

# \$25million festival relaunch package and event saver fund announced

by Teaghan Wilson



On October 17, NSW Treasurer, Matt Keen, said that artists, musicians, theatres, venues, festivals and cultural organisations in NSW will be supported with \$86million in funding from the NSW Government to reopen with confidence and welcome back audiences.

He said that the stimulus would support individuals and businesses to bounce back quickly and reignite the economy through their cultural offerings.

"We have all been champing at the bit to see films in cinemas, our local bands on stage and our favourite musicals in theatres," Treasurer Keen said.

"This funding commitment will allow the arts and cultural sector to relaunch with certainty and confidence to deliver works that audiences have missed over the past year."

NSW Minister for the Arts, Don Harwin, said the NSW Government's commitment is testament to the importance of the arts through the recovery and reopening phase of the pandemic.

"The arts and cultural sectors were among the hardest hit by the pandemic, with many organisations unable to rehearse, plan or perform," Minister Harwin said.

"The arts are key to our economic recovery and critical for our wellbeing, uplifting and

inspiring us in our times of need.

"Today's funding commitment gives further certainty for the sector, and shows clearly that the NSW Government understands the significant value the arts brings to the economy and to the social fabric of our society."

The \$86million in funding will be delivered by Create NSW through the following programs: \$50million for the Performing Arts Relaunch package to assist the sector to relaunch by providing certainty and confidence for arts

companies as audiences return to theatres and other performance venues; \$25million for the Festival Relaunch package to stabilise established commercial and not-for-profit festivals, big and small, so they can program with confidence into 2022/23; \$5million Theatre and Film Strategy for the development of a film studio and theatre infrastructure strategy that will help secure international productions and turn Sydney into the Broadway of the Southern Hemisphere; \$5million for Culture

Up Late, to extend the successful evening program across some of Sydney's vibrant Cultural Institutions, providing more opportunities for audiences to experience museums and galleries and helping to reignite the city after dark; \$1million for Film Festivals to support the delivery of local and international Film Festivals across Sydney, Western Sydney and South Western Sydney in independent and commercial cinemas and outdoors where possible.

In addition, the NSW Government has established an 'Event Saver Fund' that will provide support in the event major festivals and events are impacted by COVID-19 cancellations or postponements in 2022.

The latest \$86million funding for the arts and cultural sector is in addition to the \$75million funding for the performing arts and live music announced earlier this year, and the \$50million Rescue and Restart funding package announced in 2020.

# Australian Folk Music Awards decided

by Keith Preston

In June, 2021, Folk Alliance Australia (FAA) launched the Australian Folk Music Awards (AFMAs).

The aim of the AFMAs is to celebrate achievements, to recognise the talents of the diverse folk music sector and profile the folk music scene as a unique community based part of Australian culture and music.

Nominations closed on July 31, and the Awards were presented at an Awards Night on October 14 in Adelaide.

The aims of the Australian Folk Music Awards are to create a National Folk Awards Scheme for the Australian Folk Music sector; raise the profile of Australian folk music in the public arena and music and arts industry; acknowledge and

recognise national achievements of the folk music sector; establish Awards that benefit Australian folk artists to gain recognition and build their profile and careers; involve and engage the wide diversity of Australian folk genres; and, raise the profile of Folk Alliance Australia as a national organisation for folk music.

For the purpose of this exercise, Folk Music is defined as music or music/cultural practice that is linked to a historical tradition, heritage and/or community.

It is recognised as coming from diverse cultural communities.

Folk music can be traditional, handed down through the oral and folk traditions, or contemporary,

with interpretations or creativity based on such traditions.

Panel Judges were selected by FAA from members, networks, nominations or recommendations and drawn from people with a direct involvement in the diverse folk music sector including artists, practitioners, festival organisers, venue, organisations, media and activists.

Judges did not need to be members of FAA and each award had five panelists, one of whom is an FAA board member.

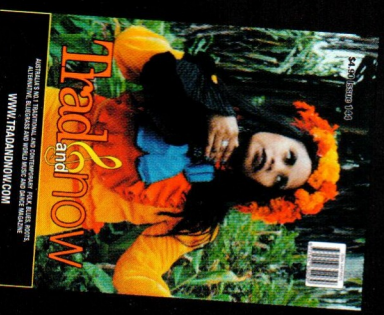
Each Award had its own conditions and processes for nomination with people able to nominate in more than one category, however, a separate fee applied for each nomination where fees are applicable.

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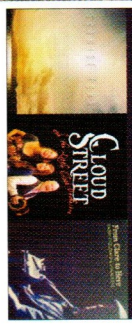
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**AFMA – Finalists**

The panel of judges from around Australia selected the following acts as the 2021 AFMA Finalists:

**Traditional Folk Music**

This Award is for a Traditional Folk Music Album released between January 2020 and June 2021

- Cloudstreet & The Little Cloud Orchestra (Qld)
- Fiona Ross & Shane O'Mara (Vic)
- Liam Garner and Luke Moller -The Bulletin Debate (Vic)
- Paddy Fitzgerald & Lisnacrievie (Vic)
- Perfect Pearls – Australian Pearly Songs (Various Artists) (WA)

Winner - Cloudstreet & The Little Cloud Orchestra (Qld)  
 Cloudstreet and the Little Cloud Orchestra is Cloudstreet's final album, combining the band's signature vocal harmonies with orchestral backing, developed from a performance of 'Adele to All Judges and Juries' with Folkphonic Youth Orchestra, at Woodford 2019.  
 John Thompson was so excited to play with an orchestra,

he requested a whole concert. The live recording of 'Cloudstreet and the Little Cloud Orchestra' was launched at the following Woodford Folk Festival. Sadly, John is no longer with us.

**Contemporary Folk Music**

This award is for a Contemporary Folk Album released between Jan 2020 and June 2021

- Bill Jackson – The Wayside Ballads Vol 3 (Vic)
- Kerryn Fields -Water (Vic)
- Miriam Lieberman – Just Transforming (NSW)
- Mizaza – The Birth and Death of Stars (Qld)
- Xani – From The Bottom of The Well (Vic)

Winner - Bill Jackson – The Wayside Ballads Vol 3 (Vic)  
 The Wayside Ballads Vol 3 was recorded during the grim months of Melbourne's 2020 lockdowns. Jackson has released seven solo albums, toured the US four times, had his song 'Something in Blue' covered by the legendary David Olney, and shared FAA Album of the Year with Gurrumul in 2008 ('Steel & Bone').

**Artist of the Year – Solo**

- Claire-Anne Taylor (Tas)
- Daniel J Townsend (Tas)
- Kaurna Cronin (SA)
- Kristian Mizzi (Vic)
- Ruth Hazleton (Vic)

Winners - Ruth Hazleton (Vic) and Kristian Mizzi (Vic)

Ruth Hazleton is an award-winning instrumentalist, singer and songwriter with a career spanning over twenty-five years. Equipped with an electric guitar tuned to DADGAD and a 5-string banjo, Ruth began her solo journey in 2019, releasing the album Daisymweel, produced by Luke Plumb.

Ruth's repertoire includes a mixture of traditional and original material, exploring history, struggle and resilience in song. Kristian Mizzi

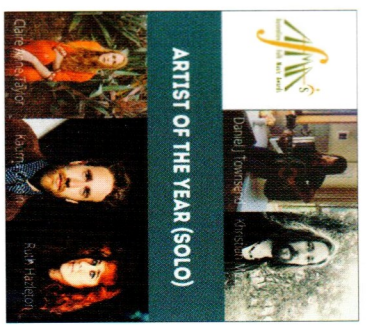
With 'one of Australia's finest voices', Kristian Mizzi reaches the hearts of his audiences with performances that are joyful, uplifting, confronting, spiritual, comedic and vulnerable all at once.

Originally from Moe, Victoria, he has been described as leaving listeners feeling as though they have experienced something truly special.

Poetic lyrics, meandering melodies and 'a voice which truly moves people', along with a unique picking style, make him the complete artist.

Other musicians love and admire him as much as the audience.

He has a gentle, warm, humble and friendly presence on stage, yet, as former National Folk Festival Artistic Director, Dave O'Neill, says, 'he owns the stage'.



**Artists of the Year Duo/ Group/Ensemble**

- Bush Gothic (Vic)
- Montgomery Church (NSW)
- Rich Davies and the Low Road (Vic)
- Weeping Willows (Vic)
- We Mavericks (NSW)

Winner - Weeping Willows (Vic)

Victorian duo, The Weeping Willows, Laura Coates and Andrew Wrigglesworth, are a couple of old souls, steeped in Bluegrass tradition and draped in Gothic Americana imagery.

They regale their audiences with stories of sunshine and romance, God and The Devil, murder and decay.

That kind of description might make them sound like some carefully contrived

concept-act but there's something truly different about The Weeping Willows: they really mean it.

In recent years, they have performed at festivals across Australia, the US and the UK.

**Community/Cultural Project of the Year**

This award recognises an outstanding folk music community/cultural project undertaken or completed between January 2020 and June 2021.

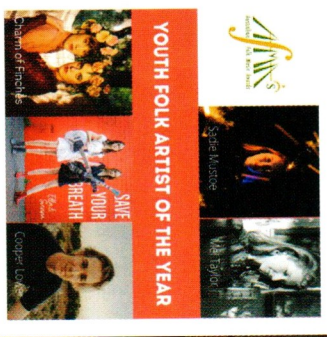
The project need not be music performance but can be publishing, collection, recording or folklore.

Darlene Proberts & Christine Mimmochi – 'Singing in Language' (NSW)  
 Haystack Mountain Hermits –

'The Horses Stay Behind' (Qld)  
 Illawarra Folk Festival (NSW)  
 Nicole Murray 'Nicole's Anywhere Choir' (Qld)  
 Penola Coonawarra Acoustic Music Festival (SA)

Winner - Nicole Murray

'Nicole's Anywhere Choir' (Qld)  
 With her choir in lockdown throughout 2020, Nicole Murray created a free online choir experience to maintain a sense



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of community, and keep vocal skills and spirits high. She combined weekly videos with Zoom rehearsals and shared access to those resources with people all over the world.

**Youth Folk Artist of The Year**  
Charm of Finches (Vic)  
Cooper Lower (Vic)  
Ella & Sienna (SA)  
Mel Taylor (Vic)  
Sadie Mustoe (Vic)

**Winner - Charm of Finches (Vic)**  
Charm of Finches, Mabel and Ivy Windred-Wornes, are an acclaimed sister duo from Melbourne.

They are about to release their third full length album "Wonderful Oblivion".

Their previous sophomore album, "Your Company", was nominated for the 2020 Australian Music Prize and won the 2020 Independent Music Awards Best Folk Album category.

Charm of Finches have appeared at most major Australian Folk and Music festivals and have recently secured a UK agent following their successful appearances at the Folk Alliance International Conferences in 2020 and 2021, with a UK tour planned for 2022.

Known for their signature ultra-tight harmonies, their music has been described more than once as evocative and ethereal.

**Runner Up: Sadie Mustoe (Vic)**

Sadie Mustoe is a singer-songwriter from Melbourne who has grown up in the folk music world, performing at music festivals since the age of 9.

Now 17, she is finding her true voice both in sound and storytelling.

Accompanied by her guitar, keyboard and ukulele, her striking voice takes you on a musical journey through a powerful and colourful world.

As the winner of multiple awards for songwriting and performance, Sadie has released one album, an EP and lots of singles.

**'Contribution to Folk' Award**  
This award recognises an outstanding contribution to Folk Music in Australia by an individual, group or organisation in any folk music genre.

The Award recognises a significant contribution over a period of time in any aspect of Folk Music community/industry, including performing/organising/presenting/collecting/teaching/collaboration.

**Winner - David De Santis (NSW)**

David De Santis's musical background is from an Italian extract and was taught the piano accordion at around age 10 by his father.

While at University, he gained an interest in other folk music in 1984, especially the Australian tradition.

His interest grew in the playing of Australian traditional bush music.

He helped establish one of the country's most successful bush bands, Wongawilli, in the Illawarra region of NSW.

The band has since travelled all over the world and Australia. Since 1989, he became involved in the organisation of the Illawarra Folk Club and the Illawarra Folk Festival, largest



of its kind in NSW, as Festival Director and Artistic Director.

In 1991, David became convinced that further promotion of the Australian tradition was required and along with Rob Willis and the Wongawilli Colonial Dance Club, embarked upon the Pioneer Performer Series, a series of publications and recordings.

Since that time, David has published and produced 11 publications and 4 recordings of various Australian performers.

In recognition of the work in the Pioneer Performer Series he was awarded the 1992 Heritage Award at the Australian Bush Music Awards in Glen Innes.

He has contributed to many National Folk Festival dance programs, the inaugural Illawarra Folklorika Festival and the Illawarra Cultural Planning Steering Committee. He was also Co-ordinator for Bush Music By The Sea, which was part of Kiama Seaside Festival, co-musical director and performer in Italian Stories, a community based play from Theatre South, committee member of Folk Alliance Australia, and coordinator for the 3rd National Convention held in Kiama in June 2000.

David continues to be

involved with organising folk music events including the Illawarra Folk Festival, Folk by the Sea, Peak Festival, Good Tunes Sessions and more recently the volunteer booker for performers for The BUG (Brisbane Unplugged gigs),

**People's Choice**

This award was determined by Public Voting and well done Australia, as nearly 4,000 of you voted for our finalists.

Alice Cotton (NT)  
The Borderers (SA)  
Hillbilly Goats (Qld)

Montgomery Church (NSW)  
Sasta (Qld)  
The Water Runners (NSW)  
Weeping Willows (Vic)  
Rebecca Moore (WA)  
Ruth Hazleton (Vic)

**Winner - The Borderers (SA)**

In the end there was only a few votes in it and we did have several recounts to determine this award.

Through 27 years of continuous touring and word of mouth, Scottish / Irish / Australian band, The Borderers, have become the most successful and entertaining

Celtic / Rock / Roots band in Australia.

Even Tom Jones and former Prime Minister, Julia Gillard, have booked the band.

Known for their high energy shows they have a strong social justice and charity side to their performances.

They have performed in Denmark, USA, France, Singapore and at festivals and huge community events all around Australia.

The Borderers are currently working on a film about the legendary Australian boxer, Les Darcy.

# \$530million will be invested in reviving events across NSW

by Sophie Hull

**NSW Premier, Dominic Perrottet, on October 20, said that more than \$530million will be invested in reviving events across the state and getting tourism back on track as part of the NSW Government's COVID-19 Economic Recovery Plan.**

The tourism and events recovery package includes: \$250million for the expanded Stay & Rediscover scheme providing a \$50 voucher to all NSW adults to redeem at accommodation premises across NSW; \$150million to support the recovery of major event activity across the state including \$50million for a Regional Events Package to support major events, festivals, agricultural shows and community events across the regions; \$60million

for an Aviation Attraction Fund to incentivise international airlines to re-commerce flights to Sydney; \$6million to bring business events back to the city; \$50million for the CBDs Revitalisation Program to support events and activations in CBDs across Greater Sydney and surrounds; an Event Saver Fund to provide immediate support to organisers if events are cancelled or disrupted by any public health orders during the 2021-22 summer; \$25million for the Festival Relaunch package to stabilise established commercial and not-for-profit festivals, big and small, so they can program with confidence into 2022/23; and, \$10million for a Recovery Marketing Campaign including an extension of the successful roadtrips campaign launched in 2020.

Premier, Dominic Perrottet, said this package would bring

back tourists and supercharge the businesses and attractions that contribute \$38billion to our economy, making the state one of the world's most popular destinations.

"Millions of people around the world dream of visiting Sydney and our regional areas.

"This package not only ensures they can, but that they'll experience the very best of what we have to offer," Premier Perrottet said.

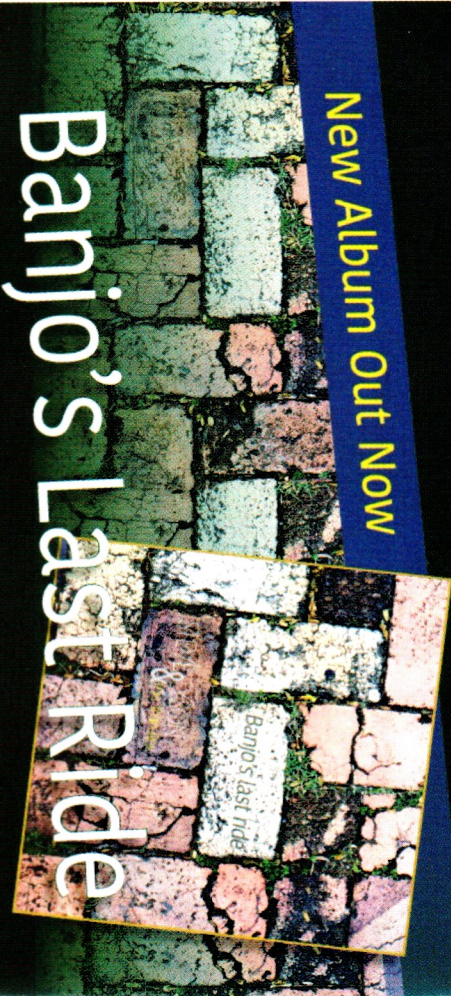
"It's also great news for people right across our state, reviving events and businesses and bringing our major drawcards back to life.

"Importantly, more than 300,000 people rely on our tourism industry and our aim is to reclaim our position as one of the world's favourite destinations."

Minister for Tourism, Stuart Ayres, said the much needed

# STEVE TYSON & The Train Rex

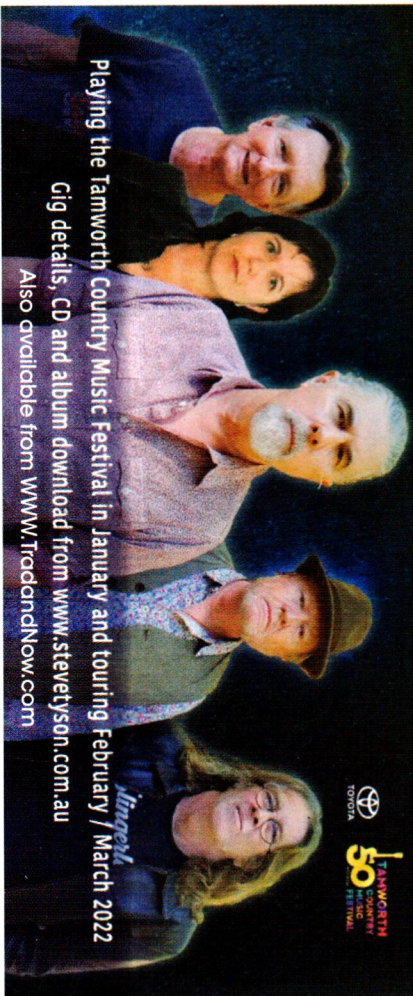
**New Album Out Now**



## Banjo's Last Ride

“ In the past few years there has been much to enjoy in the later work of Australian songwriters such as Russell Morris, Glenn Cardier and Joe Camilleri. With Banjo's Last Ride, Tyson delivers an album of powerful, passionate songcraft that is just as worthy of your time. ”

Noel Mengel - Loudmouth Magazine



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investment will help revive shuttered businesses and bring tourism providers back to their vibrant best.

“This was a one in a hundred year event which severely damaged our tourism industry, operators barely hung in there as they lost bookings, customers and staff.”

“Now as we rebuild, we can do so with confidence.” Minister

Ayres said.

“For our visitor economy to reach its full potential, we need event owners to dream big, airlines to fly in and for locals and visitors to embrace our world class venues and hospitality with enthusiasm once again.”

Treasurer, Matt Kean, said getting tourism back on track and reviving the visitor economy

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is key to our economic recovery.

“We know that NSW is the best place to live, work, learn and play, but this is about bringing visitors back, boosting business and serving up the best of what NSW has to offer to the world.” Treasurer Kean said.

“We want to support citizens to get out and explore their own backyard, give our events sector the confidence to get back to business and send the signal to the airline industry that NSW is and always will be Australia's gateway to the world.”

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Commissioner, Michael Rodrigues, said the lights of our cities have been dimmed for too long.

“Whether you are heading back to the office, in town for a show or a game, or meeting some friends for an alfresco drink, we want to make going into city centres a magical experience”, Commissioner Rodrigues said.

The tourism recovery package is a key part of the NSW Government's COVID-19 Economic Recovery Strategy.

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# Banjo's last ride – the new album from Steve Tyson and his band the Train Rex

An interview with Paul Martin, Bay FM, Byron Bay



**"In the past few years there has been much to enjoy in the later work of Australian songwriters such as**

**Russell Morris, Glenn Cardier and Joe Camilleri.**

**"With Banjo's Last Ride, Tyson delivers an album of powerful, passionate songcraft that is just as worthy of your time." – Noel Mengel, former-Chief Music Writer for the Courier Mail and highly regarded music critic.**

Byron Bay-based singer/songwriter Steve Tyson has released his fourth album, his first since 2017's 'Wrong Train Right Station'.

The new album, Banjo's

**Steve Tyson and The Train Rex 2021**  
Last Ride, was recorded in Tyson's own studio in the Byron hinterland in early 2020 and the first quarter of 2021.

Steve sat down with Paul Martin, presenter of the Crossroads program on Byron Bay community radio station Bay FM, to discuss the new record.

**PM:** Congratulations on the new album.

I think Noel's observation is spot on.

It's been four years since your last album, which was a completely DIY affair.

This one, 'Banjo's Last Ride', you've released under the name Steve Tyson & The Train Rex.

How did this one come about?

ST: Thanks Paul. Yeah, this record is pretty much the

complete opposite of 'Wrong Train Right Station'.

On that album, I played everything myself.

This new record is very much a band album.

When Wrong Train was finished and I was ready to take it on the road, I made a conscious decision that I wanted to use the same band for the entire tour.

With my previous records, I had used different line-ups depending upon which city I was in, and whilst that worked absolutely fine, and I got to play with an array of great musicians, I just felt the need to have one band, where it could grow and where we could become very familiar with each other on stage. I've always made music

with my dearest friends, so I put together just that, a band of mates who just happened to be very fine players, and we toured the Wrong Train album off and on for a few years with the same line-up.

**PM:** So the next step was to use the same band in the studio? I know you self-produced the album.

**ST:** Yeah. We had such a great time playing live, and the band was such a beast, I just really wanted to capture that energy with my new songs.

So the lads all convened in my studio in late 2019, early 2020, and we rehearsed the new tunes.

It was great to get the input of the guys into the songs.

We captured a real freshness, I think.

A few of the songs I had introduced into our live sets so the lads were comfortable with them, but others, I had just sent them rough demos, and we worked out the arrangements as

a band in the studio.

The main aim of those early sessions was to get down the rhythm tracks, which we did.

It's difficult with all of us living in different cities to try to work with another producer.

We just need to schedule studio time when we can all be together, and it's hard to try to get an outside producer to match up with that.

COVID didn't help either.

Plus, to be honest, I really knew how I wanted these songs to sound.

We were fairly brutal with ourselves, we had another half dozen songs we could have included on the record, but I was conscious of making something where the songs all sat together, but that we still had sonic variety. I think we achieved that.

A lot of that came down to the mix process.

We worked with Jason Millhouse from Recordworks in Brisbane to do the mixes, and he just got it instantly.

Jason has worked with people like Kate Ceberano, Steve Kilbey, Rob Hirst, and he's spent time in Nashville, so there was a really experienced set of ears pulling the songs together.

He has some great analogue onboard gear and puts everything through an old Neve desk, and whilst we record digitally, it's all amps mic-ed up, minimal mics on the drum kit.

So all that helped with really just getting it to sound like it truly was, a band playing in the studio.

**PM:** Absolutely. It's a killer rhythm section by the way.

**ST:** For sure. The bass player is my longtime right hand man John Barr (JB).

We have been playing together in bands for forty years, we've travelled the world together with Rough Red, so he knows instinctively what I'm trying to achieve.

The drummer is Andy Kirkcaldie, and he and I first played together in the late 70s.

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We've re-connected a few times over the years with projects, and he's made a living playing with some of Sydneyn's hardest rock bands.

But he can play anything, and together with JB they bring a sensitivity to the songs that only comes from playing together a lot.

PM: So, after you recorded the rhythm section tracks, what was the process?

ST: The plan was for Sal (guitarist Ian "Sal" Shawsmith) and I to continue working to record guitars, mandolins, banjos and whatever else was needed. But then COVID hit, and we were stranded.

Sal is based in Brisbane, but the country was in isolation for what seemed forever as you know, so we couldn't get together.

So I worked away slowly adding my bits and pieces, before Sal was finally able to get down to the studio earlier this year.

The wait was worth it because he plays some beautiful parts, particularly slide guitar.

Sal has always been a fine player, but he has flown under the radar a bit.

His playing has just blossomed in recent years, being part of this band.

PM: And you added a fifth member I believe?

How did that come about?

ST: Late last year, the opportunity came up to play a couple of shows up in Brisbane. I couldn't get JB and Andy to come up with their commitments in Sydney, so I put together a special one-off line-up to play the shows.

Sal and I called on our old mate, Dave Parnell, (the drummer in Rough Red) and we wondered about who to bring in on bass.

Dave had done some gigs with a wonderful local musician, Jodi Murfina, playing bass, so I asked Jodi to sit in.

Jodi is a really fine songwriter in her own right, and has the most beautiful voice.

The harmony blend was just magical.

So I knew I just had to capture some of that on the new record.

Turns out, Jodi plays keys as well, and she said to me one day after I sent her the demos of the songs for her to work out vocal lines, "do you hear any keys on the record?"

The funny thing is, I had just finished adding some piano to one track and I am not a keyboard player, I just fudged around by ear, and I started

wondering that very thing. These songs were crying out for keys.

Wrong Train was a guitar record, there were no keyboards, and of course we had been playing live that way.

So Jodi and I started swapping ideas about where keys would work, and she came down to the studio and added some beautiful, understated stuff.

Plus she added a whole bunch of stunning harmonies.

PM: So Jodi is now a Train

Re-er...?

ST: Absolutely! She has fitted in seamlessly, and I am so looking forward to hearing what she adds to the live band.

PM: So, to talk about the songs on the album.

When did the writing process start?

ST: I seem to say the same thing every time I release an album, but it's true, writing is always a thing that just happens for me.

I can't force it. Invariably, after I finish a record and start touring it, it's very unlikely I will write anything new for 6 months, probably longer.

I can't write on the road. But things just come to me, story ideas, lines, chord shapes, anywhere, but quite often during the night.

I just wake up and grab my notebook and write stuff down. We did release three or four singles during 2019, early 2020.

Just random songs I had written, and after the band had convened to play a few shows somewhere, we would come to the studio and record them. We had an EP we released in Tamworth during the 2020 CM

Festival based around the song 'Slim Dusty's Town'.

So, songs are always springing into my head from time to time.

PM: As always seems to be the case with your albums, travel seems to be something that has a profound influence on you.

The opening song 'Berlin Bunker' for example?

ST: I have always had this fascination with the bunker where Hitler was holed up during the final days of WW2.

I was in Berlin a couple of years ago, and went looking for it, but of course, it's not there.

It was destroyed during the time the wall came down, as Germany decided that they didn't want any monument left in place to "honour" the madman.

I literally wrote that entire song in my head travelling to Croatia the next day.

I didn't have my guitar with me, but I knew the chords instinctively.

PM: And 'Gare du Nord'?

ST: I was waiting to catch a train in Europe's busiest station one day.

I was just people watching

and I noticed this young couple who you could tell were desperately in love, trying to make a decision, but it was a dangerous love, it was going to be a precarious decision.

The song sort of emerged as a modern blues.

PM: A couple of historical pieces, and some quite personal songs, it seems?

ST: Yeah, I'm not one to write a themed album of break-up songs.

I'm too old for that and I don't carry that much angst!

I just write about things that are important to me at the time.

I had just read a book about Captain Thunderbolt, so I felt the need to tell his story.

I visited Tasmania for the first time and discovered we have our very own horrific history of slavery in this country.

I wrote the song 'Tyreelore', which is the aboriginal word for the island women who were enslaved, before I had left Tassie.

I needed to write a song for my Mum as she was fading away a couple of years ago.

I needed to say something about PTSD in returned service

men and women after talking to an ex-soldier at a gig a while back.

JB and I sat down with a bottle of whiskey one night after a rehearsal and we were reflecting on the bullshit associated with the corporate world, and the lyrics to 'Grand KPs' emerged.

PM: You have included a version of one of your longtime band Rough Red's most loved songs, 'The Walls of Derry'.

ST: Look, I love that song.

The story, written by my dear friend, John Fegan, was very inspirational to me with my songwriting.

It really touched me as I wrote the music to it.

It reminded me of what I wanted to be doing for the rest of my life, telling stories through songs...

I had been playing it in my solo shows, and just heard this different version of it in my mind, which the guys picked up on.

PM: Story-telling has always been an important part of your songs...

ST: Absolutely. The first two songs I ever heard that told a

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# Folk Radio Directory

**Attention radio presenters. If this is you, see pages 72-73 for more information on how you can have your program listed in this Directory. Entry is free to subscribers**

<p><b>NSW - Chicken Hot Rod</b>  <b>2RRR 88.5FM (506-150)</b>            Three hours of Bluegrass, Old-Timey and other Forbidden Delights. Music You Can't Hear on the Radio. Sundays 9:00am to noon, Sydney 88.5FM 0434 880 913            office@2rr.org.au            www.2rr.org.au</p>	<p>com.au</p>	<p>Brian Haydon 0406 939 309            brian@haydons.com</p>
<p><b>NSW - Folk 4 U/ 2 Way</b>  <b>FM 103.9 (2114-153)</b>            Australian &amp; overseas folk/ bush festival &amp; performer updates            Every Saturday afternoon            2pm - 4pm            Rod &amp; Geoff            rodworthing1@gmail.com</p>	<p><b>NSW - Australian Spectrum Show Alive</b>  <b>90.5 FM (1883/155)</b>            A Northwest Sydney radio show with featured artists weekly from the blues, roots, folk, country, instrumental, jazz, surf rock and alternative rock genres. Broadcasting for over 12 years and streaming worldwide on www.alive905.com.au/shows/aus-spectrum/</p>	<p><b>Vic - Radio OCR FM</b>  <b>98.3FM Colac &amp; District (945-150)</b>            Australian smorgasbord is a radio program hosted by OCRFM in South Western Victoria. The presenter plays Australian folk and blues artists.            Every Tuesday, 11am - 1pm.            (03) 5232 1991            moonlighttau@gmail.com</p>
<p><b>NSW - Focus on Folk</b>  <b>2MBS 102.5 FM (245-164)</b>            Folk Federation of NSW radio show presented by various local performers bringing you their choice in Folk music.            1st Saturday of each month at 5PM for 1 hour            paul.jackson@sumnet.</p>	<p><b>NSW - Minstreals' Gallery</b>  <b>on Highland FM 107.1 (1952 - 164)</b>            Minstreals' gallery has been broadcasting for several decades. It features contemporary and traditional folk music and poetry from around the world, presented by four enthusiasts in rotation.            6 - 8pm AEST every Mon on 107.1FM. I heart radio and from website            highlandfm.org.au</p>	<p><b>Vic - Southern Style</b>  <b>106.7 (2228-164)</b>            Presented by Jan Dale live on PBS FM, 106.7 Melbourne and archived on www.pbsfm.org.au - Bluegrass, Old-Time and some Blues, Cajun and Western Swing.            Tuesdays 1-3pm (EST) and archived on            www.pbsfm.org.au            ozbluegrass@gmail.com</p>

story were probably 'Eleanor Rigby' and 'Ode to Billy Joe'. I came to music via The Beatles, The Stones, and it was really all about the music, not the lyrics, well certainly with their earlier stuff.

But then 'Eleanor Rigby' came out with this amazing lyric. I was fascinated by the dark story in Bobbie Gentry's 'Ode to Billy Joe'.

These two songs were the first I took notice of where I realised you could actually tell a story.

The next thing I heard that pushed me in that direction was, strangely enough, Jethro Tull. I loved all the quirky, very English stories that Ian Anderson told.

There's a song on the album called 'I Wish You Luck', and I wrote the first draft of the lyrics to that many, many years ago after listening to Tull's first album 'A Song For Jeffrey'.

And then, when we formed Rough Red, it was John's love of lyrics that really inspired me.

He introduced me to people like Guy Clark and the concept of story-telling was planted inside me.

In the early days of Rough Red, most of our songs would come from John handing a poem or set of lyrics to me or Peter Harvey our keys player to write the music.

When John handed me the lyrics to 'The Walls of Derry' on a plane flying back from Ireland in the middle of the night, I cried. The story was so real and powerful, and we had literally come from experiencing "the troubles" in Derry.

From that moment on, I decided I would only write songs that mattered to me, and

I hoped, would resonate with other people.

PM: I know this is a question that most writers veer away from, but it seems to be something that people want to know or ask about, how do you describe the music, or rather, how are others describing your music?

ST: It is always a difficult question to answer.

Noel Mengel also said this about the album: "The observations in his songwriting are vivid and these mostly folk-meets-rock musical settings are focused and energetic".

So I guess that folk-rock tag is okay.

Personally, I really have no idea how to describe what's on this record.

Literally, I think I write folk songs, contemporary folk songs, but I am influenced by so many things.

There's a very definite blues thing happening this time, more so than on anything else I've done.

I re-discovered The Allman Brothers' 'Live at The Fillmore' album, and the Bluesbreakers album with Eric Clapton a little while back, and I had been listening to those records a lot, so I guess some of that was sitting in the back of my mind.

But with recording this time, the band just brought all these flavours to the songs from stuff they listen to.

For example, we were playing with the feel on 'The Walls of Derry', and Andy just started playing this pattern.

"I like that," I said.

Andy says, "it's a Ted McKenna from the sensational Alex Harvey Band feel".

I barely knew Ted's work, but

Andy was a huge fan of him.

We talked about Paul Simon's '50 Ways to Leave Your Lover' sort of as the feel for the song 'Colour Blind', and came up with something a little bit like that.

When we came to record the song 'Crooked Beard', JB started putting in these lines that were somewhere between John Pattitucci and John Paul Jones, and it completely transformed the song.

It sounded very different to what I had envisaged.

Then in 'Grand Kpis', he threw in these little fills that sounded like Chuck Rainey, which Andy instantly picked up on, and the feel of that song morphed into something fresh.

But overall? it's roots music, isn't it?

I know I said the same thing after 'Wrong Train' was released, and Americana is a term used a lot these days, but I kind of still like the term alt.country.

I hear that as well. At the end of the day, the story invariably leads the way musically.

That's a very long, roundabout way of saying that I guess folk-rock is a pretty good description..!

PM: In amongst all the stories, there are a couple of songs that seem to be the band just having a blast.

'You Picked a Fine Time' for example.

ST: That one is just pure fun.

I had the riff and that line "you picked a fine time to tell me you love me" in my head for about ten years.

I would sing it to myself while I was putting out the rubbish or doing the dishes.

I thought it was a song by one of those lesser known 60s

# Performers' Directory

Attention all musicians and performers: If this is you, see pages 72-73 for more information on how you can be listed in this Directory. Entry is free to subscribers.

## Alanna and Alicia (1924-154)

Twin sisters Alanna and Alicia sing original folk, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.  
0416546410  
maudeesmail@inet.net.au

## Asleep at the Real (629-157)

Join the dots between Celtic music and contemporary Australian song in a wonderful melding of Celtic influences and Australian stories.  
M.Crye@UQ.Edu.au  
www.AsleepAtTheRealBand.com

## Ben Palumbo (600-143)

Singer - 4 octave range, baritone to soprano (fife voice), French chanson exponent, performance art. Performs at Charles Kitchen - Salon Dada  
www.benpalumbo.com.au  
unbarex@bog.com.au

## BluesAngels (2000-199)

3, 4- or 5-piece blues/folk/jazz/soul/hokum band, plugged or unplugged, comprising over 20 instruments and over 5 sets of originals/covers. Based on Central Coast NSW.  
02 4787 5689  
tomrfood@hotmail.com

## Blues Preachers (2299-154)

Will take you to another place and time, somewhere between 1920 & 1940. They perform a fusion of good old blues, reggae, gospel and hillbilly folk. Driving finger style and slide guitar, combined with tasteful harmonica and old school vocal harmonies that create a traditional sound that will have you on the edge of your seat.  
SeapoorRecordsAU@gmail.com

## Bruce Heam (2267-152)

Long time roots musician, well known for fronting the iconic Melbourne ska band Strange Tenants since 1981, the multi-instrumentalist Bruce Heam has returned to his folk beginnings with the

## release of an amazing Two DOUBLE

albums - 'The Word is the Music: the People are the Song' as well as 'Live at the Athenaeum: A Tribute to Woody Guthrie'.  
buceheam2020@gmail.com

## Bruce Watson (217-159)

Multi-award winning singer/songwriter whose performances are highly entertaining as well as moving. Bruce is a regular at festivals and is a folk icon?  
0407 898 168  
jandbwatson@gmail.com

## Chloe & Jason Roweth (940-163)

Performing and recording artists of traditional and original Australian music. Regular on-line performances.  
0429 911 663  
jasonroweth@me.com

## CJ Shaw (2297-154)

ARIA Award nominated musician and educator who has spent 20 years writing, recording and performing songs. All Sorts is his latest album.  
CJShawMusic@gmail.com  
www.CJShawMusic.com

## Evan Matheson (1773-149)

Singer of Songs. Builder of Autoharps. Player of Autoharps, Guitars, Blues Harps and the Mighty Kazoo!  
Evan loves to share his wide range of worthy songs, both in performance, and/or leading Sessions — from the Unaccompanied Tradition to Jug/Jazzy/Blues: www.evamatheson.com.au  
Lyn curates the whirling songs and other insightful writings of folk icon Harry Robertson (1923-1995)  
www.harryrobertson.net

## Fiona Joy Hawkins (2295-153)

Piano/voice, neo-classical, Celtic, solo or with strings. Concert pianist, recording artist. Can cater to budget. All original only.  
0428 637 498  
FonaJoyMusic@gmail.com

## Gary Banks (1967/160)

Australian singer songwriter who lives between Australia and Ireland each year. Released four critically acclaimed CDs since going solo in 2012.  
Banks.Gary.K@gmail.com

## Glenns Anderson Duo (314-149)

Award-winning singer-songwriter. She is warm & witty with a great voice. Her songs will either move you to tears or make you laugh.  
0428 329 926  
glenns@qil.com.au

## Hallett Flood

NSW Blue Mountains acoustic roots duo covering songster greats 50s-70s and beyond, plus originals on guitars, harmonica & 5-string banjo.  
02 4787 5689  
tomrfood@hotmail.com

## Hitter and Von (1699-151)

Acoustic duo singing original songs plus interesting & exciting arrangement of Aussie & Celtic folk standards, based near Canberra  
Lthorburn@vira.com.au

## Hoya (20-164)

Sydney based quartet made up of Margaret and Sonya Bradford, Gwyn Cleaves and Ian Knight.  
Their CD, 'Inspirational Women', includes songs and stories of remarkable Australian women, many of whom remain unknown.  
The CD is an excellent resource for women's studies.  
MargieB833@gmail.com

## Johnny Hucke (1989-153)

Singer songwriter and recording artist. Children's entertainer and story teller. Music therapist with an indigenous background using music and counselling to help people in detention centres, nursing homes, churches and more.  
0423 341 320  
JohnnyHucke@gmail.com

bands like the Feelgoods, or the Beau Brummells.

So one day as it was nagging away at me, I thought I should try to find it on YouTube or wherever.

I couldn't find it, so I claimed it as my own.

We released it as a single in 2019, but I thought it deserved to be included on the album.

PM: You mentioned something when we were talking earlier about Pink Floyd?

St: Well, there's a good example of the influences others can hear.

I was sitting with Jason at the mixing desk, and he asked me if I listened to a lot of Pink Floyd.

I said, not really, I mean I love Pink Floyd, but I don't think I have ever really been hugely influenced by them.

But Jason said he could hear it, sort of Pink Floyd playing folk-rock.

Perhaps it's the "Englishness" coming through.

But at the end of the day, I think they are very Australian songs.

PM: And where does the album name 'Banjo's Last Ride' come from?

St: Banjo was our little old rescue dog.

She would always accompany me in the studio when I was recording stuff.

Her health started to deteriorate a couple of years ago, and I was travelling to Sydney with my wife Karen to meet up with the band to play some shows down there, and Banjo came with us.

She started to get really sick on the road, so we pulled into the nearest town, which just happened to be Kempsey, Slim Dusty's hometown, to find a vet.

Unfortunately, she didn't make it, despite the vet's best efforts.

That whole incident spawned the song 'Slim Dusty's Town' that we released in Tamworth last year, but when I was telling the story to my dear friend Mary Cannon, better known as Sista Mary, presenter of the Mystery Train program on Bay FM, she said, "so it was Banjo's last ride".

That phrase just stuck in my head and I knew it just needed to be the album title.

It can mean so much more of course, than my own personal experience with a little old dog.

PM: You have a tour coming up?

St: Yeah, we were supposed to be taking the record on the road later in November / December, but Covid has created so much uncertainty that we decided to push it out until February / March.

Before then, we have a bunch of shows in Tamworth during the CM Festival in January.

Then we'll be doing shows on and off right throughout next year.

I really can't wait to play in a band format again, with this team, bringing the new songs to life.

PM: All the best with the album and the tour.  
St: Cheers, thanks Paul.  
Tour dates and album details at [www.staveytsong.com.au](http://www.staveytsong.com.au)  
Paul Martin's "Crossroads" program can be heard or streamed live on Byron Bay's Bay FM 99.9, on Thursday evenings at 6pm.  
Steve Tyson's new album is available from [WWW.Trad&Now.com](http://WWW.Trad&Now.com)

# The Songwriting Society of Australia

The Songwriting Society of Australia was incorporated in 1989 to be a voluntary, independent, non-profit organisation dedicated to helping songwriters in all genres of music and all levels of songwriting. It provides a support network for members with functions like Monthly Concerts, Darling Harbour Showcases, Newsletters, Workshops, Song Competitions, etc. Membership costs \$45 per year.

Email: [songsoc@ozemail.com.au](mailto:songsoc@ozemail.com.au) for information/applications



John Bair

# Performers' Directory

## Jon Mitchell tribute duo (2239-166)

Husband and wife duo, Grant and Mary McLean, pay tribute to musical genius Jon Mitchell, presenting a cross section of Jon's music over four decades, intertwined with stories of her life. mary\_mclean@optusnet.com.au

## Keith Mackery (22-147)

A leading member of Australia's small clan of folklorists.

An award winning performance poet, his unique amalgam of humour and biting social comment defies stereotype. fangedwombat@bigpond.com

## Maggie Somerville (2238-155)

Singer songwriter who performs regularly at the FNMIC, as well as various folk festivals. Performs her own material usually solo but sometimes with others. Ph: 0429 386 044 meggies88@bigpond.com

## Mark Lucas and the Dead Settlers (1718-153)

Australian roots music, a sense of place. In singer songwriter Mark Lucas' world, you'll encounter ghosts of the past and yearning spirits of the present, making themselves known in a variety of familiar locales, together with a motley cast of misfits and dreamers who could fit in just about anywhere that there's people and stories to tell.

## Mary-Jane Field (2285-152)

Writes and performs songs based on folk music traditions from South America and Australia, drawing on her life there. Also recites her poems and has a collection of short stories and vignettes on offer. Ph: 0402 961 329 M.Mertha@optusnet.com.au

## Mc Conway (568-159)

ARIA Award winning multi-talented performer also known for his work with

Captain Matchbox, Circus Oz, ABC for Kids, National Junk Band and more.

Mic@McConway.com  
www.McConway.com

## Nerts & Music (425-152)

Original wordy comic songs by Novocastrian nerts led by Clark Gormley. Gormley.Clark@gmail.com

## Nick Charles (744-143)

Performs acoustic: fooms and blues guitar instrumentals and songs. Has a 20 album, 40 year career with 13 US tours. Part fairy Artist of the Year and twice winner of the Australian Song Contest. Pac50@bigpond.net.au  
www.CharlesClark.com

## Peter Vadvelo (1795-153)

Captivating indie-folk singer/songwriter Peter deftly weaves folk, funk, blues and roots music around a rich seam of social justice and environmental issues. http://www.petervadvelo.com.au

## Rare Treats (2000 - 199)

Beautiful vocal harmonies in a mixture of rare mostly undiscovered songs, some originals and songs for you to dance and sing to.

Trio with sometimes a fourth member featuring a wide range of instruments including keyboard, banjo mandolin, guitar, ukulele, percussion, slide guitar and mandolin. Ph: 0418 649 477 HurleyS1@bigpond.net.au

## Simplefolk (1954-149)

Trad British and Celtic ballads featuring the singing of Mandy Breze, trad and modern instrumentalists - fish Bozouk, mykelkappa, guitar synth, bodhran Ph: 0431 427 898 Simplefolk@Soundcloud.com

## Steve Tyson (52-162)

Singer/songwriter, member of Rough Red, has released three solo albums to

date, tours and plays solo or with his

band The Train Rex. www.stevetyson.com.au  
stevetyson411@gmail.com

## The Swing Beans (1623-164)

A 4-piece acoustic swing and western swing band with 2 acoustic archtop guitars, fiddle & double bass & harmony vocals. Playing regularly around Brisbane, SE QLD. Ph: 0402 504 099 Julie.whitney@bigpond.com

## Ted Egan - (54-153)

An old bushy who talks and sings effectively around his 350+ registered songs. Available: 0427 849 555 Ted@tedEgan.com.au

## Traditional Graffiti (2294-165)

Evoked out of the Wheeze and Stuck Band 'The Tradz' formed in 2016 and continue their performances of traditional and contemporary roots material. Jilices@Shedrome.com.au

## Urban Guerrillas (2945-154)

Socially inspired contemporary songs about love, social justice, the environment and general goings on of humans on planet earth. Folk rock with attitude! HelloGuerrillas@yahoo.com

## Vanessa Craven (2059-169)

Award winning musician, performer, poet. Performs solo, duo as 'Lake Mist' and in a band as 'Lunar Dust'. Silly, soulful, imaginative, mysterious. Originals and covers. AcousticSessions@Mmnet.com.au  
www.facebook.com/VanessaCravenMusic

For more information on these artists, most have CDs for sale at www.TradeAndNow.com with independent reviews on those CDs included.

# CJ Shaw says it takes All Sorts

by Milton

Growing up in Australia we need to adjust ourselves to long distance travel and what better way to shorten the road than by turning to a collection of songs in the folk-spirit of the land in which you journey?

Canberra based musician, CJ Shaw, is a firm advocate of the folk spirit and yes it exists and yet it varies across landscapes. Too much folk-spirit and the music can sound needy. Not enough and it sounds A.I. But on CJ Shaw's latest transmission, 'All Sorts' the Ph level of that mysterious folk spirit elixir is spot on.

CJ Shaw had a mighty 2020, amidst all the pandemonium. Not only was he quietly amassing a following thanks to his excellent 'ANZAC biscuits', which neatly personalises the 1915 Gallipoli experience, but he happened to be walking to his classroom one day in sunny-Canberra, when, what should he find but his class seated before a giant TV screen and who upon

the transmission, but Jimmy Barnes, and what did Jimmy have to say to CJ?

"Congratulations mate, you've been nominated for an ARIA, Music Teacher of the Year."

Not one to sit still, CJ used the momentum of his ARIA nomination plus his well won ACT Government Grant money to record 'All Sorts', 10 tracks which showcase Shaw at his unique, diverse and entertaining best. 'All Sorts' is both a homage to the art of record story telling and an homage to Shaw's personal journey, which has seen him travel from folk clubs in Sydney, to circuits in Canada and London, to Timor-Leste, to Folk Festivals in Australia and finally, to the ultimate gig, fatherhood.

In a recent interview, Shaw spoke matter of factly about the ambition of his work: "I wanted to create an album that could connect people of different ages. 'Everyone should be able to enjoy the music.'"

Not merely content with evoking the Australian-folk-spirit, Shaw called on some A-grade personnel in the making of the record, including international composer, Allyson Newman, who scored the fantastic 'Lonely Road'.

Also featured are Alex Voornhoeve, Timothy Wickham and Steven Fitzgerald, from the Canberra Symphony Orchestra. Yet all of this tune making is governed by that high ranking flavour of folk spirit. The record is bookended by two bristling tales of fatherhood, lead single 'Adelaide' with its bountiful animated clip and the gently gently 'One + One'.

Around these two pillars of poetic personal spin the folk universe, tales of the road 'Full on Heart', sung with great power and precision by Hannah Cattan, tales of Australian history 'Ain't Mary Like Lennie', playground hip-hop 'Terminator Shades' and the outer-edge mysticism of 'Werewolves' that would sound at home on a Prince Billy album. Like a Minty on a 600km drive North, CJ Shaw and his latest offering refreshes the palate. It simplifies the equation. It embraces multiplicity. It asks and answers. It even includes a Roo-bolognese recipe.

This is unaffected folk music at its best. This is the folk spirit in its uncaged, unquantified format. This is the music that resolves the impasse of five family members staring at the open road.

This is a soundtrack that sounds like the road is listening too.



# Australian SongFarmers?

by Michael Johnathon

*I'm not usually a fan of promoting movements or trends that come from the USA like Halloween or Santa Clause, but in this case here's something that I'd really like to see take off throughout Australia, even if it's just an aka for clubs, sessions, picks etc that already exist. Read on and see what you think.*

Editor:

**SongFarmer, it's a great word.**

Much better than "folksinger" or songwriter or performer.

It is a poetic way to describe someone who uses their music to plant artistic seeds in their communities, families and their careers.

Here's a fact: the music business has really changed in the past few years.

Actually, it's been turned upside down and artists have been rocked to the core.

They need help and encouragement.

They need a new direction because the old way of doing things no longer works.

They need honesty. I noticed a couple years ago

that Folk Alliance, IBMA and the Americana Association all had one thing in common: they were well intentioned albeit expensive to attend trade organisations in a music world of collapsing trade.

They are music business trade groups that try to help musicians, record labels and agents connect to enhance the artist's careers ... but mostly ineffectively I found, when it came to actually helping artists.

Why? Because reality often supersedes good intentions.

Music stores are gone, cars are being made with no CD players, booking agents aren't signing because venues are shutting down, record labels aren't signing because nobody is buying CDs anymore.

Meanwhile, these trade groups collect membership fees from artists to attend conventions based on business models that no longer exist.

It is almost funny if it wasn't so sad.

Their conventions are filled with artists who wrangle to get a showcase just to end up

performing in front of other frustrated artists who wished they had your time slot.

A futile, expensive endeavour that accomplishes little, if anything.

In my travels around the country, and I'm sure you see the same, the community of artists are adrift with no direction as the norms of our "market place" evaporate and collapse around us.

These trade groups are run by very sincere people but are beholden to obsolete, outdated business models that are no longer valid or useful.

Frankly, BMI and ASCAP have the same issues and probably the same for Folk Alliance Australia.

What is left, what is real, what is truthful are the tens of thousands of front porch minded musicians who love music, who love to play who love to sing, who love to write but who will never make a living at it.

They are worthy of validation without being lured to become members of an expensive trade group.

"We need something new, something more better-er," says I.

Creating the WFFPA

To help artists deal with the changes in the music world, I wanted to organise a grand international association of front-porch minded musicians.

"How hard can it be?" I wondered.

Pretty ding-dang hard.

With the help of some talented, caring, and experienced

friends of mine, we organised the WoodsSongs Front Porch Association (WFFPA), an alternative to other great efforts like the Folk Alliance, the IBMA or the

Americana Music Association.

The WFFPA doesn't compete in any way with those very fine folks.

The truth is there is no music "business" anymore.

Not for the tens of thousands of artists playing at farmers markets, retirement homes, small noisy clubs, schools and front porches across the land.

I am describing the world of artists who are gathering on front porches and living rooms, turning the TV off and inviting friends over to sing and play in exchange for a pot luck meal and some homemade cookies.

These are the true Troubadours of America, those who will sing in a local school to show kids what a banjo is, who play in a burn ward at a children's hospital or who comfort the retired with a few songs at an old folks' home.

They play for the pure love of music and willingly sing where "lack of money" stops others from going.

These are the untrained and inexperienced, planting seeds with their music and nourishing a global garden with their songs.

They are the tired and the exhausted from years of trying.

The passionate and hungry who want to make a difference.

The brilliant but unknown.

The rejected and declined.

They are the front porch community of musicians and artists that the marketplace crushed with non-response.

These talented, sincere songwriters, performers, dreamers and artists are being asked to pay for association fees, conference fees, travel, hotels and meals, often totalling \$1,000 or more.

Instead of being helped to understand what to do with a garage full of unsold CDs in a world with no more record stores,



**SongFarmer gatherings in the USA**

you might be treated to a two hour speech that has nothing to do with music or the issues at hand.

Surely we can do more better.

We call the members of the WFFPA "Songfarmers".

Enter the WoodsSongs Front Porch Association.

We call our members Songfarmers.

A SongFarmer is any artist, songwriter, musician, poet and dreamer who uses their art and music to make their lives, homes and communities better.

To a SongFarmer, the front porch is as important a stage as a concert hall.

Their banjo is a community plough, their songs are like seeds, their guitar is a hammer and saw. Music is an issue of the heart, not their wallet.

They don't make fans, they make friends.

My argument for the SongFarmer movement is that it is time to create a community based on honesty.

The fact is that most of these wonderful songwriters and artists

will never be able to make a living playing music.

There is no shame in that.

The crime comes when they are charged more to attend a conference supporting a non-existent market than most of them will earn in a year.

So the question is, if we create a community of like minded artists, what do we do with all of that energy?

Aside from a massive roots music education program that goes free to teachers and home school families, we engaged the home communities by starting SongFarmers Chapters, now in scores of cities including the latest, as I write this, in the Virgin Islands.

We expect to have well over 200 involved in the next two years, and we need one in Your Hometown too.

Our members gather their friends and neighbours to sing, share pot luck and create friendships in music.

The SongFarmers Chapter in little Tellico Plains TN averages 50-60 attending each event. They visit retirement homes,

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and  
**TradeNow**

**The Songs of Henry Lawson**  
The Folk Federation of NSW has published a second edition of "The Songs of Henry Lawson". Originally published in 1989 by Chris Kempster.  
The new edition adds 45 new settings for a total of 275 tunes. Australian folk songs have developed alongside our national identity.

This collection reflects the truth that the song making tradition lives on and that Lawson's poetry expresses timeless ideas. This new edition is designed with the needs of performers, teachers and students in mind, being spiral-bound and easy to prop on your music stand and now ONLY \$35! Singers and musicians will find in it inspiration for their own performance and composition.

To order a copy, go to [www.tradeshow.com](http://www.tradeshow.com) or [jan.org.au](mailto:jan.org.au) or call 02 9939 8802

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**HENRY LAWSON**

THE SONGS OF  
**HENRY LAWSON**

schools, hometown gazebos and downtown parades. They sing, they write, they play, they stay busy.

This is much better, and healthier, than sifting home counting rejection letters from record labels about to go out of business.

And, lo and behold, our SongFarmers create an audience that didn't exist before.

They work for Free.

They work for Love.

They work for the audience ...

and the audience does what the audience always does: buy their stuff.

The WoodSongs broadcast helped pioneer that business model and was created in the belief that love is the greatest transaction of the arts.

It is the only transaction that matters.

It causes hearts, minds and wallets to open.

The music business is failing because they focused on money and not what causes the money.

Love.

Here's an example I use often: no one in the history of music ever bought an album because it said "RCA Records".

They bought it because they loved Elvis.

End of story.

They could care less about the record company.

They would have bought his albums if he was selling them out of his 1953 Buick station wagon.

Love sells everything in the arts.

WoodSongs has created a weekly audience of well over 2 million people on 514 radio stations plus American Forces Radio in 173 nations and 96M USA TV homes on PBS because of the love transaction.

Love creates incredible,

powerful things and its greatest accomplishment is that it can create a massive audience.

On WoodSongs, yours truly works for free, the engineers and TV directors work for free, the 36 member crew are all volunteers, the theatre is donated, local hotels put the artists up for free, local restaurants feed them and the crew for free.

The show goes free to public radio, free to the American Forces Radio Network, free to public television.

Even the artists who come on the show are volunteers and don't even get a travel stipend.

And now you know why folk rhymes with broke.

Just kidding... sorta. ☒

Yet Judy Collins has been on WoodSongs six times, Tommy

Emmanuel nine times, Bela

Fleck five times.

Why? Because "free" built a massive audience and the audience does what the audience

ALWAYS does ... buy the artist's stuff.

And artists sell stuff when they come on WoodSongs, so the fact they do it for free becomes irrelevant.

The FREE business model

Free is the new business model of the Arts.

Before you gag, let me explain.

"Free" has always been a viable business model.

For decades record companies send the album to radio for free, the station plays it for free, the audience listens on their favourite station for free.

And if they end up LOVING the artist, they run to a record store and buy the album, and concert ticket, and t-shirt.

Free is the fastest way to generate an audience, who are in fact the greatest benefactors of the

arts.

Don't believe me?

Facebook created a multi-billion dollar empire by letting users have the platform FREE.

Google, iTunes, YouTube ... all free and they are all worth billions.

Why? Because FREE generates an audience, and once anything has an audience, wallets will open. FREE as a business model is viable.

Sorry readers, I can't do Track&Now free just yet but the free local newspapers model works perfectly well.

What the music business and most artists forgot was the LOVE part.

I know it sounds very kumbaya and all, but it's true.

So my point is this: Free works. Just don't be afraid to use it.

The more good work an artist does for the love of it, even if free, the bigger their audience will get.

The bigger the audience, the better odds of them making a living.

So, in a very real sense, focusing on money instead of the audience, focusing on trade instead of the heart, FA and IBMA are actually interfering with artist's ability to make a living.

I believe any financial transaction that prevents an artist from reaching their audience is a bad deal, which is why BMI and ASCAP need to change their business model.

They have to get the heck out of the way of artists reaching the audience and stop making it cumbersome for venues to present live music.

It's a dinosaur of a system and it has got to be upgraded.

I expound on this later. Which brings me back to the world of SongFarmers.

The community of front-porch minded musicians make up the actual audience of roots music.

That audience is special, it's talented and worthy of cultivation. Ever notice where the best music gets played at a folk or bluegrass festival?

It's not always on the main stage, it's in the parking lots and campgrounds.

Folk music, for all its genres, is best played by members of its own audience, usually for free.

The WFFPA and our SongFarmer members are simply organising that audience and giving them a positive direction for their talents, heart and music.

We do this honestly.

Let's stop pretending a market exists for them where there is none.

This community of "musical deplorables" has tremendous power and potential, and by tapping into it you can accomplish great, wonderful, unheard of things. And accomplishing good things, in the end, is the best PR campaign for any artist.

I'll use Pete Seeger as an example.

Yes, again. Sure he was a good songwriter and fine banjo picker and he had his fan base, albeit damaged by the communist hunt.

But his greatest, global PR campaign was something he did for free: The Clearwater.

It gained him genuine, complete respect, it made him an inspiration to tens of thousands of musicians and millions of people.

It took work, effort, thought, planning and gunpoint far beyond sitting in his log cabin decrying his banishment from TV and loss of a record deal.

He fought back by accomplishing something good,



even it was for free.

And he did it as a local citizen in his local community.

It was all hometown stuff. The result was this new legion of admirers worldwide that bought his concert tickets and his albums.

And he earned the very thing you notice most folk musicians don't have: Respect.

Harry Chapin did the same. Benefit after benefit, helping where he could, giving of his heart, music and mind.

People weren't just his fans, they were his friends. He made his hometown just as important as any national stage.

He learned that from Pete Seeger. Pete and Harry humbly treated their audience as if they were "unfamous".

The byproduct of humility is often praise. It galvanised his audience, and his career was bolstered by the one thing most one-hit-wonders can only dream of: Respect.

Respect is not awarded by virtue of our vocation. It is earned.

The reason, since antiquity, most musicians are not recognised as working people is because, frankly, most of them don't do or

accomplish much.

The cliché has become real, especially as the market collapses.

If I meet another whiner sifting around their basement with a small recording machine waiting to be discovered I'll scream.

Get off your duff and show the world you actually want this. WORK for heaven's sake and stop complaining.

The point the WFFPA makes to our SongFarmers is this: Artists should not just think outside the box, they need to crush the box and build a new one. And the new box for musicians is local, not national.

The "new box" means they probably won't make a living with their music, but it can be a powerful and effective part of their life.

Every national career is launched from our "front porch" and my goal is to make that stage important again and help pave a way for artists to be less discouraged by what is happening to this music business.

With the WFFPA, I wanted a new way to reach out to artists, to really explain the new music world, and really point to a brand new direction for their music and careers.

I wanted this to be really, really, really cheap, just \$25 a year. And to attend our yearly conference, called The WoodSongs Gathering, they get to come free ... yes, as in free.

And before all you finger-waggers get started, I'm not putting down the trade groups. Heck, I'm even a member.

I do, however, think they are lost in an old business model that no longer exists.

The music world is upside down and inside out.

Who would have guessed just five years ago that today one of the biggest retailers of CDs in America would end up being a restaurant chain?

And, no, it's not Starbucks.

We all need to have a brand new outlook on music.

We need to have a truthful, albeit painful look at what is really happening out there.

We need a spectacular new direction for our music.

And we all have to learn, as brutal as it may seem at first, how FREE works.

SongFarmers are taught the most important rule of the new music world: LOVE is the most important transaction of the arts.

It isn't marketing, management, what record label you're on or who your investor is.

All of that is irrelevant without LOVE.

"Love" makes the world of art work.

Nashville has virtually lost its entire music middle class because the bean counters focused on marketing and money ... not love.

The only thing ... the only thing ... the audience responds to is their love for a song, love for an artist, love for an idea.

SongFarmers learn to direct that love in a way that does not

focus on money. They focus instead on their families, their hometowns, their audiences and resurrect the emotional front porch in everyone who hears them.

Where the SongFarmer name came from

This all started when I performed a concert in Wrensboro, Texas and two songwriter friends, Lynn Adler and Lindy Hearne, gave me a bumper sticker that proclaimed their pondside cabin home in Texas an "organic song farm".

It sat on my desk for months and then one day, as I was organising the WoodSongs Front Porch Association it occurred to me that "song farming" is exactly what we are trying to do.

Our members would be called SongFarmers.

I called them up and said would you mind if we stole your word?

They said, go ahead, we stole it from someone else.

It was so Woody Guthrie-ish.

"Aw he just stole from me. But I steal from everybody.

Why, I'm the biggest song stealer there ever was."

Woody Guthrie

And that's where the SongFarmer name came from.

I think Woody was a SongFarmer.

So was Jean Ritchie and Pete Seeger.

So is most of the music world filled with artists who love playing more than most anything else.

So join the WFPA.

Become a SongFarmer.

Change your thinking about the music business for the better, and be part of the amazing work our members are doing.

The WFPA mission statement: To gather the global community

of front porch minded musicians, bring roots music education into schools free of charge, and enhance communities by redirecting the energies of local musicians.

Trad&Now would love to start SongFarmers Australia with Chapters in suburbs and towns around the country.

It can be just another name for sessions, clubs, picks, meets etc but under the one banner, all listed in Trad&Now.

Readers can find like minded people in their area and join in listen, perform, enjoy, share and make new friends, all for free.

Bryan from the WFPA said in response to my enquiry: "We would love to see a Chapter in Australia, and a new chapter is forming in Queensland by Gary Shephard."

<https://www.facebook.com/gary.shephard.165>

"You might watch the TV documentary on the TV page of SongFarmers.org."

So if you want to start a chapter or simply use it as an AKA for an existing organisation, someone from your group should join WFPA and let me know so that I can list it in a forthcoming edition of Trad&Now. Ed



# Barry Skipsey – Photographer, Singer-songwriter, Northern Territorian

by Bill Quinn with Madison Collier

*Overheard On The Road Observations, interviews, and stories from the backroads, main roads, and city streets of Terra Australis and the world*

*For the purposes of clarification, Overheard Productions has a character called Barry from Bayview, who's the everyman of the unsavoury side of the tracks. Whiney, whingey, knows everything, drinks Great Northern, believes everything that Murdoch and Stokes et al tell him, and hates diversity, and believes the conservatives are doing a great job in governments). He is nothing like Barry Skipsey!]*



**In June 2021, the Central Australian Folk Society (CAFS) and Top End Folk Club (TEFC) held their slightly delayed 50th Top Half Folk Festival at Mary River, NT.**

You can read all about it in Trad & Now edition 143, September 2021.

Mentioned in dispatches is Barry Skipsey, a man of many talents, with a story to tell that's in many ways a common tale: come to the NT for a few weeks, stay for decades.

But in other ways it's unique to Barry Skipsey, a man who just yesterday (as I type) appeared on stage in Alice Springs with no less than Scotty Balfour, Ross Muir, and David Evans in the 'Living Histories' show, stories and songs from the legendary band Bloodwood, plus their solo adventures outside the band.

On a Sunday afternoon in June, The Shavings had finished their singing workshop and the

afternoon concert was kicking in, we had a chat with Barry, dressed in his territory rig and leaning against his territory rig (first rig is a clothes reference, the second is a mighty automobile that ploughs the Stuart Highway and beyond).

Bill Quinn: Barry, you've been doing folk for about 145 years? Barry Skipsey: (Laughs) Seems like it.

I'm only 64 but yeah, we've all got aches and pains. I've got a couple of brand new knees in recent years. BQ: But you're not originally from the Northern Territory? BS: No, I was actually born on King Island, I'm a Tasmanian, technically.

I left there when I was about six years old. My father was over there building soldier settler homes. My brother and I were born there and I left there when I was

six, and I often say that we came to Australia, we came to Melbourne, where I grew up. BQ: Did you grow up in music, or is it something you went out and sought?

BS: No look, both my parents played the piano, and there was always music in the house. My dad bought an old piano for a couple of cartons of beer. It had been sitting in someone's garage for a long time, half eaten by a cockatoo that was also living in the garage. Mum had her Readers Digest gospel records. There was always music around. That kick-started me. I then joined some mates at the technical school and ended up in a rock band at the age of sort of 17. I had hair halfway down my back. I'm folkically challenged these

days like a lot of us are.

BQ: The rock band was in Melbourne, was it?

BS: The rock band was in Melbourne and the band was called Zip Ripper.

BS: We did weddings, parties, anything type thing, and we wrote a lot of songs.

I learnt how to sing in that band because whilst I became a reasonably competent rhythm guitarist in the band, singing was like really from the neck out, not using singing properly.

I'd sing myself hoarse after two songs in the band and I thought no, this is not right.

So I taught myself to sing and use the diaphragm and to get a deep voice and to last longer.

BQ: You can do your own jokes at home about diaphragms and lasting longer. Trad&Now is a family publication :-)

But yeah, that was in the rock and roll rock band days.

I then jumped in the car and I came up to the NT.

I had a conversation with a brother of mine.

He and his wife had been up here for a couple of years from Melbourne, went through Cyclone Tracy, and he heard me having a whinge on the phone about the bitter winters, the traffic and the congestion.

BQ: And he said, "I've got a cure for that".

BS: He said, "Come on up, there's plenty of room". So, I did.

I was working for Ted's Camera Store in Melbourne selling cameras at the top end of Elizabeth Street.

I had some issues with my knees, had operations on my knees.

So I resigned and jumped in my little 1969 HB Torana with a couple of guitars and some cameras.

I'm also a professional photographer.

Music and photography were two things I was very passionate about, and they were two things

my parents thought would tide me over to earn a living until I got a proper job.

BQ: (Laughs) Of course.

BS: I'm 64 and that's what I do.

BQ: Okay. Still never got a proper job!

BS: Never got a proper job.

BQ: Fantastic. So, what year did you come up? 1975?

BS: Ah 1976. I remember I came up via the shearing industry.

I got stuck because I came up at the wrong time of year, January/February through Queensland.

BQ: And you got a Torana up from Melbourne to Darwin?

BS: Yeah, got bogged on the road into Bulliac along with a lot of other people.

The coppers came out and closed the road for two or three days, so we couldn't go anywhere.

The road had to dry out.

We got pushed and pulled and yeah, my little HB Torana made it all the way from Melbourne to Darwin.

BQ: Wow, well done.

BS: Yeah, I was pretty amazed.

I honestly thought I'd be here for maybe six weeks.

Up in Darwin, I'd started to fill out the forms to go to uni to do a fine arts degree.

BQ: 45 years later, here we are.

BS: Well, that's right. My brother took me down to the Darwin Sailing Club or the Ski Club, one of the clubs down there in Fannie Bay on the beach, and ah! I had a beer in one hand and a big bucket of prawns in the other, and I'm watching the sun go down over Fannie Bay, and I thought, "Shit, this is a bit hard".

I'd never been any further north than Millidura (Victoria) at that stage.

I had just turned 20.

Just going back to getting stuck in Queensland, I got a job on the way up when the Thomson River was up.

I started travelling, I met up with a shearer and his wife in Charleville, and he said, "Well you

can't go any further than this, so you may as well get a job as a rouster".

I said a what? What's that?

"You know, in the shearing shed, working as a roustabout".

I said yeah, so I've written several songs about working in the shearing industry as a city slicker.

I grew up real quick working on a shearing property in Queensland called Mount Margaret.

I think it was three weeks to a month.

We shored, we cleared out 28,000 sheep on a six-down shed, and I grew up really quick as a young fella.

BQ: You originally came to Darwin then moved down to Alice right?

BS: Yeah, I have to admit I'm not a big fan of the humidity.

When I got to Darwin, I thought I better get a job.

Look, it's still the Territory, and in some respects, it still is the land of opportunity.

So, I got on the phone and started phoning around to every government department that had a photographic department, and I ended up getting a job as a part-time dark room technician, processing and printing the official government photographers' work for the Chief Minister's Department.

I no sooner got that job, about 20 hours a week, and the official photographer went on leave for eight weeks, so I was it.

I was Paul Everingham's photographer, a case of sink or swim.

So yeah, music and photography have always worked out well.

But in the end, I lasted three years.

I just couldn't handle the humidity in the end.

I did chase a woman.

She went down to Alice Springs and thank God she kept on going.

In my time in Darwin, I met up

with all these people here behind me, but we were all a lot younger then.

This year (2021) is now 45 years in the NT and if this is the 50th Top Half Folk Festival, I've been to close to 40 of them.

They're all wonderful people.

They are my family and I do get very emotional when I see them all because no one is getting any younger.

Some of them have passed away, and we've all got health issues, but if there is one thing in common, it is this music, lyrics, song-writing, the power of voice.

BQ: Tell me about the transition from Rock God down in Melbourne to folk music.

BS: I don't know if there was any transition.

Certainly when I got to the Territory, I wasn't running around looking for a rock band.

You been in Darwin a long time?

BQ: Two years.

BS: In Cavenagh Street, there used to be a café called the Rock Mellow Café, and they advertised for someone to play some acoustic music a couple nights a week.

I put my hand up, and I learnt all these songs.

I was singing a lot of James Taylor and a lot of American stuff.

Then someone said, "You're half decent, do you want to come along to the Top End Folk Club?"

I said, "Folk? Folk music?"

Peter, Paul and Mary. Puff the Magic Dragon. That's not for me.

It was, I did. I went along to the gun turret which is now the military museum at East Point near Fannie Bay, NT.

That's where we performed every Sunday night, and I met the most wonderful bunch of people that are still my friends to this very day.

So there was really no transition as such.

I just loved the music.

I grew up in a house with my mother playing gospel music.

My father loved sea shanties.

I've got a recording of his that he purchased on King Island of a Welsh choir singing sea shanties, and he bought the record before he even had a record player to play it on.

I am the product of my parents.

I've got siblings, sadly a couple of older ones have passed away now, but I seem to be the only one in the family that really has picked up the music.

I don't really understand why that was.

We're all different.

BQ: And Alice Springs has a fairly vibrant folk community?

BS: Well, it did have.

It's got a vibrant music community now.

You've got the Way Out Back festival, me and Scotty Balfour and David Evans, and Bob Barford before he left Alice Springs.

We were the main coordinators of our version of this weekend [Top Half Folk Festival].

We alternate and have it out at Glen Helen Homestead (Lodge) which has been closed for a while but has recently been purchased by Discovery Parks, thank god.

This is the 50th, and I don't know if there will be a 51st, but we've been trying to get the young ones to pick up the baton, so to speak.

Music festivals, root music, and so on with the Way Out Back Festival at Ross River with the younger generation coming through.

It's a different kind of music, but it's music. It's a festival.

BQ: If I were stumbling through Alice Springs, where would I go to find this music community that you're involved with?

BS: Ah look, honestly you wouldn't.

BQ: Oh really?

BS: No, seriously, you wouldn't. The Top End Folk Club still meets, as I understand it, at the Darwin Railway Club at least once a month, whereas we (CAFS) don't. The folk club is no more, so we don't meet.

We only get together socially, and certainly every two years put on our version of the Top Half Folk Festival.

So no, sadly you can't go into a venue and hear this kind of music in Alice Springs.

BQ: That sort of cruels my signature last question which is what are you going to tell me about what's going on in five years' time if I'm standing here talking with you?

BS: Look I'm honest, I can't see it. I can't see this festival continuing personally in Central Australia.

I believe they're pretty enthusiastic up here (Top End). They've done a wonderful job again on this weekend.

They seem to be confident that there are more younger people coming through.

I'm not confident that's going to happen in Alice Springs.

BQ: Oh, that's a shame.

BS: I don't know what's going to happen with this festival.

I read something recently on the ABC website that the first official folk festival happened in Nariel Creek in 1971.

Well, we got the Top Half Folk Festival going in March 1971 in Alice Springs.

BQ: At the Old Telegraph Station.

BS: At the Old Telegraph Station. And there are two or three people here today, Peter Bate and

# Festival News & Reviews

## National Folk Festival returns in 2022

by Claudia Vannithone



Photo: National Folk Festival Facebook page

**The National Folk Festival is welcoming its folk family back to Canberra to celebrate their 55th year.**

The Easter long weekend (14-18 April 2022) will see a veritable feast of musical experiences and folk culture on offer at Exhibition Park in Canberra with over 200 acts across 12 venues, plus food and market stalls, workshops, roving entertainment and an engaging program of craft, dance and art.

President of the National Folk Festival, Stephen Gallacher, says the event will introduce some exciting new changes that will be sure to please festival stalwarts and be attractive to some new friends.

"We're committed to honouring our loyal attendees and are delighted to make some announcements that we believe will make this year's event better than ever," said Stephen.

"Our Session Bar, where musicians from all over Australia come together to play music and share stories well into the night, is one of the main highlights for many."

"So, we are overjoyed to announce a second Outdoor Session venue in 2022.

There will also be more seating and shade throughout the entire event for everyone's comfort, and of course the launch of the Folk Family Choir: a new feature that we feel embodies the true spirit of The National Folk Festival.

"Our Artistic Director has also been hard at work on a program that will showcase the traditions and favourites that our attendees have come to love, as well as some new, acclaimed, acts that we believe will attract some new visitors to experience our wonderful and welcoming folk culture."

The program, spanning the five-day event, was launched on November 18 with an extraordinary offering that invites all to discover the magic of this 55-year-old festival.

Katie Noonan, Artistic Director, says the festival will also feature daily specially curated National Folk Festival exclusive concerts celebrating some of our greatest songsmiths with a multi-generational who's who of artists.

Some of these bespoke concerts include Songs of Judy (Small), who is the National Folk Festival 2022 Lifetime Achievement Award winner; Songs of Don (Walker) and Songs of Joni (Mitchell).

"We were spoiled for choice with an overwhelming number of acts to choose from for the festival, enabling us to bring some of Australia's folk family legends alongside the next generation of folk kin," says Katie.

Scotty Balfour, who were there sitting up on hay bales wearing their colonial outfits of the time up on a flat top.

BS: Maybe we need to get representatives of NT and Conyong or Nariel Creek to meet somewhere in NSW and have a state of origin festival some time.

BS: Quite possibly I was going to send a text or an email to the ABC saying I think have a look around.

I'm a singer songwriter. I'll do five of my songs tonight, and they're all very different.

I worked in the prawning industry. I'll be singing one of those tonight.

Working songs, the old traditional working songs. I've got songs about my time in the shearing industry.

I am a very proud father of three kids and a couple of grandkids, so I write a lot about family life, love, and kids and just being a dad.

BS: Fair enough. And your strong memories of this the 50th?

BS: Strong memories? It's funny, this is supposedly the dry season, isn't it?

BS: It is, yeah.

BS: Bloody humid.

BS: Bloody soft Central Australians! I'm more or less one for now!

BS: I know. We're pretty dry and dried out and crusty and got sand in our veins down there.

I remember the three years I was in Darwin and thought, "No, I can't handle this humidity."

Top of the list for memories is yeah, I am definitely back in the Top End because it's muggy.

My friends that I have literally known the 45 years I've been in the NT, three years in Darwin and the majority of the rest of the time in Alice Springs, we all come together, we kiss, we hug, we shake hands, we drink together, and we have late night

sharities, harmonies, wall-to-wall harmonies.

That's my feeling.

BS: That Friday night session was something very special.

BS: Okay, you were there for that?

BS: Yes.

BS: Okay. My good friends The Shavings helped me out with a recording that I spent three years on with my song 'Ocean Liner' about the prawn trawler, my years working on the prawn trawler.

They asked me: "Skip, when does the shanty session happen?"

And I said, "Look, it's not something that's continued. It's organic, it's really down to who's in the room or on the balcony at the end of the night."

Sometimes the musicians take over, but they were on the other side on the other balcony, and that's great.

We had a musician thing last night, but on the Friday night, I no sooner said, "It's kind of organic, it may not happen tonight. Hopefully it'll happen tomorrow night. But you can't continue it, the elements need to be there."

I no sooner said that and walked up the ramp and I saw two or three key people were on their third Guinness and they're shanty people and there was not a musical instrument in sight.

BS: Nope.

BS: And I got a bit of a warm inner glow, went and got a Guinness, set down, and within ten minutes it all just took off.

BS: It all took off. It was brilliant.

BS: So, I did my set party pieces that I am kind of known for. There are songs that people do that they are kind of known for at this festival.

BS: Yep.

BS: To answer your question in a sort of long-winded way, it's the harmonies.

You're talking like six/seven-part harmonies. I go to key people, not just

blokes, but sadly some of the women that have really got wonderful voices aren't here this weekend.

I put myself in a group of about five, and we all suss each in a line because we bounce off each other and we know where everyone's harmony line is.

And sometimes we'll have a bit of a joke or I'll get on someone else's line, and they'll say, "Piss off! Get off my line! Find your own line!"

Five-part harmony, sometimes more.

That's a powerful thing, that's a wall of voice.

Honestly, I'm a pretty emotional person, and sometimes that can bring me to tears.

BS: Yep, fair enough. I sincerely hope the 51st does happen.

BS: So do I, but none of us are getting any younger, and I am the youngest of the group that coordinates it down south by about 12 years.

Thank god Glen Helen has been purchased and will be open.

I can imagine the new owners would be wanting to run with what we've been doing for the last 15-20 years.

It's a good formula, it's a wonderful venue.

BS: Knock on wood

BS: I don't know. We'll just have to have a few more Guinnesses and talk about it.

The full interview with pictures and video will be up eventually at [www.OverheardProductions.com](http://www.OverheardProductions.com) however, no way of predicting this.

Mpartnwe (Alice Springs) has become my new base for now, and a backlog of articles that could sink a prawn trawler is playing second fiddle to an amazing town full of music, art, song, dance, radio, and people. I'm getting there slowly.

