia, Arthur Hoosan. Other songs deal with general issues of love, growing children, the tenacious and unlikely survival of species, Australia's recent treatment of refugees, recovering from grief and loss, and looking over your shoulder in the modern world. Good grist for the Australian folk mill.

The album was made in the studio of British duo Chris While and Julie Mathews, who appear on piano, guitar, harmonica, accordion and harmony vocals throughout the album. Other instrumentalists include the high profile UK players Chris Leslie on fiddle, Gerry Conway on percussion and Martin Brunsten on bass, as well as a guest appearance from fellow Australia Mia Dyson on lap steel on one track. Musically, the album doesn't break any new ground or take any risks, but with such outstanding instrumentalists plays happily with concepts like 6/8 across ¾ time, a variety of open guitar tunings, and changing the sound from full band right through to simple voice and piano on one track. Most of the lyrics are addressed in the first or second person, which I found a little cloying in the love song 'Anchor and Sail' despite the pleasing nautical imagery. Generally though, the personal nature of the lyrics is a plus, with the songs seeping gently into thoughts and leaving musical and lyrical phrases lodged there like some tasty morsel in the beard for later (or so I'm told). Flawless musicianship from start to finish makes the album easy to listen to subliminally as background music, but turn the volume up, sharpen your focus and every so often in amongst the quiet wisdom and experience conveyed by lyrics and instrumental work you get a glimpse of the fun that was involved in making this fine album.

'Nautilus' is available from the website www.steveandrosbarnes.com or write to Western Wave Recordings, 17 Stevens St, Fremantle WA 6160

Christine Wheeler

Reelers Release EP Aboard The James Craig In Hobart



Jimmy Parbuckle and the James Craig Reelers are releasing an EP at the Australian Wooden Boat Festival being held in Hobart in February after meeting the James Craig from its historic return voyage back across the Bass Strait. Lead singer Jimmy Parbuckle will have plenty time to prepare for the show as he is sailing down with the ships crew and will

meet the rest of the band in Tasmania.

The EP has a definite bouncy, vibrant, fun-lovin feel to the music, with a true salty flavour as found at sea. The gentleness of songs such as "Black is the Colour" with Mark Oats on fiddle over delicate guitar and vocals by Jimmy Parbuckle in an array of harmony's and harmonics are particularly outstanding.

The striking sleeve covers show the members of the band standing together high up in the rigging of the ship. They are..... Jimmy Parbuckle; lead vocals & Guitar, Mark Oats; with his usual quality Fiddle & Mandolin, Antony Mutch; with some fine classical guitar, Mark Stevens; Double Bass, and Ben McAtamney on Drums & Percussion.

Roger Fyfe

Different Tongues



Many of Brian Peters previous albums have highlighted his magnificent instrumental playing, especially on melodeon and concertina (see Squeezing Out Sparks for instance) and although there are a few tune sets on this new offering, this time he has concentrated on songs. He has a fine ear for choosing material and has assembled a really

excellent batch, which are performed to his usual high standard. It's great to hear All Around My Hat restored from a chugalong pub thrash to a thoughtful, wistful beautiful song once again.

The album is nicely varied with slower, wistful songs like Her Bright Smile Haunts Me Still juxtaposed with the drive of Bold Lovell. The accompaniments are sensitive and beautifully done, with some particularly effective fiddle from Jeff Davis and lovely guitar from Gordon Tyrell to complement Brian's squeezers and guitar. For me, the highlight is the unaccompanied version of The Outlandish Knight, a superb version (from Irish Traveller Bill Cassidy) which is given a superb performance, nicely paced and quite riveting. A lot of the best albums don't require much to be said: I think this is Brian Peters' finest album to date -and that's saying something.

Paul Burgess (From The Living Tradition)

How Do We Get A Spot At The National?

(An open letter to the Australian folk fraternity from the Wheeze and Suck Band)

OK – so it sounds like sour grapes? But this has become a real issue for us as a ‘folk’ band, trying to survive playing our music, and we don’t want to just accept the sixth ‘regretfully...’ letter lying down.

In our early days, eight years ago, the fledgling W&S Band blagged its way onto the National Festival program for a couple of years; a one off spot year one, followed by a double booking the second year.

For two years following that we received the ‘regretfully...’ letter in response to our application, fair enough, we’d had a run. For two more years we again received the ‘regretfully...’ letter, disappointed but understanding. So four years after our last appearance we decided to make a more concerted effort with the blackboards and the bar sessions (bands are much harder to organise than individuals of course, with limited set up etc!), with a view to demonstrating our worth.

For three years now we have taken the band down from Sydney to Canberra, made the dawn hike to scramble to get our names on the blackboard, and pitched camp Saturday nights in the bar. What a buzz! We’ve literally torn the roof off the bar, with dancers and jugglers joining in massed jamming and set pieces for up to two hours each year (OK, some noses were put out of joint by our drumming but we set out shake up the status quo). The blackboards also went off big time – every appearance resulting in encores. We were continually approached by people asking when we are on the festival program. We expected the organising committee to be aware of this reaction. Do they actually talk to the Blackboard organisers to find out who made an impression? Over the last three years the W&S has made its mark from Newcastle down to the Illawarra, we have been receiving great reviews and tremendous support from St Albans, Newcastle Folk Club, Umina and Woy Woy, Sydney, and Illawarra. Yet every year for six years we are told by the National that the standard is getting higher, the places are limited etc. Jeez, we’re not even expensive. Yet look at this year’s Festival Program, do the more expensive names, particularly the overseas performers, look familiar?

No disrespect to them, they are great and no doubt important performers. However, as well as some of them enjoying their nth appearance at the festival, some of the o/s visitors who have got on the program in recent years have been less than special or satisfying. I have to ask myself, how the hell did they do it? The National is the only national showcase. Nobody wants it to become another Cambridge or Sidmouth, with a celebrity concert focus I’m sure.

Of course we know of other great bands and solo performers who can’t get on either, not just ourselves. But why can’t they get on?

This year’s failure is the last straw; a year when we closed the Jamberoo Festival, when we are finalists in the MusicOz Folk Songwriter Awards, when we are invited to play Woodford, when audience reaction has never been better, we still can’t get one spot, not one, at the festival we’ve supported as a band and individuals for the best part of thirty years. Even with a Copper Family singing workshop offered in the mix. For the Wheeze and Suck, for the foreseeable future, we won’t bother. Unless that is, someone can tell us, what do we have to do to get on the National?

Still, have a great festival.

The Artist Formally Known As Pump – Wheeze and Suck Band (this letter has been censored by the Wheeze and Suck Band) www.wheezeandsuck.com

14 The CORNSTALK Gazette - February 2005

Jali Buba Kuyateh



Jali Buba Kuyateh is a world class kora (West African harp) player and singer who captivates his audience from the moment he appears on stage. Jali has been playing kora since the age of five and by the age of ten he had composed three songs. He now has over one hundred compositions to his name.

One of the first things that strikes you about Jali is his passion for his Mandinkan culture. When he plays, Jali is consumed by the music, a smile spread across his face, such that the audience can’t help but be swept away and drawn into his world. It is a captivating experience.

With his soaring voice and the astounding dexterity of his fingers, he is at once rhythmical and melodic as he works his way through complex musical phrases with ease. Jali’s rhythm has a distinctive groove which is infectious and his music will impress melodic, rhythmic and vocal enthusiasts alike. Jali can simultaneously improvise on kora and vocals, making each performance unique.

“Jali Buba Kuyateh is a captivating performer with exceptional skill and emotional power. He combines florid arabesques on his kora with virtuosic melismas from his voice, that is at times reminiscent of the vocal stylings of Youssou N’Dour, each phrase delivered with a commitment and attack that is truly breathtaking. Added to this is his dynamic range of styles and spontaneous flourishes of improvised passages that can hold an audience spellbound. His is a unique marriage of kora and voice stylings of his region that forges new horizons for the Mandinkan tradition from West Africa.”

Doug De Vries – Australian guitar great

Jali is joined by his dancer, Bintou Kandeh, who brings even more colour and vibrancy to the show.

This is one performance that should be on everyone’s must see list!

(Note: The Wheeze & Suck Band and Jali Buiba Kuyateh will be appearing at The Cobargo Folk Festival 25th, 26th, 27th February 2005)

jam
is coming

Australia’s Second Shanty and Nautical Festival

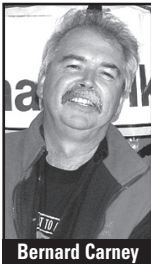
The second Australia’s Second Shanty and Nautical Festival will be held Sunday 6th March at Darling Harbour, Sydney, as a part of Sydney Harbour Week. It will be even bigger than the first Australian Shanty Festival in March 2004. The main performances will be on a stage in front of the three Tallships that will be open to the public. There will be demonstrations of shanties being used to set sails and walk the capstan on the fully restored 130 year-old square-rigger James Craig. You will also see street theatre, storytelling, poetry etc onboard the three tall ships, at the Australian National Maritime Museum and on shore. <http://groups.yahoo.com/group/jamescraigshanty> Contact Mike Richter 0419 992 119

Trad & now

The Australian National Folk Magazine

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Read what some of the current great Australian artists think of Trad&Now....



Bernard Carney

Singer/songwriter, Artist of the Year Port Fairy Folk Festival 2003, WA.

Australia has long been in need of a National high quality magazine which serves the interest of the ever growing market of people interested in acoustic world music. Equivalent magazines in the UK and America serve this market and have become international mouthpieces for musicians and the diverse folk arts of their country. The new Australian magazine 'Trad and Now' is an important publication for professional musicians as it provides a prestigious national network for their work, and can only increase business opportunities. I have been extremely impressed with 'Trad and Now' and would like to see it develop into an Internationally distributed outlet for Australian acoustic music.

Penelope Swales

Singer/songwriter/producer, VIC

I am writing to say that as a professional folk musician, Trad and Now magazine provides an essential forum for the promotion and enjoyment of Australian folk music. I tour internationally quite a lot, and am in the position to observe that Australia has a uniquely vibrant folk culture, which is a valuable cultural resource for this country. Trad and Now magazine is the only magazine in this country catering to the needs of our folk music community.

Greg Bryce

Songwriter, member of JIGZAG, NSW

Trad and Now is the most exciting, essential and professional publication that the Australian Folk scene has ever had. It is undoubtedly the most significant contribution to the growth of Australian folk music, traditional and contemporary, in recent years.



Jeanette Wormald

Performer, House Concert Venue, Lindene Music, SA.

Trad&Now is an important tool in developing and promoting Australia's burgeoning folk music scene. Not only does the magazine keep me in touch with news and events throughout the nation, more importantly it is a rich resource for music, skills development (with articles on playing the fiddle, for example) and the history and heritage of folk music in Australia.

Fred Smith

Songwriter, ACT

The popularity of festivals such as Port Fairy and Woodford, and the growing presence of Folk/Roots music on radio airwaves (even Triple JJJ), is testimony to the strong and growing profile of the music in this country across all generations. Trad&Now is an important document of this part of the Australian cultural landscape. The presentation is professional, the content is considered and interesting, and I have found advertising through the magazine pays dividends in terms of reaching my target market. Dave De Santi and his team are passionate about the enterprise, and are well positioned to continue to provide the service that is this excellent national folk/roots magazine



Fred Smith



Mick Thomas

Managing director of Croxton Records and solo performer

In an industry often dominated by commercial fads and trends (often as quick changing as they are insubstantial) I feel that a publication such as Trad and Now is important in providing a creative alternative. Also the fact it is nationally distributed makes it appealing and efficient for those seeking to promote a product no less potent or worthy for lacking in across-the-board appeal.



Penelope Swales



Greg Bryce

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focus on folk

*The Program of the Folk Federation of NSW 2MBS
102.5 FM 7.00 PM*



Saturday 5th February, 2005

SINGING THE YEARS, Part 2 - prepared and presented by Gerry Myerson
Every song in the program mentions a year, starting with 1900.

Saturday 12th February, 2005

FOLK SONGS WITH A STORY prepared and presented by Paul Jackson
Each song today will have a real story.

Saturday 19th February, 2005

IT ALL COMES AROUND AGAIN - prepared and presented by John Penhallow
We will take a look at new versions of classic 60's and 70's folk songs that have been given a new lease of life 30plus years later by the latest generation of folk singers.

Saturday 26th February, 2005

FOLK WITH UK ROOTS - prepared and presented by Kate Delaney.
Much folk music in Australia has come from UK roots.

Folk Trax

Here we are , already 1 month gone in 2005. I trust you all had a great festive season. Unfortunately of course marred by the devastating events.

But back to folk. Folk Trax did not sit still during the break. We now have Jez Lowe and the Bad Pennies latest Doolally online. Also James Keelaghan and Les Barker are now online. We have not forgotten our Australian artists, the reason why we exist. The new one by Steve & Ros Barnes " Nautilus", Pete Hawkes has now 2 new ones listed, the 2004 showcase CD is now available too. What about Mairéid Sullivan has now 3 CDs and a DVD (our first Australian one) on our catalogue.

I can go, but why not have a look at our website at www.folktrax.com. From Canada's Borealis records also 5 new titles. And the best thing of all is that in 2005 we still give members of the New South Wales Folk Federation 10% discount on their purchases, almost wiping out the postage on most orders of 1 or 2 CDs.

We may meet at some folk festival somewhere, but until then:
Keep on Folking
Henk de Weerd

JAM is coming!

New Members

(Welcome to new members of the Folk Federation of NSW)

- Carl & Leila Desborough - Umina Beach
- Daryl Hall - Parramatta
- Paul Mason - Cronulla
- Chris Okunbur - North Bondi
- Laurel Prince - Turramurra



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**The Folk Federation of NSW
membership application form 2004**

Name	
Address	
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Email (optional)	
do you want to be placed on our members email list? <input type="checkbox"/>	
Family (list family members if joining as a family)	
Affiliate member: Group Name	
Contact person	
Membership: new/renewal only: \$25 <input type="checkbox"/> \$30 <input type="checkbox"/> \$35 <input type="checkbox"/>	
(includes subscription to Cornstalk)	
New Membership: <input type="checkbox"/>	Renewal Membership No <input type="text"/>
<small>The FFNSW membership years runs from 1 May to 30 April, or from 1 November to 31 October (allowances are made in your favour for people joining at other times - contact Membership Secretary) PO Box A182 Sydney South 1235</small>	