

# THE CORNSTALK GAZETTE

## NATIONAL FOLK FESTIVAL

2005



Flamenco Tomas & Los Carmonas Academies



Dolly Putin & The Kazakstan Kowgirls



Special feature was The Queensland Colonial and Heritage Dancers and friends performing social dances from our colonial past up to the present day 'Dancing Down The Years'.

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*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.*

*The Cornstalk Gazette is printed 11 times annually. Every membership includes a free subscription. Cornstalk is also available at selected outlets.*

*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](http://www.folkfednsw.org.au).*

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**DEADLINE NEXT MONTH:**  
**ADVERTS 6th May.**  
**COPY 13th May (FIRM)**



**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.

# "OH SUSANNAH" FARM STAY, TARALGA



*Relax in the peace of the Australian bush,  
amongst the gum trees, with lovely views*

All the comforts of home, and more!

Self-catering kitchen (incl. microwave)

Barbecue area on balcony

Log fire, and generous woodpile

Ideal for family, or groups, and for music-making  
Great for children - and they will love the miniature horses  
(but no riding, please)

Sleeps 8 - own linen required

Complimentary bottle of red or white on arrival

All this for flat rate of \$100 per night!



**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 did enjoy myself at this years National. Although it was hard to get into some of the very popular acts at times.

For me the highlight had to be Jane Brownlee's Festival Orchestra, commissioned by the Festival, for the Opening Concert.

I was impressed, too, by the spectacular dance displays particularly 'Dancing Down The Years.' The display of Flamenco Dancing was dazzling with some superb costuming.

The photograph of the dance display *Dancing Down the Years* courtesy Mike? and the *Flamenco Tomas* courtesy of Erika Mordek.

The weather was perfect and the program most innovative. Congratulations to Jenny Simpson and the team.

*Thank you to Jan Nary for the photograph of the Kazanstan Kowgirls Coral Vorbach*

## Dates For Your Diary

**Sydney, Central Coast, Wollongong, Newcastle**

### 30TH APRIL

**Looseley Woven.** Free acoustic folk concert. 7.30pm. Avalon Baptist Peace Church. 2 George Street Avalon.

### 1ST MAY

**Looseley Woven.** Free acoustic folk concert. 7.30pm. Avalon Baptist Peace Church. 2 George Street Avalon.

### TUESDAY 2<sup>ND</sup> MAY

Sutherland Folk Club Session Night 7.30pm Sutherland District Trade Union Club Gynea  
Contact: Linda 95271563 or Betty 95282193

### THURSDAY 5<sup>TH</sup> MAY

◆North By Northwest Poetry and Folk Club. 8.00 pm. Cornucopia Cafe, 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. \$12/\$10. Jenny 9559 3658 (h)/0414 903 259 (m), Email: jdcarter@iinet.net.au Tony 9858 7882 (w), 0409 784 689 (m).

◆Liz Frencham, Farewell to the Illawarra! The Hideaway Café, Crown Street Mall, Church St, Wollongong. Starts 7-ish. Bookings 02 4229 6186

### FRIDAY, 6<sup>TH</sup> MAY

Another Bolivia To The Bush Evening at 7.00 pm Bush Music Club Hut, Addison Road Community Centre 142 Addison road, Marrickville For more info 9797 6126

### SATURDAY 7 MAY

◆Whealers & Dealers at Rouse Hill Estate, Historic Houses Trust 10am-1pm,  
◆Liz Frencham, Farewell to Sydney! The Cafechurch Space, 37 St Johns Rd, Glebe. Supported by Emma Driver. Featuring Jigzag & Steve Vella. \$15, 8pm

◆Beecroft Bush Dance, with Southern Cross, 8pm-midnight, Beecroft Community Centre, Beecroft Rd. Anthony 9417 4210, www.bushmusic.org.au

### THURSDAY 12<sup>TH</sup> MAY

**Sutherland Folk Club Concert** . Phyl Lobl. 7.30pm Sutherland District Trade Union Club Gynea. Contact: Linda 95271563 or Betty 95282193 \$10.00

### SATURDAY 14<sup>TH</sup> MAY

◆Almost Acoustic, Rozelle Neighbourhood Centre, 665a Darling Street, Rozelle. Enq. Margaret (02) 9698 2206 \$15/\$12

A really special night with some exceptionally talented local performers.

The trio, Touchwood, plus Paul Hemphill .



Paul Hemphill to play at Almost Acoustic 14/5/05

◆Central Coast Bush Dance, with Galimore, Scottish Country Dance theme, 8pm-midnight, East Gosford Progress Hall. Diana 4324 6180, Robyn 4344 6484, www.ccbdma.org

### MONDAY 16<sup>TH</sup> MAY

English Country Dancing with the Sydney Playford Dance Group, Berala Uniting Church Hall, The Crescent, Berala. 8pm. Enq. 9649 6978 or 9543 6319.

### TUESDAY 17<sup>TH</sup> MAY

**Sutherland Folk Club Session Night**, 7.30pm Sutherland District Trade Union Club Gynea Contact: Linda 95271563 or Betty 95282193

### FRIDAY 20<sup>TH</sup> MAY

Hornsby Ku-ring-gai Folk Club Folk Club 8.00pm. Sing a Song of Sydney come all ye performers free . Sing a song recite a poem or tell a story.

We will trace the folk life of Sydney from the past to the future. Contact Barry for your place in the story of Sydney. 9807 9497 or bpparks@tpg.com.au

### SATURDAY 21<sup>ST</sup> MAY

**Balmain Bush Dance**, with Stringfiddle, 8pm-midnight, Balmain High School, Terry St, Rozelle. Dot 9876 6166

### SATURDAY 28<sup>TH</sup> MAY

Loaded Dog. 11am - 11pm, Mini Festival, \$20 entire day, or evening 7.30 - 11pm \$14/12 upstairs, Annandale Neighbourhood Centre, 79 Johnston St, Sandra (02) 9358 4886, www.freewebs.com/loadeddogg

### SUNDAY 29<sup>TH</sup> MAY

**Armenian Dance Workshop** (Folk Dance Australia), with Asadour Hadjian, 10am-3pm, Newtown. Sandra 02 6552 5142, Kaye 02 9528 4813, okaye@optusnet.com.au

### Sunday 12th June

Declan Affley Memorial Concert, Harp Hotel. 2.00pm.

## Regional NSW and ACT

### 15th May

Harmonica Concert, Bomaderry Bowling Club, Meroo Rd Bomaderry.

### 19th May

Pat Drummond & Karen Lynne, Yuin Folk Club Cobargo. SOA Hall, Cobargo (TBC)

### 21st May

Pride & Prejudice Ball 7.30 pm. Everyone welcome. Information ph; John and Aylwen Garden 02 6281 1098

## Merry Muse ACT

### Friday 6th May

Settlers Night Session and Dance

### Friday 13th May

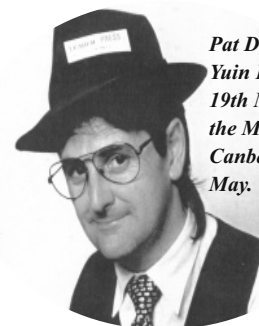
Muse Birthday Party with Jigzag; Alma Latina, David P White

### Fri 20th May

Pat Drummond and friends, Gwilym Davies

### Fri 27th May

The Ernie Van Veen Band and friends  
**Merry Muse, The Polish Australian White Eagle Club.** www.traveltv.com.au, 8.00pm, Bill Arnett ph/fax 6262 7265



Pat Drummond  
Yuin Folk Club on  
19th May and at  
the Merry Muse in  
Canberra on 20th  
May.

## Festivals, Workshops, Schools

**6th-8th May**

**Yag'ubi Festival**, Hervey Bay, Qld. 07 4124 3117 (ah), yagubi@bigpond.com

**7th 9th May**

**The Festival of Traditional Woodwork and Rare Trades** Rouse Hill estate (10am – 5pm) General \$12 Conc/members \$6 Family \$27, Tickets at gate. For further information t. 02 8239 2211. Further details: www.hht.net.au.

**14th-15th May**

**Brisbane Medieval Fayre**, Musgrave Park, West End. chloe@woodfordfolkfestival.com

**27th, 28th, 29th May**

**A Celtic Cultural Experience**, Teralba, Lake Macquarie, NSW. Contact Margaret Kenning, westwick@telpacific.com.au

**12th-14th June**

**Top Half Festival**. Mary River Park Nthn Territory. Enq. 08 8945 0436, <http://members.oz-email.com.au>

**Henry Lawson Festival of Arts**

Grenfell, NSW. Contact Fiona Last 02 6343 1403 [www.henrylawsonfestival.asn.au](http://www.henrylawsonfestival.asn.au)

**18th June**

**Lismore Lantern Parade**  
Contact Julie Jackson 02 6622 6333, [www.lismorelanternparade.com.au](http://www.lismorelanternparade.com.au)

**21 - 24 June**

**Ausgrass-Bluegrass Bootcamp**  
Wagga Wagga - Enq. 0294561090  
[macserve@applinks.net](mailto:macserve@applinks.net)

**28th - 30th September**

**National Railway Heritage Conference**  
Tamworth, NSW. Enq. Dr Andrew Piper,  
Conference Convener on 02 6773 2764

**28th September-3 October**

**Uranquinty Folk Festival**(near Wagga Wagga) On:October - Labor Day weekend (NSW)  
Call: Peter O'Dea ~ Phone:02 6295 0571/h

**5th-8th October**

**Jamberoo Valley Folk Music School**. Enq Jane 0414 443 523. Book by 30th August, 1300 887 034, [www.illararrafolkclub.org.au](http://www.illararrafolkclub.org.au)

**11th, 12th, 13th November**

**Music At The Creek**. Majors Creek (via Braidwood) Enq. myhome.ispdr.net.au/-amsmith/folk/

**13th-15th January 2006**

**Cygnets Folk Festival, Tas.** 03 6295 0202, [info@cygnetsfolkfestival.org](mailto:info@cygnetsfolkfestival.org) Applications: <http://www.cygnetsfolkfestival.org/perform.shtml>

**24th - 26th February, 2006**

**Cobargo Folk Festival**. Performer applications close 31st August, 2005. [www.cobargofolkfestival.com](http://www.cobargofolkfestival.com)

## Folk News

### Folk Heritage Centre

*Folk Rag* (April) notes Roger Walter's Australian & Folk Music Heritage Centre in Coonabarabran. In his shed devoted to the folk music of Australian history, his collection includes 'an impressive display of Oz Folk LP record covers ...', the records themselves (you can listen), lyric sheets, and other items. 'His particular personal passion is Henry Lawson and he dreams of some day taking a Lawson tour 'on the road'.' Enq, Roger 02 6842 1788, [aussiefolk@bigpond.com](mailto:aussiefolk@bigpond.com)

### Achievements ...

... reported in *Folk Rag* (March). **Seaman Dan**, from Thursday Island, won an Australian Recording Industry Award (ARIA) for his third CD *Perfect Pearl*, in the World Music Album category. And **Ian Dearden**, self-defined as a 'proud folkie, for the last 25 years', in the Brisbane folk scene, is congratulated on his recent appointment as a District Court Judge.

## Have a look at

<http://www.musicaustralia.org/>>[www.musicaustralia.org](http://www.musicaustralia.org) Australia's Music: Online, In Time MusicAustralia is a new online service to help you find, access and navigate a rich store of

information on Australian music, musicians, organisations and services from a single access point. The service aims to assist anyone, anywhere, to find and get Australian music and information about Australian music. MusicAustralia makes Australian music resources and information widely accessible: in all its formats, across styles and genres, and including both heritage and contemporary material. You can see digitised historic sheet music, hear sound recordings, find multimedia and audio-visual materials, artist websites, pictures, manuscripts and books on your favourite Australian musical memory. Search or browse our extensive database, or explore one of our highlighted themes, which include: Waltzing Matilda, Sport, Bush and Beach, Songs of Place, and Indigenous Music. Sound recordings are being progressively digitised by contributors including the National Library of Australia, the National Film and Sound Archive and Australia Council for the Arts funded projects, enabling access to the wealth of Australia's intangible musical heritage across a range of musical traditions, including folklore and vernacular music. Brought to you by the National Library of Australia, the National Film and Sound Archive, and cultural organisations from around the nation.



## ANOTHER BOLIVIA TO THE BUSH EVENING!

Friday, 6<sup>th</sup> May at 7.00 pm

Bush Music Club Hut,

Addison Road Community Centre

142 Addison road, Marrickville

Everyone is invited to come along to our second evening of folk music and bush dancing -- where South American music and Australian music meet in the Inner West! Snacks and drinks available. Children welcome

Entry by donation. Proceeds to the 'Cantata for Domitila' project and, if possible, Oxfam's Fair Wear campaign. A great time is guaranteed -- whether you are dancing, joining in the singing, or just sitting back and enjoying the music.

For more info: 9797-6126.

# The Louis McManus Memorial Benefit.

The Corner Hotel, Richmond, Sunday, 8<sup>th</sup> May 3.00 pm sharp. \$25 at door. Bookings Available. [www.cornerhotel.com](http://www.cornerhotel.com) or ph. 9427 9198 \$25 + booking fee  
A monster of a gig is to be held at The Corner Hotel on Sunday 8 May 3.00-10.30pm. A huge bill of Melbourne musicians will perform in honour of sadly departed Melbourne musician Louis McManus who died on 12 December 2004.

The bill will include- Paul Kelly, The Bushwackers, Mick Thomas, Kavisha Mazzella, Kelly Auty, Andy Baylor, Broderick Smith, Eric McCusker Band, Fitzgerald Family, Whirling Furphies, Headbelly Buzzard, Iddle Diddies, Kelly Howell, Joe Geia, Ken Maher, Hugh McDonald, The Cooney Brothers Band, Rebels Without A Clue and maybe more.

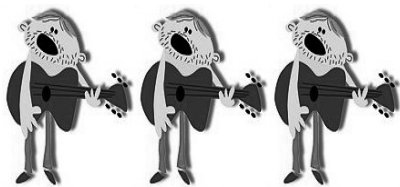
Plus raffles, auctions, donations, or any other way we can raise dosh. This is the BIG ONE, we we require a big turn out, make a day out of it, treat yer Mum. Please forward to your mailing lists.....see y'all there

## Folk CDs

Don Bannister, folk DJ from Mildura, Vic, invites folk artists to send CDs for airplay on *InFolkus* on Saturdays, 9.05-9.35 am, and *NuFolkus* on Wednesdays, 10pm-midnight, on HotFM 106.7FM. Audio-streaming from HotFM's website [www.HotFM.org.au](http://www.HotFM.org.au) may be possible. Send CDs to: DJ Don, "InFolkus", HotFM 106.7, Byrne Ct, Mildura, Vic 3500. Purloined this item from Bill Arnett's email:

## Vin Garbutt

The Folk Federation of South Australia is holding a Vin Garbutt Benefit Concert on Sunday 22 May, featuring Eric Bogle, Colcannon, Margaret Monks, Jim Groat, with compere Derek Moule. Entry is \$15, and 'all proceeds will go to Vin and family, as Vin has been unable to work while recovering from heart surgery'. Enq 08 8354 4606, [info@folk-sa.asn.au](mailto:info@folk-sa.asn.au), [www.folk-sa.asn.au](http://www.folk-sa.asn.au)



# DANCING IN CHINA

The Australian Heritage Dancers (AHD) visited Canada in 1986, the US in 1993 and Sicily in 2002. In 2004, AHD was invited to join the Australian Chinese International Tourism and Cultural Exchange Association in a tour of China, to participate in the Beijing International Cultural Tourism Festival 2004. We were given two months' notice and most members took up the invitation.

Despite some minor setbacks, AHD arrived in Beijing on 22 September. To acclimatise ourselves to the rigorous tasks ahead we climbed the Great Wall of China at Badaling. Some of us, once they conquered the hard walk, went and did the easy walk in under 3 hours. That same day, with no time for rehearsal, we performed at the Tenggeli-Tala which translates as Heavenly Grasslands, a Mongolian operatic restaurant, together with the resident Mongolian dance troupe, visiting Greek and Nepali dancers. A photo of our dancers at the restaurant, appeared in the *Beijing Youth Daily*. A day was set aside to rehearse for the grand parade. We witnessed numerous other performers.

We were often reminded the bus will leave at 6.40 or 7.05am. After gobbling down our lunch of eight courses in 25 minutes, we were told: "We are leaving in 5 minutes." On the day of the grand parade, we arrived at the venue at 7.30am then our group finally got going at 10.30am. In the interim we were asked to pose with the locals and other performers. We in turn got ready for the march by practising our smiles with photo opportunities with other dance groups. A French group had a male dressed in a crinoline dress with a mask, probably fooling all the spectators into thinking he was a female, but we knew he was no lady, as we saw him getting dressed with his bra etc.

We conducted performances at a number of stadiums, with different and sometimes the same groups as the previous venue. I thought the Korean children's choir won the cute factor, with their enthusiastic singing. The American salsa dancers, the Finnish samba dancers and the Uzbekistan female dancers with their sensuous movements provided a contrast to our style of dancing and other groups. There were many groups we did not see.

Apart from Beijing, we also performed in Tian Jin, a city east of Beijing: snippets of us appeared in the local television

news. We were treated like celebrities in travelling around. On our arrival, travelling to our performance, sightseeing, shopping, exiting the city to the freeway, we had a police escort, with police on duty to stop the traffic, with our bus frequently going through red lights. I thought I could handle this on a regular basis. Unfortunately on arrival back to Beijing, we had to face the normal chaos of traffic and red lights. In Beijing, many of us went to the Forbidden City and others went shopping. I purchased two gowns or robes with mandarin collars, and matching waistcoats, for possible use when performing with the group. Will I get accused of either being a cross dresser or being in drag?

Wendy Richmond, AHD's director, was responsible for the choreography and scenarios, Jim Young, AHD's producer and Anthony Cheung were responsible for many of the organisational aspects of the tour and our two guides were Jacky and Jerry, who ably assisted in our travels, translations etc. We were accompanied by four musicians playing piano accordion, trombone, violin, and lagerphone, plus a videographer. In the past, people used to talk of fugitives as conducting "life on the run". Fast forward to 2004, "life on the run" encapsulates what dancing in China was like for the Australian Heritage Dancers.

Colin Fong



# New President For The National Folk Festival

Dr Keith McKenry, national folk identity and a former Assistant Commissioner of Taxation, will be making a move from folk festivals to the farm, it was announced today.

Dr McKenry has been on National Folk Festival Board of Directors since 1991 and has been Board President since 1997. An award-winning performance poet, he initiated the inclusion of a Spoken Word component of the National Folk Festival in 1983 and has been the Spoken Word director ever since. *McArthur's Fart*, the iconic poetry Award he captured in a huge Vegemite bottle in 1983, has the distinction of being the longest-running folk arts award in Australia.

In a major step, Dr McKenry has announced his re-location from Canberra to south of Bendigo, where he will work as a folklorist, writer and performance poet and his wife Jenny will run an alpaca farm B&B.

Dr McKenry was awarded the National Library of Australia's Harold White Fellowship to research and write a biography of the late folk collector John Meredith, a project he is currently working on.

Dr McKenry says that he has mixed feelings on leaving the Festival Board. "I care deeply about this Festival, it's been a major part of my life for twenty-five years", he says. "The National Folk Festival is an island of sanity in a crazy world, and it's been a privilege to have been part of its organizing team."

"However, I've always maintained that my first duty as President was to make myself dispensable and I feel I've achieved that; the Festival is in as healthy a state as it has ever been and I have every confidence in the Director, the staff, the Board and the folk community."

Canberra lawyer and banjo player John Taylor is Incoming President of the NFF Board and its Vice-President for the last three years. He says that Dr McKenry's involvement with the National Folk Festival has been integral to its becoming the vibrant and successful event that it is. "The impression he has left on the event is indelible," says Mr Taylor. "His dedication is born of a passionate belief in the preservation and promotion of the folk arts as a vital social good."

"Keith has also been dedicated to the

giving of ownership of the Festival to every person who passes through the gate between those wonderful four and a half days every Easter, with the result that we all have a part of the event simultaneously for our own, and to share, and to hold on trust for others."

Festival Director Jenny Simpson paid tribute to Dr McKenry's considerable contribution.

"Dr McKenry has made an enormous contribution to Australian folk life," she said. "His leadership of the National Folk Festival has allowed it to thrive and take its place as a premier event on the Australian calendar."

"His unflagging nurturing of the spoken word content of the Festival has given our national poetry and prose the place it deserves on the popular stage and has allowed many performance writers to find their voice. He will be missed."



*Dr Keith McKenry outgoing President National Folk Festival*

## "A Celtic Cultural Experience"

27<sup>th</sup>, 28<sup>th</sup>, 29<sup>th</sup> May 2005

### In Teralba, Lake Macquarie, NSW

**Back by popular demand!** The Celtic groups of the Hunter Region are once again combining to present a wonderful weekend of workshops, displays, performances and a Saturday evening Ceilidh featuring Colin Douglas and his band. Featured during the weekend will be:

- \*Dance tutors for Irish, Scottish, Welsh, Breton, Cornish and Manx include Daryl Powell, Laurel de Vietri, Arthur Kingsland, Margaret Kenning and Elma See
- \*Instrumental with Aitch, Cliona Molins, Dennis Browning
- \*Language and song with Ron McCoy, Colin Douglas, Gwen Cryer, Carrl Myriad
- \*Also art, story telling Petanque, rug making and a special feature this year, 'Waulking The Tweed' with John Coombs

**This will be a weekend not to be missed. Apply without delay.**

### Special weekend tickets are available for only \$40

(includes admittance to all workshops with morning and afternoon tea on both days.)

**Application Forms are available from:- "A Celtic Cultural Experience" Post Office Box 34, KOTARA FAIR 2289** Please enclose a stamped self addressed envelope and your Application will be mailed to you.

Email contact Margaret Kenning westwick@telpacific.com.au Ph/Fax contact Elma See 02 4943 3436

**Please forward a program and booking form for "A Celtic Cultural Experience"**

Name: \_\_\_\_\_

Address: \_\_\_\_\_ P/Code \_\_\_\_\_

Tel \_\_\_\_\_ Email: \_\_\_\_\_

I have enclosed a self addressed envelope. \_\_\_\_\_

I can assist in the following ways \_\_\_\_\_

## North By Northwest Poetry and Folk Club

In May we will be returning to our usual time of the first Thursday of the month - **Thursday 5th May, at 8pm**, to be exact - and presenting more high quality entertainment, in the form of *The Roaring Forties*.

Described by Bernard Bolan as 'Spirited pre-a-capellans' and fresh from their successes at Cobargo and the National Folk Festival with 'Tolpuddle: The Australian Connection', *The Roaring Forties* will inspire another crowd at North by Northwest. For those unfamiliar with them, the 'Forties' are five folks who love songs with great choruses. Sea Shanties, old hymns, union songs and worksongs are all sung with expressive power and fine traditional harmony. While their format has been decisively unaccompanied, some of the Tolpuddle songs now feature Robin Connaughton, John Warner and Don Brian on a range of instruments, so you may see a new aspect of this lively crew. Be at North by Northwest on the night of **Thursday 5th May** for a good sing and a lively night's entertainment with the Roaring Forties.

The Cornucopia is one of the best acoustic venues in Sydney. There will be refreshments for sale and BYO's are welcome. It is 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](mailto:jdcarter@iinet.net.au), or Tony 9858 7882 (w) / 0409 784 689 (m). See you there!  
*Jenny O'Reilly*

## Troubadour Acoustic Music Club

The first concert at the new times lot for the Troubadour Acoustic Music Club. Now taking place on the second Sunday of the month from 2pm at The CWA Hall every month except for special events.

BUT, this one's a special event which has been moved to The Peninsula Theatre because last time held, it was a sell-out!!!

Bring your mother, grandmother, wife for a Mothers Day with a difference.

Join us for an afternoon of fun and frivolity with special guests: Duncan Chalmers; Jason & Chloe Roweth; Chris Fraser; Earlwood Greg; and The 'other' Band, for an afternoon of nothing else but songs recorded by Bob Dylan or The Band.

Commencing at 2pm, you'll hear many well known Dylan songs and some rare ones in an unforgettable (for the right and the wrong reasons) afternoon of music. Peninsula Theatre is at the Cnr. of McMasters & Ocean Beach Rds, Woy Woy. To be sure of a seat, book early at Peninsula Music 4342 9099.

### 14 May

Calling all dancers for a night with a difference when Galimore present a 'Scottish Country Dance themed Bush Dance'.

If you're bored with other dances because they're not challenging enough, then this is for you. Join us at the East Gosford Progress Hall, for yet another night to be remembered.

For more info. on any of the above see [www.ccbdma.org](http://www.ccbdma.org) or call 4342 9099 or 4325 7369

Cec Bucello

Troubadour Acoustic Music Club

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## Sutherland Folk Club

Our March concert we fortunate to have the *Wheeze and Suck Band* as our guests. What a lively night it was!! For anyone who hasn't had the good fortune of their performance, we thoroughly recommend it! They are true entertainers traveling all the way out to the south side of Sydney and giving a really lively entertaining show. They kept the audience involved and everyone was tapping and clapping along with their vast collection of songs. The instruments played were: guitar, mandolin, button accordion and drums.

A lot of their CD's *Vincent Street*, were sold on the night so it was a great night all round. For our 12th May 12th concert we are having the talented singer songwriter *Phyl Lobl*. Hope to see you there!

## Almost Acoustic

The May concert will be a really special night with some exceptionally talented local performers, the trio, *Touchwood* will be giving us two sets, and soloist, Paul Hemphill the middle set.

### *Touchwood*

The increasingly well-travelled Sydney vocal trio Touchwood will give the home crowd at Almost Acoustic some harmonies to remember before embarking on a tour through western NSW, South Australia and the Northern Territory during late May and June.

With a successful tour around the UK last July behind them, the three, Kate Andrews, Christina Mimmocchi and Terry Clinton, are also busy building the group's repertoire of their own originals.

The third Touchwood CD, due out later this year, will be another varied collection, but this time it will be all Touchwood compositions. There'll be a taste of things to come on 14 May.

Touchwood performances are known for lush harmonies and sets that effortlessly combine originals, traditional folk, arrangements of pop hits, new works by other Australian songwriters, beautiful vocal works from 16th century Europe, and even the occasional excursion into country and western comedy.

Cellist Louise Watson, who played on the most recent Touchwood CD *Big Things*, will be a special guest.

Iconoclastic ...Idiosyncratic...rarely sighted in the wild... A legend in his own lunch-time, sometime singer and songwriter **Paul Hemphill** has performed throughout Australasia and the UK, on his own, and also as a member of *Huldfolk*. A multi-award winning songwriter, he combines poetry and music, horror and humour in a manner that is versatile and entertaining. Vikings, Romans, Mongols, and the Spanish Inquisition have all faced the music.

His albums, '*True Believers*' and '*The Drivers Dog*' and '*Other Stories*' - once critically acclaimed, are today more memorable for their artwork!

Almost Acoustic, Rozelle Neighbourhood Centre, 665A Darling Street, Rozelle. Bookings recommended. *14 May 2005 Entry: \$15/\$12*

Meals available via the next door Sea Breeze Cafe. More information about the venue, parking etc - see [www.freewebs.com/almostacoustic](http://www.freewebs.com/almostacoustic)



# NATIONAL FOLK FESTIVAL 2005

Meeting long time friends whose names escape, but whose personal details are recalled warmly, enjoying the vision of fantastic, multi- cultured costumes and headgear are all part of Easter in Canberra.

Jane Brownlee's commissioned Festival Suite played by the Youth Orchestra gave a grand start promoting folk music as did Grieg, Sibelius, Granger and Dreyfus.

The dancers, also seemed more professional than ever as they danced with precision in brilliant costumes.

A special place was given to collectors of folk music. The acknowledgment of Ron Edward's work over fifty years, with his wife Anne, who had travelled from Cairns to be at the National, recalled how Ron made sure songs were published so that all could have access to them.

The importance of respect for the singer, reciter or writer from whom the work was collected is something that most collectors recognised and was emphasised by John Meredith who wrote *'Songs of Australia, the Men and Women who sang them.'* Rob Willis certainly has followed this tradition as has Chris Woodland. In this tradition, it would be wrong to consider the collected works became the exclusive property of the collector, yet there seemed to be some who debate this. Duke Tritton was keen to share his knowledge of traditional songs as Chris, Bob Hart, John Dengate and myself were able to present in a workshop on his life and songs. Kev Carmody referred to the oral traditions recalled in his song and music.

In Brian Dunnet's Railways workshop, Warren Fahey was able to showcase almost every folk musician, including a return of Andy Sanders, a farewell to Keith McKenry to Morrow and the brilliant Fiddlers from Tasmania. Along with the Womens Vocal Orchestra, who sang so movingly, with the Sydney singers, SWVO. in the Song of Survival, they were among the large group of the performers who came from Tasmania. Their state was featured during this National.

The decision to locate the National in Canberra meant states lost the opportunity to showcase their performers; so featuring a state seemed a compromise.

David Meyer's Launch of the History of Monaro Folk Song and Dance brought back many memories.

Although the festival is a chance for meeting the extended folk family, it also reminds us of those who no longer join the throng. Many of the early organisers and folk performers have died.

The concert to commemorate 20 years since Declan Affley died, was a chance to hear many of the long time performers plus his family, Colleen Burke, Paddy and Bridie playing with some of those who, in previous years, have received the award named for Declan. This was held in one of the two often overflowing wine bars. This was also the case when the Tolpuddle Martyrs concert was performed in the Merry Muse wine bar. These Bars proved to be popular venues with not enough seats, especially for poet's breakfasts.

Maybe it is time to have an all day session area for the poets, as those keen to recite had to register before 8.30 am. I can understand why no introductions were allowed, but it was a pity that Bev Stewart didn't get a chance to announce the 30th anniversary of Urinquinty and invite all to it. The purchase of her book called, *'Parodies, Poems and Piffle'*, was my best souvenir from the festival. I can recommend

the book, especially to women who've passed a certain age. Bev has a very dry sense of humour and a keen sense of justice.

My program serves to record useful data such as names, numbers and plans. So when I left it in the Session Bar, after a wonderful time singing along with about fifty musicians playing old bush tunes, I called back early the next morning. The bar was already tidy with no signs of the feasting and drinking that had accompanied the previous nights session.

Here's a cheer for all the wonderful volunteers who make the folk festivals possible. Speaking of volunteers, who give so much of their time to the folk movement, I shared much of that previous night with Coral Vorbach, without whom this Cornstalk, would not be edited, also Graeme Fryer and Shirleyanne Myers who made Cobargo such a pleasant festival.

R. Dale Dengate

*The winner of the 2005 Declan Affley Youth Encouragement Award at the National Folk Festival. Canberra was singer/songwriter Mandy Connell from Melbourne.*





# The Origins of Hungarian Folk Music

Frank Hamon

The Hungarian nation has two languages, one is its ancient spoken language while the other, which is nearly as ancient, is its folk music. Neither is related to the surrounding peoples of eastern Europe and both were brought from Asia in the distant past. We are of course not talking of the many commonly known Hungarian music styles but the music of the peasants of Hungary which have not been heard much outside of Hungary until lately as a result of the researches of such great musicians and composers as Kodaly and Bartok, who have scientifically researched the music of Hungary as well as Eastern European, Turkic and Middle Eastern music.

As to the original range of this ancient musical culture, we have the director of the Conservatory of Chinese Music, Du Yaxiong to thank as the discoverer at the other end of the Eurasian continent. The following are his comments on the common musical heritage.

(Du Yaxiong's findings have been reported in the 2nd Annual National Meeting of Ethnomusicology in Peking on Aug. 10-19 of 1982. In English it was also published in "China Music" periodical. Some articles were also published in Budapest, Hungary on his research -Elet es Irodalom, May 24 1985-)

In the words of Du Yaxiong: "About 25 years ago when I studied in a high school, I used to play piano pieces by Kodaly. I was surprised that the music from that remote country (Hungary) seemed to have something in common with Chinese music. After I completed my study in a university and became an ethnomusicologist, I began to pay more and more attention to the relationship between Chinese folk songs and Hungarian folk songs". "I have been  
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working in this sphere for years and my discovery is that many Hungarian folk songs sound similar to Chinese (especially Chinese Turkish minority) folk songs. For example if you compare the Sichuan folk song "Love song of Kangding" and the Chuvash (of Turkic-Hun origin living in Russia) then a Hungarian folk song from Kodaly you can soon recognize their similarity. Many Hungarian folk songs have similar songs in common with the Chinese minority folk songs. (He is talking predominantly of the northern and north eastern part of China which is still inhabited with the descendants of Huns and Turkic people.)

"According to the research of Bartok and Kodaly, the characteristics of ancient Hungarian folk songs are the pentatonic scale and the so called "fifth structure" which means the rear sentence repeats the previous on a fifth lower (A 5, A or A 5 A 5 A A). These characteristics are most common with the minorities of western China who are of the Altaic branch of people (Turkic languages which are distantly related to Hungarian). The long fore and short rear rhythm style is very common in Hungarian folk songs, the same as in Chinese, one in North China, especially among the Turkic minorities. As I know, the reason for the special rhythm style in both Hungarian and Chinese folk songs is the emphasis of the word accent in both languages."

"Several years ago, when I was deeply involved in my research work on the folk songs of the Yugur minority, which lives in the Hexi corridor, I found out that the folk songs of this minority which speaks a Turkic language, has a lot in common with Hungarian folk songs. Such features as; pentatonic scale, @foot(A scale having

five tones to the octave, rather than eight) the fifth structure, the long fore and short rear rhythm style, the cadence that uses lower fourth and fifth disjunct motion entering the tonic or that uses the lower conjunct motion based on the pentatonic scale that enters from the above minor third or major second, a period composed of two sentences and the lower melodic progression, etc. The characteristics of the music of the two nationalities is nearly the same

Kodaly believed that the Hungarian folk songs were brought with them by the Magyars from their previous home land. In the second chapter of his book "The Preliminary Period of the Hungarian Folk Music" of his book "On the Hungarian Folk Music". He compares the Hungarian folk music with 13 Mari folk songs, 11 Chuvash folk songs and a Tartar folk song and gives the evidences of the similarity and the sameness to prove his conclusion. But he never explains that the Chuvash and the Tartar are a Turkic people and the Mari, which is Finno-Ugrian, lived under a strong Turkic influence 1,000-1,500 years ago. So as a result the Mari folk songs are similar to Turkic folk songs. (According to Bartok and Kodaly Hungarian folk music has nothing in common with the music of the Finno-Ugrian people.)

Bartok also did field work in Turkey and during his short visit in 1936 collected 87 folk songs, of which twenty were related to the Hungarian folk songs. This represents 40%, a very significant proportion. Bartok pointed out in his conclusion that this discovery of his has international significance, and it shows that the Turkish and the Hungarian music has a common origin, which is from Central Asia and the surrounding area. (A. Andan Saygun, Béla Bartok's Folk Music Research in Turkey, Budapest 1976)

The similarity of the Turkic and Hungarian folk songs show that Hun music is one of their sources, according to Du Yaxiong, and the language of the Huns is a branch of the Turkic languages. (This is what is called the Altaic branch of the Ural Altaic languages to which Hungarian belongs.) The Huns left north China's grasslands toward the west in 91 AD, so that the common factors in both Chinese and Hungarian folk songs must have formed long before that. This not only proves that both Chinese and Hungarian folk songs still keep the characteristics of the ancient Hun folk music but it also shows that the

Hun's folk songs are one of the important sources of the Hungarian folk songs.

In Bartok's own words: "It is evident that this is no mere coincidence. No such tunes can be found among the Yugoslavs, the Slovaks of the west and north or the Greeks and even in Bulgarian they are occasional. This identity is an irrefutable proof of the age of these melodies: it shows the way back to (at least) the VI and VII Th. centuries A.D. At that period the ancestors of the Anatolian Turks lived somewhere on the borders of Europe and Central Asia in the neighborhood of other Turkish tribes, those of the Hungarians between the Caspian Sea and the Black Sea." [Note there are indeed historic references to them in this area and even east of this area.]

"Considering the historical fact that these peoples lived near each other 12-15 centuries ago, later moved to rather distant territories, and could not have any (cultural) intercourse with each other since their separation, it is evident that this musical style must be at least 1,500 years old. The fact that such statement is possible at all, makes this subject of international importance for there is no other instance in the world, as yet known, at least to me, which gives a possibility of such an irrefutable determination of the age of folk music, going back so many centuries. For example the northern and southern Slavs became divided also during the 6-th centuries. However no vestiges of an ancient common Slav folk music can be discovered in their actual folk melodies."

These songs survived not because they were recorded long ago but because they were sung and passed down from generation to generation through the millenniums and served also as models to the new folk songs created by the peasants of Hungary.



# Off The Rails

*Some comments on some events at the National (which was started with the intention of reviewing the Iron Road...)*

The Trocadero at the National Folk Festival was the centre of some great themed presentations this year. Of course, I missed many more than I could possibly have caught and only mention a few in passing: 'Don't Get Weary' from the *New Holland Honey Eaters* explored the 'dynamic interaction between the folk music of black and white settlers in the American south'; the quality of research, the diversity of material, the instrumental and vocal arrangements, the pithy narration drawing together the political implications from songs written a century ago to today, the slides of historical photographs etc – all combined to make this presentation – indeed anything by Stan Gottschalk (Launceston) – essential viewing. Bob Fox (Co. Durham) – with his story titled 'How are you off for coals?' also exhibited these quintessential attributes of the good thematic concert.

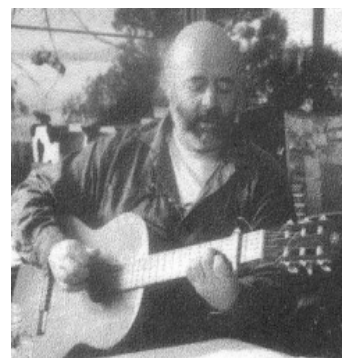
Ones I missed because of other commitments were: Chris Woodland on Duke Tritton, Graham Seal on 'The Echoes of Anzac', Rob Willis on 'Verandah Music' he has been recording; Keith McKenry 'Out of the Ram's Skull' - on the work of the collector, Ron Edwards; and more. ...

But the event I'm writing about was called The Iron Rail, celebrating 150 years since the first steam rail in New South Wales. The role of music in the folk lore of the railways has been an abiding hobby horse of Brian Dunnett's and, with only a bit of a nudge, Warren Fahey took over the reins (note the sustained imagery!) to present a story in song of rail in Australia. He gathered many familiar faces to present the songs and we heard from Danny Spooner, John Warner, Graham Dodsworth, John Dengate, Wongawilli, Jason and Chloe, Phyl Lobl and Graham Seal, Mark Gregory, Margaret Bradford, Frank Daniels and Margaret Walters. Warren himself of course, was singing and knitting the whole thing together with fragments of facts and folklore; and a highlight for me was Tasmanian Heritage Fiddlers – a group of 5-6 young performers who had learned several celebratory dance tunes in honour of the opening of this or that railway.

The music of the rails has inspired composers in all musical genres, and a

forthcoming book by Brian Dunnett will gather some of this diverse material. And a National Railway Heritage Conference and the end of September in Tamworth – is another event attesting to the enduring affection people have world-wide for the railways. While this particular workshop at the National was modest in its scope, Warren Fahey is banding together a small group to present folk music of the rails at many of the opportunities there will be to celebrate the 150 years of steam in NSW – watch out for The Rattling Navvies!

Margaret Walter



## Dr Malcolm Turnbull

A teacher and freelance historian (specializing in the Australian Jewish community and Classic English Crime-writing). A veteran of the early (northern) Tasmanian folk scene, he has resumed performing in recent years while researching a history of the 1960s revival. (Some of his findings have been published to date in *Australian Tradition, Trad & Now, Drumbeat, Cornstalk, Infolkus, Folk Rag* and *Town Crier*). Malcolm has recorded 2 CDs (*Seasons* and *Goodness How the Years Have Flown*) and recently collaborated with 60's legends David Lumsden & Lenore Somerset on a CD collection of Lawson settings, *Break of Day*.



# Brian Peters

## special guest at House Concert in Engadine.



Having been a bit out of touch of folkie activities of late, it was such a treat to take in a house concert with Brian Peters at Margaret Bradford's place Palm Sunday week-end. We'll get to the lovely atmosphere later, but first I'd like to comment on Brian's wonderful presentation of folk music.

To me, he is just the consummate folk musician. The stories in the songs and the melodies all held pride of place, whether presented a cappella or with his wonderful accompaniments on guitar, melodeon or concertina. The accompaniments were a lot more complicated than one would realize with a superficial listen, but then, to me, that is the ideal — they are there to enhance the song, not dominate. But, they were full of interesting chordal effects and frills that demonstrated Brian's wonderful musicality and sensitivity. When I remarked on those touches to him, he said, "So you noticed ...." which confirmed my impression of his dedicated musicianship.

And all that musicianship used to keep folk traditions alive and interesting. He researches so much of the music himself, and he introduced some new approaches to traditional music at the concert. For instance, "All Around My Hat," which we all know and love, was sung in a much quieter vein than usual, with the Australian transportation connection explained. His interpretation was different, but very beautiful.

As was one of his own instrumental pieces, in which his special way with melody and tone were highlighted — Margaret and I have racked our brains and her collection of his CD's and can't find the name! It must be on his latest CD which neither of us have to hand, so I would recommend people simply go out and get that one. Whether or not that song is on it, the listening experience will be wonderful.

To hear Brian Peters in a small house concert was a treat. I know his friendly style of presentation and interesting anecdotes work equally well on stage, but he was especially at home in the lovely atmosphere that Margaret and Allan have in their venue. Good food (thanks, Allan!), good company, good music, all surrounded by trees and fresh air — what more could we want?

## ERIC BOGLE'S FIRST HOUSE CONCERT *(in 30 years of performing)*

Eric Bogle and John Munro were recently touring the eastern seaboard with Charlie Landsborough and the concert was put on by Kate Maclurcan who had noticed a gap in their schedule. After a lot of effort she contacted Eric and arranged the concert, giving her potential audience three days notice and 40 lucky people shared a fantastic, relaxed afternoon. Part of the proceeds went to Kate's employer 'Bridge for Asylum Seekers' a very worthy cause.

The afternoon started with Eric and John introducing themselves with The Eric and John Song. They performed the range of Eric's songs - silly songs, serious songs, topical songs, new songs and old favourites, including Singing the Spirit Home, The Dalai Lama's Candle, As If He Knows

(about the Light Horsemen and their companion horses in WW1), Endangered Species (lament for the white Anglo Saxon male) and No Man's Land.

The highlight for me was hearing Clare's song (A Reason For It) about the old lady who died alone and unnoticed. I hadn't realised John Munro was the second voice in that beautiful song as the album I have does not mention him.

Kate's garden is the perfect place for a concert and I hope she has another concert some day. Especially another one with Eric & John! And that she sings more than two songs (Emigrant Eyes and Hobo's Lullaby) next time.

*Sandra Nixon*

*Visitor Doug Jenner (UK) and John Dengate took in some cricket and were impressed by the rigour of the Police at the cricket ground.*

*This led John to write the following: The Plastic Cup Police (Sydney Cricket Ground 6/2/2005)*

### Plastic Cup Police

Attention! I'm a plastic cup policeman;  
Intrepid, I patrol the Walters Stand  
And dutifully eject any patron I suspect  
Of plastic cup behaviour that is banned.

I have no interest in rape or robbery,  
In crime statistics ever mounting up.  
Mate, if you've committed arson then discuss it with the parson  
What concerns me is the empty plastic cup.

I have no argument with brutal murder - -  
Corpses, in the cemeteries, abound.  
But repercussions drastic will ensue from throwing plastic  
Cups about the Sydney Cricket Ground.

The beer is slops and costs a bloody fortune  
But when the cup is empty ----have a care!  
Just consider where you stick it as you sit and watch the cricket;  
I'll arrest you if you throw it in the air!

It's not my business if you bash your granny  
And drown her in the harbour or the lake.  
I'm a plastic beer cup copper and by cripes, you'll come a cropper  
If you concertina cups to make a snake!

Attention! I'm a plastic cup policeman;  
Intrepid, I patrol the Walters Stand  
And dutifully eject any patron I suspect  
Of plastic cup behaviour that is banned

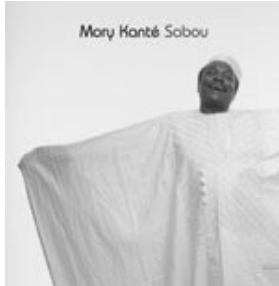
*John Dengate*



# cd reviews

## Sabou Mory Kante

Riverboat Tug CD SABOU 1034 (WORLD MUSIC NETWORK)



After doing a stint with the legendary Rail Band, Guinean kora player, balafon player and band leader Mory Kante zoomed onto the international stage 16 years ago with “Akwaba Beach”, a bright chunky beautifully-produced album of dance tunes played by a large tight ensemble with a rich brass

chorus. It took the European dance floors, especially in Paris, by storm. The single “Yeke Yeke” was the first by an African artist to sell over a million. The similar-styled funky albums that followed also had some great moments but eventually became so specifically dance-oriented that the African essence seemed to disappear altogether, and sterility began to take an upper hand.

So the fresh energy on this album is a welcome affirmation of a great musician gone full-circle. As another x-Rail Band singer Salif Keita did on his “Moffou” album, Mory Kante has put aside the big dance band sound and recorded a totally acoustic rootsy album that is one of his best yet! The dance element is still provided by a pulsating warm beat but this vibrant music really speaks with griot roots. Every track is an invitation to join in the fun, with compelling female backing vocals, sparkling kora and balafon riffs, colourful percussion, a sweet African flute and other instruments all jiving euphoniously together to create a veritable river of sound. The accompanying booklet describes the story each song tells, along with the instrumentation used.

Be swept away by this sublime feast.

Julius Timmerman



## Steve Tallis and The Holy Ghosts - LOKO Zombi CD5 Distributed by MGM Music - 15 original songs

Steve Tallis's latest CD, 'Loko', (Zombi CD5, through MGM distribution) is the latest in this Western Australia musicians' musical/spiritual journey through the many layers of existence. His musical oeuvre embraces many cultures, but has a singular unifying theme. He blends Tribal chants, insistent primal beats, Folk and Blues roots, both black and white, together with modern and primitive acoustic instruments in a melting pot that has elements of Charley Patton, Howling Wolf, early Beefheart and even early Tyrannosaurus Rex, (before they went electric and made millions) but yet is uniquely Steve Tallis. There's even a Scottish/Celtic/Northern European/Gypsy element surreptitiously weaving in and out here.

I'm not that familiar with Steve's musical history, except to say that he's been around the traps awhile and has played in many varied musical combos over the years, before settling into his skin as it were, check out his website and learn more [www.stevetallis.com](http://www.stevetallis.com)

'LOKO' is a beautifully packaged CD, with great photographs and layout and over 70 minutes of original music and it continues the Shamanistic theme of its 1999 predecessor "ZOZO". Steve plays 6 and 12 string guitars and is ably assisted throughout the proceedings by Gary Ridge on drums and a variety of percussive devices, far too numerous to mention here and which I'm sure make help the stage look extremely exotic at gigs and Dave Clarke on Violin, Harmonica and Sojo. They are The Holy Ghosts. The Trinity.

The opening track, 'The Blessing' deposits you straight into the heart of a tribal celebration laying the foundation for the transformation into 'Animal' and onto the veneration of 'Papa Loko'. Steve firmly believes in the existence and relevance of the spirit world and the power that music and chant play within it. Steve Tallis is a musical shaman and he's channeling the spirits that fuel the fire in his soul and setting them free in your living room. "Dynamite" lets you know, in no uncertain terms, that these forces are explosive.

This is a powerful record, well recorded and produced by the same team responsible for 'ZOZO' Steve is certainly wearing his heart on his sleeve on this record and he's telling it like it is the way he sees it. He doesn't pull any punches. Will this record drive out the demons in your soul, or will it invite them in, like some kind of musical feng shui? I can't help you on that one, but you could do a lot worse than trying it out in the privacy of your own home and judging the results for yourself. After having listened to this CD a few times now, I'd like to see *Steve Tallis* and the Holy Ghosts live in action... So should you...

If you have any doubts about that, 'LOKO' will convince you otherwise.

Janvier Musson

# jam.org.au

The Folk Federation's new web site that is created by you - the Folk Federation's members

JAM is a radically new approach to community web sites. Here is how it works:

JAM is divided up into a number of sections:

About JAM	Articles (including reviews)
Events	Folk Mart
Venues/Clubs	JAM Talk
Dance	Links
Artists	

most of which contain a number of sub-sections. Financial members of the Folk Federation are able to request a free account which enables you to add

'articles' to these sub-sections by simply filling in a form in your web browser. In other words, you, the members, will be the ones who create & maintain JAM.

Those of you who already have your own web sites will be able to use JAM to direct traffic your way - simply create brief articles about yourself, events, etc. including links to your site. Those who don't, will put more information into your articles thus giving yourselves a highly exposed web presence for the cost of your annual Folk Fed subs.

## Jam Folk Federation of NSW

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# Welcome to JAM!

## The 'do-it-yourself' web site for NSW folkies

**TOP STORY**

[\[In Events\]](#)  
**Folk in the Foothills**  
Sunday 6th March 2005



**Mar 05 Radio Programs**  
A guide to March's *Focus on Folk* radio programs [\[In Venues/Clubs\]](#)



**Blue Mountains Music Festival**  
18-20th March 2005, Katoomba [\[In Events\]](#)



**MidPoint Music Festival**  
21-24 September 2005, Cincinnati USA  
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**Roundup**

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JAM's home page - Note: The 'Top Story' and list of articles on the home page changes automatically as new articles are published

Venues/Clubs home page - Top Story & article list generated automatically

Creating articles on JAM is very simple & lots of fun! - full instructions are available on the site. (See 'Using JAM' in the 'About JAM' section.)

New articles are automatically featured on JAM's home page as well as the section home pages.

What can JAM be used for?

**As a member of a group** you might use the Artists section to introduce yourselves and the Events section to tell about upcoming performances.

**Are you the organiser of a folk club?** Introduce the club and promote future events (and review past ones) in your own sub-section of 'Venues/Clubs'.

**Are you organising a concert or dance?** Spread the word by adding an article to the 'Events' section.

Perhaps you would like to **post a review** in 'Articles' about a CD or concert you are excited about.

**Looking for a particular sheet of music?** Why not ask about it in the 'Music wanted' sub-section of the Folk Mart.

**Are you a fiddler looking for others to play with?** Tell about yourself in the 'Musicians available' sub-section of the Folk Mart.

**Have you been doing some research** into a topic that you think other NSW folkies would be interested in hearing about? Share what you have discovered in the 'Misc articles' sub-section of Articles/Reviews.

**Are you looking for a harmonica teacher?** Ask for one in the 'Teachers wanted' sub-section of the Folk Mart.

**Have you discovered a relevant web site** that you think would be of interest to other NSW folkies? Add it to the 'Links' section.

**Do you have a strong opinion** about a topic relevant to the NSW folk community? Have your say by adding an article to the 'Misc articles' sub-section of Articles/Reviews.

How do I create an article?

Once an account has been established for you:

1. Log on to JAM's admin ([jam.org.au/bmadmin](http://jam.org.au/bmadmin)).
2. Click on 'New Article'.
3. Fill in the form
  - Title of article
  - Text of article
  - Select which section/s the article should appear in.
  - Create pullquotes and/or upload images (optional)
4. Click Save. (That's all there is to it!)

How do I get started?

Have a look around the site ([jam.org.au](http://jam.org.au)). If you are a financial member of the Folk Fed, send an email to [jam@folkfednsw.org.au](mailto:jam@folkfednsw.org.au) requesting your free account.

*Wayne Richmond (0400) 803 804 - [wayne@humph.org](mailto:wayne@humph.org)*

An article

# focus on folk

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



**Saturday 7th May, 2005**

**SCOTS, HOME AND AWAY – prepared and presented by Roger Fyfe**

**Saturday 14th May**

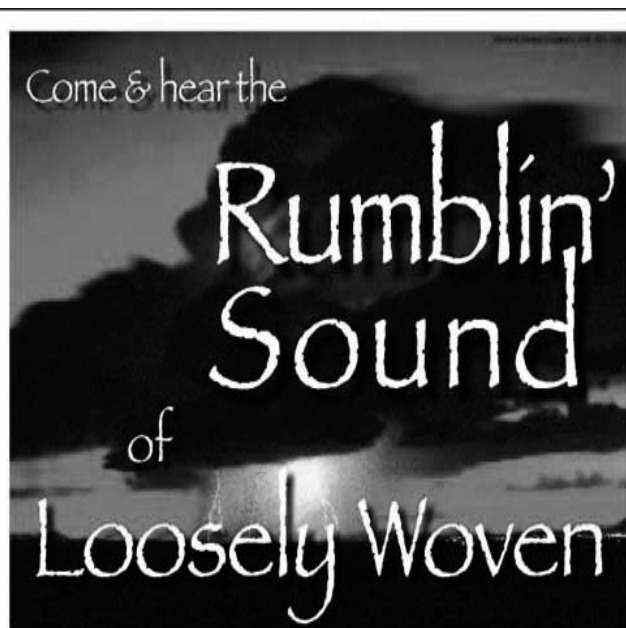
**MUSIC WITH AN IRISH FEEL prepared and presented by Patricia Early,**

**Saturday 21st May**

**BEST OF ENGLISH FOLK prepared and presented by Carol Garland**

**Saturday 28 May**

**BEAT AROUND THE BUSH prepared and presented by Greg Bull**



a free acoustic folk concert

featuring 20 singers & instrumentalists with fiddles, recorders, guitars, accordion, concertina, keyboard, mandolin & percussion.

7pm Sat 30th April 05      2pm Sun 1st May 05

Avalon Baptist Peace Church  
2 George St, Avalon



St Davids Uniting Church,  
Dee Why

(next to the police station)

For more info contact Wayne Richmond on 9913 7788

# Folk Trax

Hi again.

Last month I said that the new Colcannon CD would be out in April.

Officially it will be launched in Adelaide on the 20th of May at the Gov.

The CD is called "Journeys" and it is a ripper. Go to the Folk Trax website [www.folktrax.com](http://www.folktrax.com) and take a look. At \$25.00 it is Value with a capital.

Colcannon can now really be called a "Super Folk Group". I am sure they will be touring the Eastern States soon.

The other news is that we now have, or will soon have, all of the available Roy Bailey CDs. (At the time of writing this they had not yet arrived). His new one called "Sit Down and Sing" is available now. He is joined on this CD by Martin Simpson and John Kirkpatrick. Again at \$25.00 real value from this Folk Icon. The Laws were in Adelaide and left some of their new CD "Another Road" with us.

For members of the Federation there is also a 10% discount. Once again Folk Trax is at the forefront of bringing you some of the best folk music available and at very competitive prices.

Till next month,

Keep on Folking

Henk de Weerd

Folk Trax

[www.folktrax.com](http://www.folktrax.com)



## The Folk Federation of NSW membership application form 2004

Name	
Address	
Town	P/C
Tel: (h)	Tel:(other)
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      \$30      \$35 (includes subscription to Cornstalk)
New Membership: <input type="checkbox"/>	Renewal Membership No <input type="text"/>
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 AIB2 Sydney South 1235	