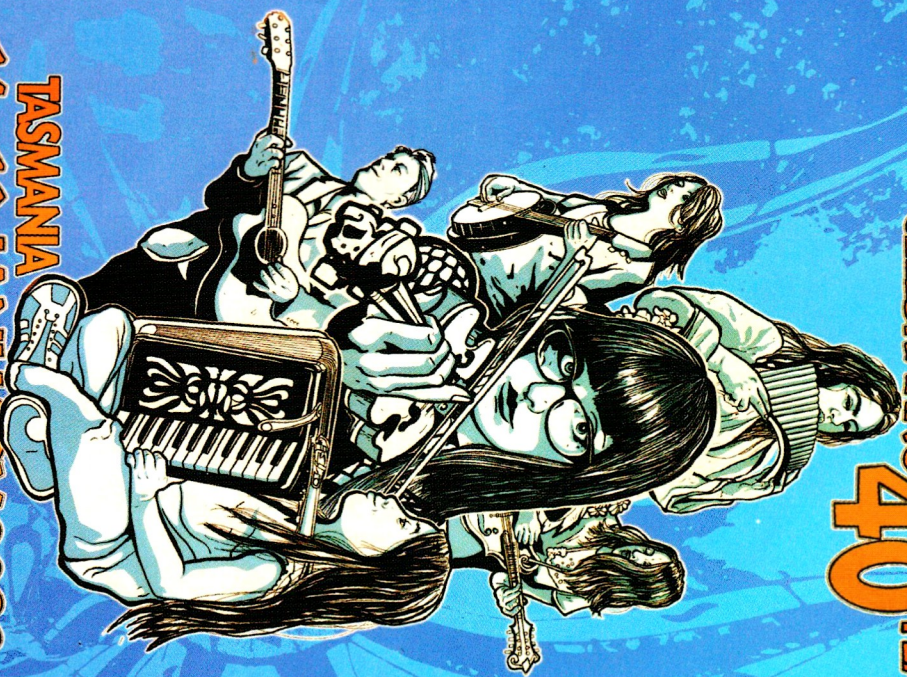


CYGNET FOLK FESTIVAL

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14-16 JANUARY 2022
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Cygnet Folk Festival number 40 to go ahead against all odds

by Rachel Valentyne

The Cygnet Folk Festival is one of Australia's most iconic folk music festivals.

The Festival is a showcase of eclectic music genres featuring both local and international talent, dance, poetry, masterclasses, film, kids' entertainment, food, wine, art and local handicrafts all set in the breathtaking scenery of Tasmania's Huon Valley.

Musicians and volunteers plan their annual holidays around coming to Cygnet in January each year and many come from interstate and overseas especially to be part of this wonderful event.

The Cygnet Folk Festival began in 1982 and is a not-for-profit community event organised by a volunteer management committee (Huon Folk Inc), a paid Festival Manager and Artistic Director and many dedicated people volunteering their time and expertise.

Cygnet has a population of less than 1,600 people and for such a small community, the Festival is impressive in its size, scope and quality.

The Festival attracts thousands of visitors every year. A rich cultural community event, the Festival provides entertainment to a wide audience of Festival attendees, making people smile, providing opportunities and

a springboard for young musicians, opportunities for local businesses, and new friendships.

The aims of the Festival are: to offer folk, ethno, world, singer-songwriter, roots and acoustic music, dance, poetry and workshops from local, national and international artists; to encourage interest in and awareness of folk music and associated activities to people of diverse ages and backgrounds; to provide support and opportunities to young musicians; and, to foster mutually beneficial relationships with the local community, businesses and associations.

Writer and festival marketing manager Rachel Valentyne sat down with artistic director, Erin Collins, and asked her a few questions about the 2022 event.

1) Before CFF what were you doing?

Writing, composing, and performing multimedia historically themed shows for my band, Silkweed, as well as occasional gigs with Czaradas, a trio with Marjorie and Steve Gadd.

I'm also a Naturopath, so I worked in clinic practice, including some work in Melbourne before I had to break up with Jester! ☹️ I also occasionally do a little

editing and other odd contract work in the health sphere.

Until last year, I was still juggling all those things but retired my Naturopathy practice last year.

Silkweed's last show was at the National FF, pre COVID, but we're researching and working on yet another project for when we can gather once more.

Oh, and I raised five sons, my finest work!

2) How did you come to be the Artistic Director of CFF?

I'd been performing at the festival since the early '90s, originally with Bandedoute, my first Tasmanian musical collaboration apart from choirs.

In 2011, Steve Gadd, who was retiring as then Artistic Director, suggested that I join the festival volunteer committee.

I did, stressing that I'd only do so as a "regular" committee member due to time constraints. Famous last words!

Within a week, I'd been tasked with the programming, thankfully in collaboration with the wonderful musician and music teacher David McNamara. Dave and I did it jointly for two years, after which he stepped back when his second child came along.

I, for better or worse am still here!

I love the team, committee members and my colleague, Bridget, our coordinator.

Festival News & Reviews

I also love the Folk Community in Australia and worldwide, and have this past year also joined the Board of Folk Alliance Australia.

I have two wonderful co-selectors on my team when applications come in each year, helping to make the choices of who gets to perform in any given year.

In "normal" years, I've loved the collaboration and sharing of artists with other festivals around the country and NZ.

3) How have you seen the Folk Music industry change in recent years?

Social media has made a huge difference in how musicians reach audiences.

On the positive side, it's given musicians a way of reaching a wider audience.

The downside is the enormous amount of time and energy needed to market their music in an extremely competitive environment. That said, the folk world

is still a community of both musicians and audiences where word of mouth and simply turning up at festivals and gigs makes a great impact.

The other thing that has changed for many, as with so many other industries, is the greater requirement for insurances and accounting.

Pre-COVID, I personally felt there was a greater cross cultural sharing between certain countries in recent years.

Much of this has continued online with projects such as Global Music Match, and I'm confident that once travel resumes, this will expand once more.

4) Which Australian Folk acts are really shining currently?

SO many!! The recent inaugural Australian Folk Music Awards through Folk Alliance Australia attracted almost a hundred nominations, but this is truly the tip of the iceberg.

The winners in their various categories are all truly deserving of their recognition, and all have worked tirelessly on their craft for many years, even in the Youth category.

Over in W.A., Gina Williams and Guy Grouse continue to refine their wonderful work bringing the Noongar language to life and wowing audiences while they do so, most recently composing and presenting an opera based on a traditional story.

Among others, Kerry Fields has just produced an exceptional new album during COVID.

I saw young band Austral just prior to COVID and they are ready to roar back onto stages as we open up.

And Liam Gerner continues to

write killer songs.

Here in Tasmania, Claire-Anne Taylor is certainly shining, and Emily Shepherd is another who constantly stretches the boundaries both with her collaborations with Yang Ng and Georgia Shine, and with Elise Kleiner and others.

Bush Gothic continue to take creativity to another level, but truly there are too many to mention.

5) COVID-19 has taken a serious toll on the arts industry, how have you navigated the past 12wo years?

As a festival, we made an early call to cancel our 2021 festival last January.

We were fortunate in Tasmania to be able to stage two one-day events with only Tasmanian acts on what would have been the festival weekend.

Preparing for 2022 has been rather fraught at times.

The company that managed our database folded during COVID, so we've been dealing with the uncertainty of COVID and a whole new data system.

We didn't feel we had the resources to do as much online as many have done, so we're very focused on supporting musicians to get (safely) back on to stages.

6) 2022 celebrates the folk festival's 40th year. What are some of the key parts of the festival that will represent this?

We will be welcoming back quite a few performers who've been with us since the very early days of the festival.

Mick Flanagan last played at the festival in 2020 and will hopefully be in attendance.

Returning will be acts such as the New Holland Honeyeaters, Bruce Watson, Shake Sugarree,

Festival News & Reviews



Photo: Cygnet Folk Festival Facebook page

Peter Hicks, Fred Smith and Valanga Khosa with Makepisi, and several more who've been festival regulars over the decades.

We will open the festival with a Welcome to Country and a smoking ceremony with the support of the South East Tasmanian Aboriginal Corporation, who will also assist with our 40th anniversary festival finale in Loongana Park, with all welcome to celebrate with us.

Going through the archives, we became aware that the first ever festival in 1982 was held in May, so we are also planning a birthday celebration in the cooler months.

7) What will some of the highlights be at next year's festival?

Simply being able to gather together and see wonderful performers on stages will be the biggest highlight after the past two years.

We have some exciting masterclasses lined up and an African Feast with Makepisi on the Thursday night before the festival.

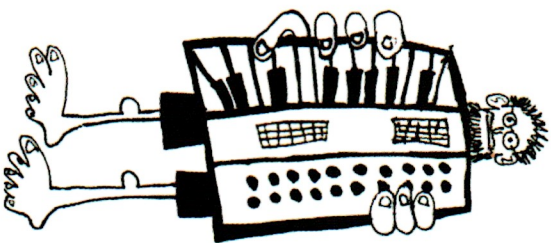
To prepare for the anniversary finale we'll be running a great choir with Stephen Taberner and an orchestra with Andrew Viewers, Mal Webb and Kylie Morrigan, and a string ensemble with Steve and Marjorie Gadd with an arrangement by Finn Clarke.

We'll be gathering memories and stories from past festivals and displaying lots of posters and photos from the past 40 years of the festival.

We're showcasing some fascinating themed performances over the weekend, some circus acts and despite international borders remaining closed, we have some wonderful multicultural musicians who've made Australia's home.

We'll have wonderful music emanating from every one of our twelve stages.

8) Any dreams for 2023 CFF? Hopefully a year with less anxiety regarding COVID, so that we can focus more on presenting great music. I'm hoping that as borders open, we'll resume seeing some great international acts once more sharing stages with the brilliant musicians we have here in Australia.



Newstead Live Music Festival, 21 - 24 January

by Joy Walker



Trouble in the Kitchen

Photo: Newstead Live Music Festival Facebook page

Put it in your diary, folks!

We're back! In acknowledgement of the great depth of talent we have in Victoria, all acts in 2022 are Victorian based.

Lockdown has been tough on the live music industry and we want to celebrate its return with our nearest and dearest.

Festival favourites will return. Long-time supporter, Enda Kenny, Troubadour Artist of the year 2019, Kerryn Fields, Golden

Guitar nominee, Michael Waugh; Rich Davies with his Low Road; and many more.

This year saw the inaugural Australian Folk Music Awards.

We are delighted to announce that another of our festival favourites, Christian Mizzi, is joint winner of the Solo Artist of the Year award.

New to the festival are Charm of Finches, winners of the Youth Artist of the Year Award.

The Live'n'Local stage will

be back again, so look out for a showcase of local talent.

Be assured, we will be running the festival with COVID safety in mind.

All attendees will need to be fully vaccinated, performers, ticket holders and volunteers, and each venue will have its own QR code for check-in.

Tickets are on sale now. Go to newsteadlive.com



NEWSTEAD MUSIC FESTIVAL 21 - 24 JANUARY 2022

LIVE

FEATURING

KERRYN FIELDS

MICHAEL WAUGH

RICH DAVIES & THE LOW ROAD

KHRISTIAN MIZZI

CHARM OF FINCHES

& MUCH MORE



NEWSTEADLIVE.COM

TICKETS
& PROGRAM:

Club and Venues Directory

Attention Dance co-ordinators, teachers and dancers. If you are a dance class or dance event organiser and would like to be included in this directory, see pages 72 and 73 for more information. Directory entry is free to subscribers.

Vic - The Boite (347-145)

Presents a regular program of concerts featuring fabulous culturally diverse music from around the globe. Visit the website for upcoming events. www.Boite.com.au

We are a membership based organisation with an elected committee. Various sessions most Friday nights, plus annual bush dance / 3 day festival and xmas carols show. www.rffc.org.au info@rffc.org.au

Music Club. Each month features a special guest artist plus quality support acts. It gives performers a great opportunity to network and connect with other musicians. 3rd Sunday of each month Venue: Perth Horse and Pony Club, Jon Sanders Drive, Hardsman Lake. Cost: \$12 Adults Children free

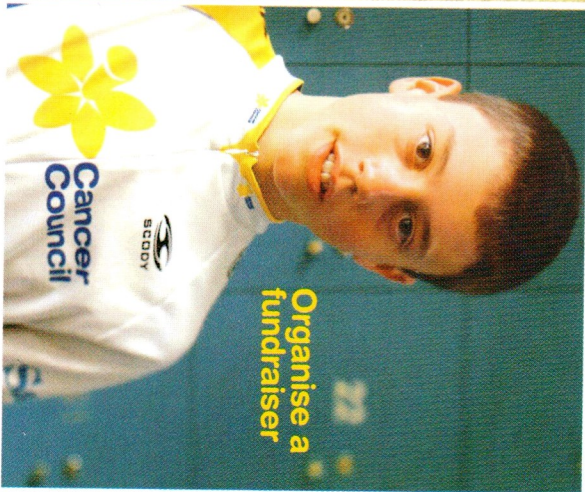
Time: 2.30pm - 5.00pm carmel@carmelcharlton.com

Vic - Newport Fiddle + Folk Club (2253-147)

Locally based club which has numerous ongoing musical groups and runs a range of monthly and annual events - with a focus on participation.

WA - West Australian Folk Federation Jackadder's Music Club (474-143)

The West Australian Folk presents entertainment for the whole family at Jackadder's

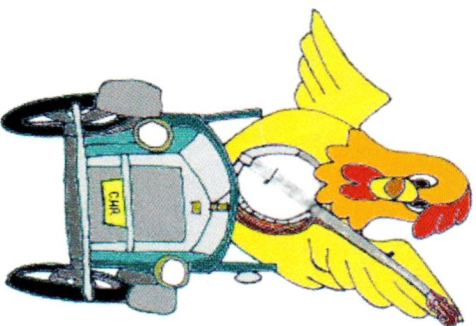


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2RRR 88.5FM Sydney, NSW www.2rr.org.au



Blues Preachers have a fine blues pedigree

by Craig Lyons

The Blues Preachers will take you to another place and time, somewhere between 1920 and 1940. They perform a fusion of good old blues, rags, gospel and hillbilly folk.

Driving finger-style and slide-guitar combined with tasteful harmonica and old-school vocal harmonies create a traditional sound that will have you on the edge of your seats. The Blues Preachers will make you want to get up and dance with their joyful country and ragtime blues and they will send a shiver down your spine with their atmospheric feels.

They have secured a reputation as one of the best acoustic blues and roots acts in Australia.

They have played at many of Australia's major festivals including Woodford, Blue Mountains, Australian Blues Festival, The Sunshine Coast Blues Festival, Byron Bay, West Coast Blues Fest, The Cairns Blues Festival, The Gympie Muster, The Euchuca Blues Festival, Thredbo Blues Festival, Blues in Bridgetown, Sydney Blues Festival and The National Folk Festival.

The Blues Preachers received Top 5 Nominations for 2 songs in "The Independent Music Awards" with internationally recognised recording artists as judges.

"Divine Justice Coming Down" was chosen by YoKo Ono as runner-up in the John Lennon 70th birthday anniversary song



Photo: The Blues Preachers Facebook page

contest. "The Free Train Agreement" was selected to be on a Canadian compilation released in May 2011 called "Protest Songs For A Better World".

Both songs appear on the Blues Preachers CD, "Dead Catz Can Bounce".

The Blues Preachers version of "Play Day" has been listed on a Spotify Playlist "Acoustic Blues", which has over 153,000 followers, and along with Ash Grunwald and Josh Teskey, they are the only Australian acts on this playlist

It sits in great company along with Taj Mahal, Keb Mo, Eric Clapton, Corey Harris, Mississippi John Hurt, Rev Garry Davis, Big Bill Broonzy, Stewie Ray Vaughan and James Cotton and is currently running at 50,000 plays per week.

The Blues Preachers are releasing two new albums, "Shades Of Blue" out now and, "The Kings Highway", out on February 4. Shades of Blue is available from Trad&Now.



Women's liberation

by Peter James Dawson



Parvyn

After nearly half a century working in the business of music, I am ecstatic to see that it is common now for female singer-songwriters, as well as drummers, bassists and all-women bands to be on a par with the blokes.

Yes, I know Joan Baez, Melanie, Barbara Lynn and Joni Mitchell were a big part of the '60s scene.

In fact, it was Baez who introduced Bob Dylan to the world, yet typically, he treated her like shit when he became a star.

Australians like Olivia

Newton-John, Joy Lemmon, Marcie Jones and many others had the talent, but while a few succeeded, quite a few faded away early on in their careers.

Most women struggled to survive in 'It's a Man's Man's World' music industry.

My pleasure in the up and coming young artists of late has been overwhelming, and despite the pandemic, or maybe because of a huge amount of new songs have been penned and recorded over the last two years.

Parvyn, formerly singer with the eclectic Bombay Royale, has just released her debut album, *Sa*.

From a tiny little girl singing background vocals with her two

sisters, Jamel and Harsel for her Dad's Dya Singh World Music Group, to being the vivacious Mysterious Lady of a Bollywood psychedelic ensemble, Parvyn has paid her dues.

These days there are far too many musical genres and I could not fit her into any of them, as like Laurie Anderson did in the 1980s, Parvyn is breaking new ground.

Parvyn composed, with various co-writers, all tracks, except the final song 'The Sun', credited to her sitar-playing hubby, Josh Bennett.

'Jara' the opening track is a solo effort and combines qawwali spiritual with punchy

beatboxing.

While 'What You See' and 'R U My Love' are smooth techno pop ballads, Parvyn's Punjabi heritage washes through the background.

Flautist, Max Dowling, having co-written six pieces, also features in the layered vocal textures on three songs, including the moody 'Something 29'.

'Anchor' really got under my skin with its poetry:

Creeping down
Quiet as a willow

Steady as an anchor
Fall deep in the cracks

Andrea Kirwin



The gorgeous jazz piano of James Bowers tinkles around Parvyn's low-key murmuring of 'Whisper in My Ear', while the bi-lingual title track is pure meditation.

Parvyn's son, Ravi, chuckles along with Dad on star to close this Sufi classic album.

Artists, such as Andrea Kirwin and Tullara have managed to get out on the road with the Woodfordia Presents the Festival of Small Halls Tour in Queensland.

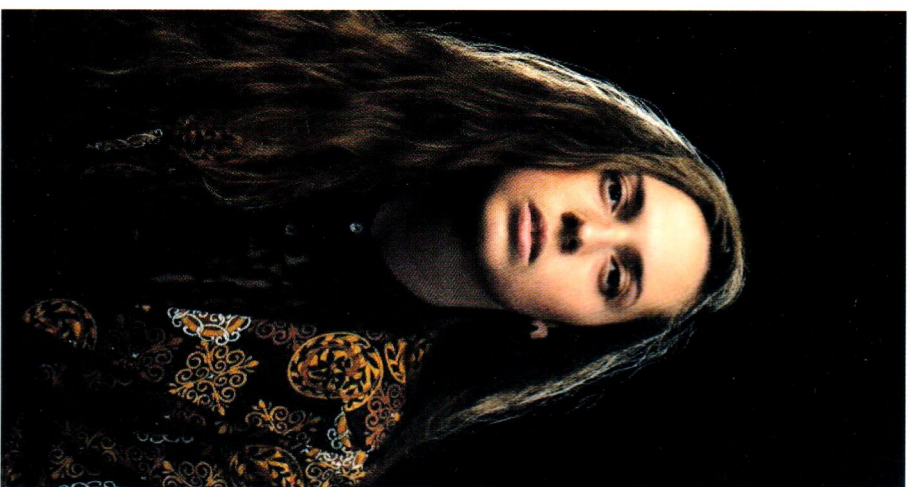
Andrea Kirwin is an Australian-Fijian artist based in Nambour on the Sunshine Coast,

who first came to the attention of music lovers in the Andi & George Band.

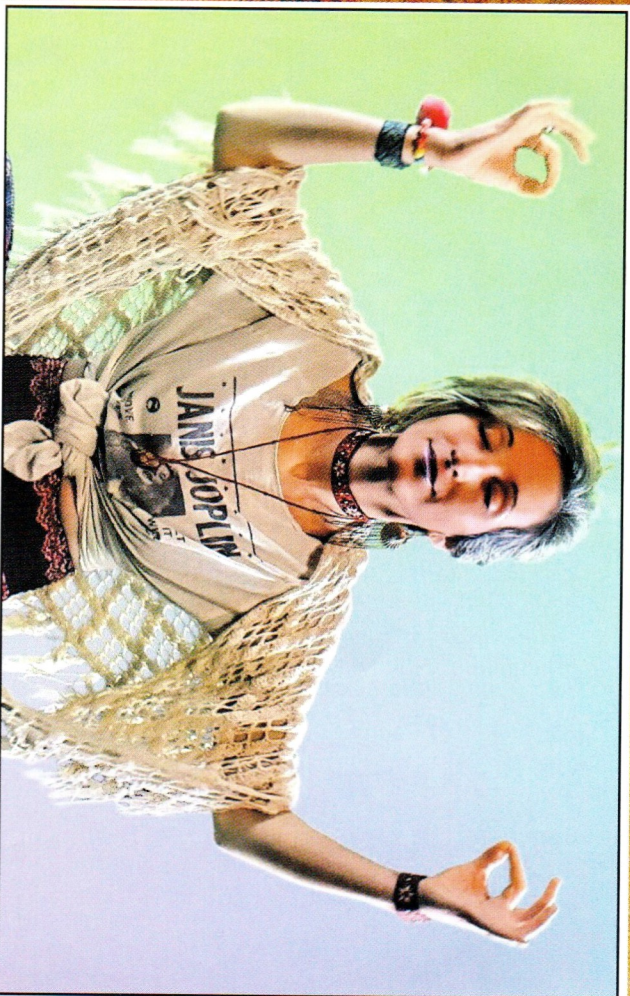
Soulful vocals with a smile that would melt steel, she has enthralled me since her first album, 'From the Ground Up' in 2013.

Andrea has produced five independent albums, and in 2009, established the record label, Peace Run Records, assisting other musicians to develop their professional skills.

The Small Halls Queensland Tour throughout November and early December has given Andrea a platform to perform her



Tullara



Zoe

new album, 'Bloom'. It was launched on May 1, with a full band show at Sunshine Sounds Festival, presented by Katie Noonan.

Andrea has cleverly made use of live stream events from Peace Run Records, producing a nine-hour live stream launch featuring 20 artists, a Blues Night and a Survival Day First Nations concert, which was co-hosted by Deline Briscoe of Gaba Musik.

Tullara and her sister, Shalane, blew me away at Woodford about a decade ago with their duo, Siskin River.

Going it alone, Tullara released 'Better Hold On' in 2016, which won 'Best EP' at the 2017 Australian Roots Music Awards and was streamed 1,000,000 times on Spotify in 2018.

Tullara Connors grew up on her parents' bird-breeding farm in Ramornie, northern NSW, but is now based in Townsville.

Guitar wizard, John Butler, praised her exciting performance

and percussive style on guitar by saying, "Tullara has a way with words and a way with that guitar!"

"Her debut EP bears all the fruit of a musician eager to explore, put in the elbow grease and do some soul searching in the process."

"She's a gifted artist just at the beginning of what looks like to be a promising adventure ahead."

She has opened for The Waifs, Jeff Lang, Troy Cassar-Daley and Mia Dyson along with supporting international artists, Donovan Frankenreiter, Ireland's Wallis Bird and The East Pointers from Canada.

Woodford Folk Festival, Queenscliff Music Festival, Artswells Festival (Canada), LeChelle Festival (Ireland), Umetfolk (Sweden), Floating Castle Festival (Singapore) are just a few of the fabulous festivals that have seen her talents.

Tullara's 'Waiting for the Encore' was available

December.

Castlemaine-based ZOE launched her music video, 'Prelude' in the local botanical gardens rotunda on November 11 in anticipation of new music in 2022.

Earlier this year she put together a series of live streams on Twitch, which are available on [facebook.com/zoefromearthprojects/videos](https://www.facebook.com/zoefromearthprojects/videos).

ZOE's declaration, "The world is changing... In an age of isolation and information, whom do you turn to? ZOE is here for you."

"If you ever feel like you've been left in the dark, know that you're not alone."

"Together we can light up the darkness."

And of course, there's Shelle Morris, Mama Kin, Leah Flanagan, Shalane Connors, Emily Wurrumarra, Alice Skye, Maya Rose, Melody Moon and a plethora of others... but that's a story for another time.

Poets Directory

Attention Poets. If you are a dance class or dance event organiser and would like to be included in thisw directory, see pages 72 and 73 for more information. Directory entry is free to subscribers.

Peter Willey (144-152)

A comedian with an arsenal of sharp tongued stories, poems, jokes, original songs and parodies.

His jokes have not been tested on animals.

Hilarious!
0411 697 532
Peter@PeterWilley.com.au

Rhymer from Ryde (663-174)

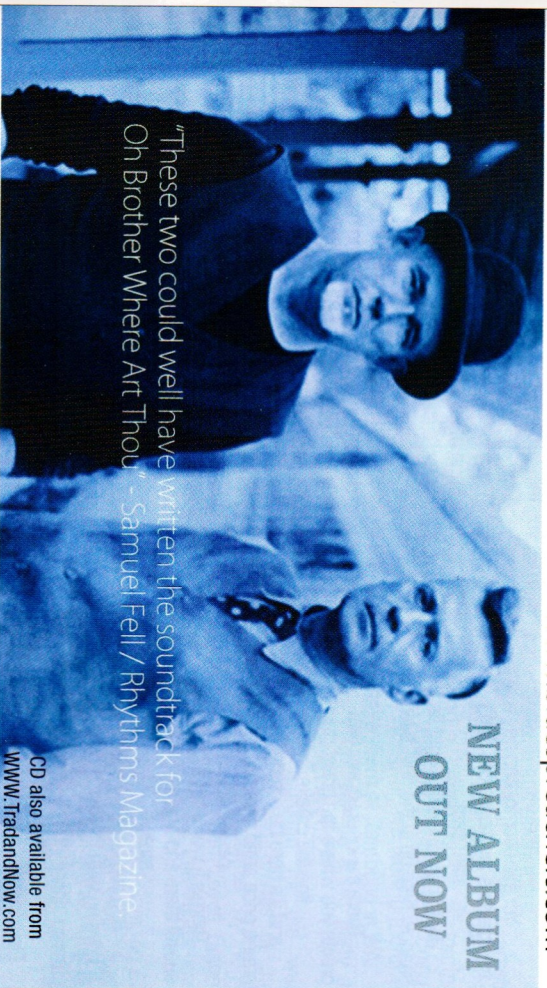
The Rhymer from Ryde's bush poetry is 98% fat free, low in salt, good for your cholesterol and best enjoyed sitting down. In true larrikin style his reciting covers everything from the silly to the serious, traditional, contemporary and

original verse. Crowds around the country enjoy his easy going manner and theatrical style of delivery.

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TheRhymerfromRyde@Bigpond.com
www.
TheRhymerFromRyde.com

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S H A D E S O F B L U E

Poetry and the written word

TOP CAMP – 'Up in the Devil's Lair'

by Terence Piggott



Terry Piggott picture taken from the ABPA website

Where the stony creeks
meander and the schist clad hills
rise high,

you can feel your heart beat
faster as you near where nuggets
lie.

Yet this country can be
treacherous for those who don't
take care,

death has long since cast its
shadow here up in the devil's lair.

There's a lonely grave that
greet's you where the ghost gums
line the creeks

and it's here he'd sought his
fortune once amid these crumbling
peaks.

There's a worn-out pick and
shovel there and boulders still lay
strewn

and you hear the dingo's
howling with the rising of the
moon.

On a termite ridden tree trunk is
a rusty frying pan,
where his mates had scratched
the name once of this long-

forgotten man.
But the words have
disappeared now, so there's just a
stone lined grave,
that's a poignant last reminder
of a mate they could not save.

Far out in this wilderness his
friends could only hope and wait,
praying for a miracle to
somehow save a dying mate.

Though by then their hearts
were hardened to the perils faced
outback,
death no longer was a stranger
to those men who blazed the track.

When you look down at his
grave, you think of how it was that
day

and you wonder at the
heartache of a mother far away.

Then you think about a
sweetheart and the life they'd
hoped to share
and you feel a tinge of sadness
here up in the devil's lair.

Time has silenced all the voices
now of those who'd been his mate
and there's little still
remembered of the way he met
his fate.

With no comrades left to mourn
him and no lover to shed tears,
he has rested here forgotten for
one hundred dreary years.

Yet this country holds him to
its breast and guards his resting
place,

while the changing seasons
come and go at their unhurried
pace.

When the summer storms
arrive each year to swell the creek

once more,
you can hear the boulders
crashing and the raging river roar.

At a waterhole that fills here
after cyclones have passed
through,

there are signs he may have
camped there to enjoy the peaceful
view.

As the nighttime shadows
gathered and the sun began to
sink
he could watch the country stir
again as creatures came to drink.

There's a haunting feel about
this place when stars are shining
bright

and you sense you're not alone,
although there's not a soul in sight.
As the nighttime breezes stir
the leaves they whisper as they go
and it sounds just like his voice
at times around this old-time show.

As you daydream by your
campfire at the closing of each day,
you imagine he's there with you
pointing out where nuggets lay.

For it's easy to believe now that
his spirit roams here still
and he guards these creeks
and gullies from his grave up on
the hill.

There's a nagging urge to come
here, though I never stay for long,
yet I find it hard to leave at
times; the lure of gold is strong.
It's remote and inhospitable
when summers in the air,
but again, that sense of
sadness as you leave the Devil's
lair.

Poetry and the written word

Bush poetry at Nambung Country Music Muster

by Christine Boulton

The Nambung Country Music Muster was held in October 2021, just 2 hours north of Perth WA at Nambung Station, a working sheep and cattle station.

The station has heaps of room for caravans and there were several paddocks full of caravans and motor homes.

This was quite a sight after driving 22km through the Badgingarra National Park, on an excellent dirt road.

However, there were still many people opting for the traditional rolled out swag as well as pitched tent campsites.

This was a dog friendly event but dogs were banned from the performance festival area.

The 1,200 tickets were pre-sold online and the festival had sold out by early July.

Facilities were excellent with plenty of spottess portaloos. We take our hats off to the cleaners who were cheery and diligent.

The programme ran from Thursday to Sunday, with four full days of entertainment programmed by Terry Bennetts.

There were several hours of walk ups on the Thursday and Friday mornings with booked guests in the afternoon.

However, Saturday and Sunday were given over to booked artists. The stage was alongside the

shearing shed so you were able to get an occasional whiff of sheep.

This was a strictly bring your own chair event. Most country music festivals run on this basis.

At some, you can set up your chair for the whole festival, but Nambung punters were required to clear them at night and return them in the morning.

This was to give people a chance to secure better positions.

Shade was at a premium, and if chairs were vacant in the shade, people would borrow them until their owners returned.

There was a call out for enthusiastic audience members not to arrive at three in the morning, as they were waking up the food vendors.

Another feature of this festival was the enthusiastic dancing.

Every space around the stage was full of line dancers or old time dancers.

There was a line dancing workshop on Thursday morning, but throughout the festival, people would lead and others follow.

So the whole experience became one of teaching, learning and enjoying the dance.

The Saturday evening dance with David and Therese from Campfire Country, really saw the old time dancing come to the fore.

There was the Pride of Erin, the Maxina, the Country Stomp and many more.

Again not much calling involved, many highly proficient dancers and the beginners watching and following for all their worth.

Late nights saw bigger bands including The Red Ochre band from Geraldton.

The music was country, with no interstate artists, as again Covid presented challenges.

However, entertainers included, Connie Kis Anderson, Kathy Calver, Tony McKenna, Mike Kerrin, Rodney Vincent, Moira Scott, Wayne Pride, Kevin Sullivan and many more.

Many of the artists had changed national and international touring circumstances because of Covid.

However, we were grateful to have them at Nambung in WA. There will be a big party at Tamworth in 2022.

The highlight for me was the Songs and Stories of the Kimberley, presented by Terry Bennetts with Sam Lowell, Ginger Cox, Fred Russ, Lee Foster and Mark Donahue.

Terry interviewed Sam, an 87 year old Aboriginal elder from Derby who began life working on stock camps and later became involved in tourism.

He is a respected mentor of young aborigines. His stories of walking and later riding around fences,

Poetry and the written word



Group shot poets Nambung 2021 by Jane Cochrane

waiting for the tide to come in to load cattle... were mesmerising. Terry had written many songs about the Derby and Broome area that also reflected Sam's experiences.

Ginger Cox from Beagle Bay (The Kimberley Guitar Man) is a stunning instrumentalist and with Lee Forster from Kalbarri and Mark Donohue on bass, we were treated to some outstanding music.

Sam and Ginger would be great to have at the National Festival at the National Library's interviews of National Treasures. Although we class them as country, Sam's stories and songs fit just as easily into the folk genre.

Another feature of this festival was the younger performers coming through. Granddaughters, daughters, son and many others fostered by WA Country Music and the awards at Boyup Brook.

Most notable was the Lansdell family with a teenage bass player and the young Kate singing beautifully, Dad was the

drummer for the house band.

Kevin Sullivan had three of his children singing with him on stage.

Billy Higginson's son was the sound man, piled by Dad with food and beverages from the vendors.

Perhaps it's time I mentioned the poetry.

Alan Aitken volunteers at Nambung, so we have a balling twine area labelled Poet's Corner that's fairly close to some toilets and the stage.

Over ten bush poets from The Perth area and the south-west of WA attended.

There were a couple of half-hour shared brackets on Thursday and Friday and then the three hour breakfast on Sunday morning.

The shaded areas filled to full capacity as the morning progressed.

The breakfast had to be booked and was sold out along with the online tickets.

One issue did come up and that was one of copyright.

An iron worker was talking

about using our WA Bush Poets logo as a gate design.

Of course, it is copyright to our association and I think this was discussed with the artisan concerned.

It did raise the subject of audience members videoing the performances of both musicians and poets.

What do they do with the tapes?

Are they going to put them on social media or, transcribe and use them?

This was discussed with one walk up reciter in mind who wasn't crediting poems and known by someone to transcribe works and use them with no acknowledgement.

The WA Bush Poets request that if possible, we email or ring writers and ask for permission to recite their works.

We must always acknowledge the author of the work.

However, do we request that people don't take videos of performances as a matter of course?

Many audience members consider it their right and then play and share their recordings.

For some performers, this is their bread and butter and could mean that some people would see no reason to buy CDs or USBs.

I do think it's a matter for consideration.

Theatres request that no filming or photos take place during performances.

Do we do the same at music and poetry concerts?

I would love some debate and information on this matter.

However, I digress.

Poetry and the written word

Poetry competitions

Despite Covid, competitions in the Bush Poetry community have kept going.

If you are interested in entering, go on the Australian Bush Poets Association (ABPA) website.

There is a comprehensive list of both written and performance competitions in Australia.

The ABPA website has much to offer emerging bush poets.

It has a forum with weekly challenges and comprehensive notes by Milton Taylor on writing and performing bush verse.

It was pleasing to see WA

well represented in the recent Betty Olle Poetry Awards.

Congratulations to Terry Piggott, Brenda Joy, Peter O'Shaunnessy and all the other poets who received thumbs up.

Terry also won the written Cervantes Art Festival Bush Poetry Competition in the same week.

Competitions for Bush Poetry help us to hone our skills in both written and performance.

It really isn't just about winning, it's about developing conversations and improving our techniques.

The Poem Forest comes to life!

by Juliette Younger

On October 26, 108 poets

were shortlisted across seven prize categories

spanning teachers and students from years K-12

from each state and territory across Australia.

Created by Red Room Poetry in partnership with The Australian Botanic Garden Mount Annan, Poem Forest recognises that young people want climate action and to have their voices heard.

In this, its first year, the prize received over 5,000 entries, and as a result, more than 5,000 seedlings have been planted in the critically endangered Western Sydney Dry Rainforest and Cumberland Plain Woodland.

The Garden has been working to restore the Cumberland Plain Woodland, which once covered most of western Sydney, since

the 1980s.

Poem Forest will include its three grand tree species: Forest Red Gum (Eucalyptus tereticornis), Grey Box (Eucalyptus moluccana) and Narrow-leaved Ironbark (Eucalyptus crebra) as part of the Greening our City Premier's

Priority to Increase the tree canopy across Greater Sydney by planting one million trees by 2022.

The Poem Forest prize asks children to reflect on their place in nature and to use the power of words to create tangible change.

The goal is to plant over 10,000 poem trees in three years, creating a Poem Forest for future generations.

From this shortlist, judges will select one winner and one highly commended place in each of the seven prize categories.

This year's judges include

author of Dark Emu, Bruce Pascoe, internationally best-selling author and co-host of Back to Nature, Holly Ringland, conservation scientist, Dr Cathy Offord, from the Australian Institute of Botanical Science and award-winning slam poet, Soili Rappahel.

Holly Ringland, Judge, said: "I'm looking for poems that capture how being in nature connects us to our own lives."

"I encourage young writers to explore through language how the natural world reflects us back to ourselves and each other."

All Poem Forest Prize entries have been published in Red Room Poetry's digital student library and are in the running for \$5,000 worth of prizes.

Selected poems and excerpts will be published in the Poem Forest at the Australian Botanic

Poetry and the written word



Photo: Iad Souder

Garden Mount Annan.

The categories include:

Lower primary: Foundation/
Kindergarten - Year 3 (ages 4 - 7
years old)

Upper primary: Years 4 - 6
(ages 8 - 12 years old)

Lower secondary: Years 7 - 9
(ages 13 - 15 years old)

Upper secondary: Years 10 -
12 (ages 16 - 18 years old)

Threatened Species prize:
Foundation - Year 12 (ages 4 -
18 years old)

Accredited Teacher (18+)

Australian Botanic Gardens
prize: Foundation - Year 12 (ages
4 - 18 years old)

To read all the shortlisted
poems visit redroompoetry.org/
projects/poem-forest/shortlist

The winning poem in each
category will receive \$500 cash
(excluding the Australian Botanic
Garden Mount Annan Local
Prize), a \$150 book pack from
Copyright Agency and Magabala
Books, seeds from the Australian
Botanic Garden Mount Annan,
judging notes and a winner's

certificate.
Highly commented prizes
in each category will also be
awarded a \$20 book voucher.

The Threatened Species Prize
(F-12) will be awarded to the
best poem written in response to
Australia's threatened species.

The Australian Botanic
Garden Mount Annan Local
Prize (F-12) will be awarded
to the best poem by a student
attending school or living on
Dharawal Country (Macarthur
region).

The winning poem in this
category will receive a free
school excursion/incursion
with the Garden for one class,
a private nature tour and plants
and seeds from the Garden.

The winners will be
announced on November 23.

Red Room Poetry (RR)
is one of Australia's leading
organisations for commissioning,
creating, publishing and
promoting poetry in meaningful
ways.

RR has a reputation for

excellence and invention,
delivering projects that are
unparalleled in their quality,
scale, professional payment
of poets, cultural impact,
amplification and engagement of
poets, students and audiences of
all ages.

The Poem Forest prize
encourages young people to
use their words to make positive
climate action through poetry
and is generously supported
by principal patron, John B.
Fairfax, AO, and led by RR Artistic
Director Tamryn Bennett.

"I enjoyed writing for this
competition because even if I
don't win it is nice to know that
there will one day be a tree that
only exists because of my little
piece of writing."

"I would write a poem a day
if someone planted a tree for it."
- Alexa F, Year 5, Brunswick
Public School, VIC

Music Industry and Organisations Directory

Attention all music industries and organisations, if you want to be in this directory see pages 72 & 73. Entry is free to subscribers

Damien Gerard Studios

(2292-153)

Recording studios est. for
over 30 years recently moved
to West Gosford, NSW - SSL
Console, Neve 1073s, Pro
Tools, 2" tape, mastering, large
live rooms, huge amount of
outboard, backline, classic
instruments.

0416 143 030

Marshall@DamienGerard.com.au

Fusion Boutique

(2294-153)

A multi-award winning
booking, producer, promotion
and event management
business presenting premier
live music in a wide range of
Blue Mountains NSW venues.
info@FusionBoutique.com.au
www.FusionBoutique.com.au

www.FusionBoutique.com.au

Foghorn Music Group

(2292-153)

Record label, PR company,
music publishing, music
consulting, CD and vinyl
manufacturer.
0416 143 030
Marshall@FoghornRecords.net

Guitar Factory Gladesville

(1275-200)

Guitar specialist store.
Agents for most leading brands
including Lowden, Collings,
Dana Bourgeois, Orme Eastman,
Gold Tone, GFI.
02 9817 2173
www.GuitarFactory.net

Rouseabout Records

(1078-154)

Part of Undercover Music
and is home to Eric Bogle,
Gary Shearston, Warren Fahey,
Marcus Holden, Robyn Archer
& many more.
Rouseabout@UnderCoverMusic.com.au
www.Undercovermusic.com.au

Folk Alliance Australia

(587-153)

Umbrella organisation
for folk music in Australia.
Offer bespoke insurances
for folk music, deals for
websites, advocacy and
information, small grants,
youth development present the
Australian Folk Music Awards.
Secretary@FolkAlliance.org.au

MAD CDs (2000-199)

Have been providing world
class packaging and disc
replication for independent
musicians since 1999.
03 5762 5490/ 02 9557
9622
Melinda@MadCDs.com.au
www.MadCDs.com.au

No Daggly Music

(2000-199)

Provide live music from a

Troy Horse (1257-154)
30+ years' experience
offering unique personal and
Professional service.
Vinyl pressing, CD/DVD
duplication and replication,
T-shirts, tea towels, caps,
stubby coolers, graphic design
and print.
02 9319 1799
<https://troyhorse.com.au>

Bluegrass Society Christmas Parties

By Lindsay Mar

The Bluegrass and Traditional Country Music Society of Australia would normally be planning a Christmas party at the Annandale Community Centre NSW for the first Saturday night in December, however, between Covid and NSW Council Elections this is not possible.

Instead, the Society will be hosting a Christmas jam at Banjo Patterson Park (where else could present a more appropriate name), Punt Road, Gladesville, NSW, at noon on Sunday December 5.

Please note this is purposely the afternoon of the first Sunday rather than the evening of the first Saturday and not a typo.

The event will be a Covid-safe event in accordance with current public health orders and restrictions of the time.

Meanwhile, in Vic, the Mountain Pickers Association at the Ferrtree Bowls Club have cancelled their Christmas event due to Covid limitations on the entry numbers permitted.

Festival Watch

The 2022 Girgarre Moosic Muster date is announced as Jan 5-9.

The Cygnet Folk Festival, Jan 14-16, includes the Stetson Family, the New Holland Honey Eaters, the Hobart Old Time Stringband and Ruth Hazelton amongst their artist line up.

Tamworth Country Music Festival visitors Jan 14-23 should keep an eye out for

Montgomery Church, Pete Denahy, the Weeping Willows and the Golden Fiddle Awards on Jan 20 at the Capitol Theatre.

The Illawarra Folk Festival, normally scheduled for January, has been moved to May 13-15.

The Numeralla Folk Festival is hoping to have its 47th event in Jan 2022 and have their fingers crossed.

The Yarra Junction Fiddlers' Convention date is set for Feb 11-13.

Entry requirements for everyone, including staff, performers, volunteers and contractors will include proof of Covid double vaccination.

Part 2 of the interview with Greg Blake will be published in Trad&Now 146

Bring in the new year with a special dance at Yarralumla Woolshed

by Antonella Saupietro

Great news dancers!

The Monaro Folk Society's New Year's Eve dance will feature a special performance by Stringfiddle Big Band led by Bob McInnes, and Don Richmond as the Caller.

Stringfiddle Big Band have made regular appearances at Monaro Folk Society (MFS) dances over recent years.

Bob McInnes is without doubt, one of our dance music living treasures.

Since the 1960s, he has been playing dance music in many different bands: The Wild Colonial Boys, The Larrikins, Reel Tradition, and of course, the long-running and fantastic Stringfiddle.

Don Richmond, the caller on the night, is considered as one of the best in Australia.

His extensive skills and experience are highly regarded in dance circles around the country.

It will be a great night! The event will kick off at 8pm and we will enjoy an evening of traditional bush dancing.

The late Shirley Andrews of Melbourne noted that in recent years bush dancing experienced a revival in country areas around Australia.

"From the time of earliest settlement, the older country dances were rapidly replaced by new dance fashions constantly arriving in the colony and adopted by all classes of society.

"As early as 1820, the waltz and quadrille had been established alongside these country dances, jigs and reels.



"By the 1850s, the scene was dominated by further quadrilles such as the Lancers, Caledonians and Parisian, with the Alberts, Fitzroy, Waltz Cotillon and others to follow.

"Also fashionable were the Waltz, Galop, Polka, Schottische, Polka Mazurka and Varsouviana.

"In a few country areas some of these dances have survived and are still being danced by local communities.

"Fortunately, they are being preserved for future generations." During the New Year's Eve social dance, all dances will be taught, so no experience is necessary and all are welcome to join in.

Plus, as the event is being held in the Yarralumla Woolshed, it will be an authentic and memorable experience for all.

Originally built in 1904 by Frederick Campbell of Yarralumla, the Federal Government resumed construction of this historic property in 1913.

It was later partitioned with galvanised iron to form sleeping areas for labourers on various building sites in the new city. The shed was used for shearing until 1964.

Since the 1970s, the building has become an important Canberra community social venue, particularly as a focus for bush dances and folk music activities.

Don't miss this very special event on Friday 31st of December, 2021.

It's a great way to welcome in 2022 with family and friends and experience dances from decades long gone.

BYO drinks and supper. Entry prices are as follows:

\$25 for adults, \$23 for Groups and concessions, \$20 for MFS members and interstate dancers, \$13 for students, under 18s free.

For more information on this exciting New Year's Eve event visit monarofolk.org.au

NO DAGGY MUSIC

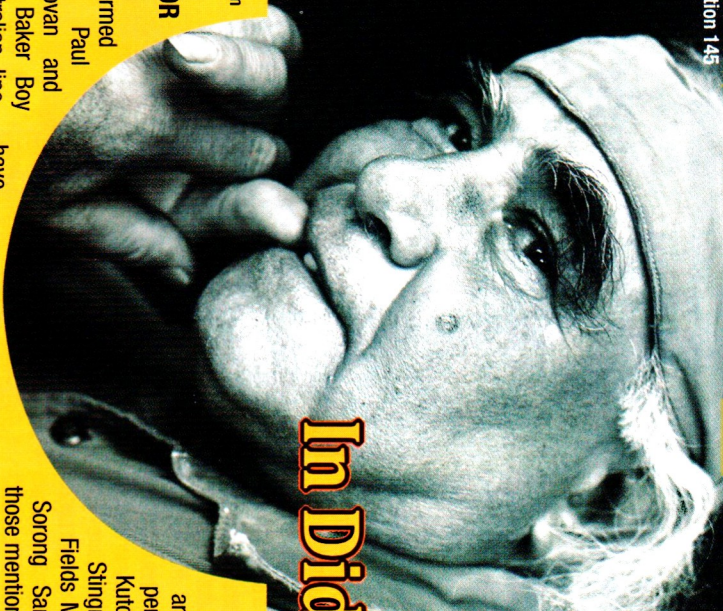
Let us entertain you!

A variety of musicians/bands/duos performing Blues & roots, Rock 'n Roll, 60's-80's pop, older classics, harmonies and dance.

Trudy Van Laar

0418 649 477

wilmavanihaar@yahoo.com.au



In Didj'n'Us



GOANNA REFORMS FOR WOMADELAIDE

by Peter James Dawson

The reformed Goanna will join Paul Kelly, Emma Donovan and The Putbacks and Baker Boy for the mostly Australian line-up for WOMADELAIDE's 30th anniversary program, which returns to its seven-stage format in Botanic Park in March.

The mainstay of folk rock group Goanna since 1986, Shane Howard, said: "Personally, I feel as though the past forty years have been an extraordinary journey into a deeper understanding of Aboriginal Australia and the Australian landscape for me.

"I think many people have made that journey, but most haven't, most Australians are still confused about their relationship with Aboriginal Australia.

"Most Australians are well meaning but most rarely have contact with Aboriginal people.

"For them, their relationship is intellectual and not personal.

"For me, it's deeply personal as many of the friendships that I forged back in the early 1980s

First Nations

artists and bands performing include Kutcha Edwards, King Stingray, Barkaa, Electric Fields Music and Airlike's Sorong Samarai, along with those mentioned above.

The Festival is on 11th to 14th March 2022 and is held on the traditional lands of the Kaurra People of the Adelaide plains, set in Adelaide's stunning Botanic Park/Tainmuntilla.

NATIONAL INDIGENOUS MUSIC AWARDS

Budjerah, Baker Boy, Miiesha and Kev Carmody were honoured during a two-hour special of deadly live music, mad yarns, and a whole lotta trophies!

Presented in partnership with Blak Out, triple j's First Nations show, this year's National Indigenous Music Awards (NIMAs) have proven what a huge year it's been for First Nations music.

The Kid LAROI was named Artist of the Year, recognising a blockbuster 12 months for the Sydney-bred Kamilaroi artist.

As well as working with Justin Bleber and Miley Cyrus, some of the biggest names in



THE WORLD'S FESTIVAL

the biz, the 18-year-old spent ten weeks atop the US charts and made ARIA chart history with his F*CK LOVE mixtape trilogy.

LAROI told triple j earlier this year that he's been working hard on a follow-up album, and returns Down Under in 2022 for his first headline tour of the country.

Woorabinda wonder, Miiesha, won Song of The Year for her deeply personal neo-soul gem 'Damaged', the lead single for her upcoming double EP project Smoke & Mirrors.

"I wrote 'Damaged' about a situation between me and my mum.

"We've had a real rough patch with each other since I was a kid", Miiesha explained.

"Definitely found healing through it and it helped her, too." "She tells me 'Bub, I listen to your music and it's really helped me to move on and forgive."

The win comes after the young Aŋangu/Torres Strait Islander woman was awarded

New Talent of the Year at the 2020 NIMAs behind her phenomenal debut 'Nyaringu'.

This year's New Talent of the Year award went to Budjerah, the 19-year-old soul sensation behind 'Higher' and 'Missing You'.

Since recording his debut EP with Matt Corby, he's racked up credits with PNAU, MAY-A, Ngaitere, and this is likely the first of many trophies for the young Coodjinburra man.

Legendary songwriter, Kev Carmody, was inducted into the NIMAs Hall of Fame, and guest performers, Electric Fields, paid tribute to Carmody with their rendition of 'From Little Things Big Things Grow', the iconic protest anthem he penned with Paul Kelly.

The two musicians stand with their arms around each other's shoulders in front of a Helpmann's media wall.

Paul Kelly reflects on over 30 years of friendship with Kev Carmody,

"He has always stayed undiminished and strong."

Rounding out the winners was Kakadu Collective & Victor Roston, named Community Clip of the Year for 'Mayali', and Guwanbal Gurruwiwi and Netanelia Mizrahi's The Diary Project, which scored the Indigenous Language Award.

Co-presented by Blak Out host, Nooky, and triple j's, Karla Randy, this year's NIMAs was broadcast simultaneously across triple j, Double J, triple j Unearthed, and the National Indigenous Radio Service.

The two-hour special ceremony also featured a performance from dreamy indie-folkster, Tilly Tjala Thomas, as well as live crosses to the Torres Strait, Tasmania and the Northern Territory with community artists DENNI, Mau Power and Yirmal.

(NIMAs Article courtesy of ABC)

Dance Directory

Attention Dance co-ordinators, teachers and dancers. If you are a dance class or dance event organiser and would like to be included in this directory, see pages 72 and 73 for more information. Directory entry is free to subscribers.

ACT – Monaro Folk Society (2225-151) Run a variety of folk music and dance workshops and other events in Canberra. Monday night: Bush Dance Workshop with Bush capital Band. Tuesday night: Contra dance and band- English Country Dance – alternate weeks Wednesday night – Irish set dance info@MonaroFolk.org.au www.MonaroFolk.org.au	around the world. Meet each Tues at 5pm – 7pm & each Thurs 9am – 11am at the Community of Christ hall, Taree 65525142	GwenBurke1@Yahoo.com.au
NSW - Wongawilli Colonial Dance Club (395-151) Bush dance at Wongawilli Community Hall, Wongawilli Rd, Worgawilli. Weekly Wednesday night dances currently suspended. Sunday afternoon tea dances planned for Feb, Mar & April 2022	SA - Australian Traditional & Bush Dance Society (553-147) Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect. enquiries@atbdsdancesa.com.au http://www.atbdsdancesa.com.au/	
NSW - Lazarka International Folk Dance (2247-145) Traditional dances from	All dances walked through & called. No Partner needed. \$5 incl light refreshment. 0415 889 843	

Trad&Now is lucky to have a large panel of voluntary reviewers

They are people who have been involved with the folk music community for a long while and/or they are performers in their own right.

They spend a great deal of time listening to CDs very carefully and then sharing their thoughts with the rest of us.

This helps readers decide whether they should purchase a CD or not by giving them some idea as to what to expect. However, as with movie reviewers and with any critics generally, the review published may not be the same as what you would personally feel about a CD.

Everyone has their own taste in music and the range of tastes seems to be endless.

Reviews are the opinion of the reviewer only and not necessarily that of Trad&Now or its editorial staff.

Performers submit CDs without any guarantee of a favourable review and readers should always form their own opinion, preferably by hearing the CD under review for themselves or seeing the performer at a live performance.

If you are interested in joining our review panel, please contact Trad&Now at info@tradandnow.com



Steve Tyson & The Train Rex - Banjo's Last Ride
CD Review by Ian Dearden
TN2504 - 50

It's always a joy to review another album from Steve Tyson, one of Australia's pre-eminent songwriters, with deep roots in both electric and acoustic roots music in Australia.

'Banjo's last ride' is the fourth solo album from Steve, and if the last album, 'Wrong Train, Right Station' was a solo tour de force, this latest offering is very much a band album, with superb contributions from The Train Rex hammering out a distinctive and seductive "sound".

If this was an album by a US songwriter, you'd place it squarely in the Americana category.

However, these are (substantially) Australian stories, or in some cases, stories about other people/times/places, but all stamped with a uniquely Australian perspective and delivered with Steve's trademark, world weary, time worn, unashamedly Australian twang.

A couple of disclosures up front. Firstly, the front cover and CD photograph comes from my iPhone camera, shot on a morning walk, and spotted by Steve on my social media feed (but used, of course, with permission).

Secondly, I also reviewed Steve's last album in Trad & Now, and noted that it was an entrancing, shape-shifting album full of aural and lyrical twists.

Well, spoiler alert, Steve's gone and done it all over again, but this time out the front of The Train Rex, with that supporting crew in overdrive and perfect lockstep behind him!

There are a number of key ingredients to the mix this time and they come from that supporting cast Steve has dubbed 'The Train Rex'.

Andy Kirkealdie holds down the drum stool and his varied and sympathetic approach to these songs that range across rock, folk and roots influences ensures that every song is (rhythmically speaking) perfectly nailed down.

Andy lays down a fine rock beat on 'You Picked A Fine Time', but then turns down the heat to delicately paint some gorgeous brushwork onto the folkier, 'I Wish You Luck'.

Steve's long time bass playing compatriot from folk rock band, Rough Red, brings not only his rock steady bass lines, but also a deft touch with backing vocals.

Ian Shawsmith contributes gorgeous electric and slide guitar lines that permeate the entire album, with some exquisite and ripping solos to boot.

Then bringing it all together is Jodi Murtha on keys, piano and backing vocals, the female component of the backing vocals adds a delicious ingredient to the overall 'sound' of the album.

And so, to Steve himself, he's written all the songs, although four of them are co-writes with Rough Red singer John Fegan ('The Walls Of Derry'), John Barr ('Grand KRis'), wife Karen ('It's Time To Go'), and the ghost of William

CD Reviews

Blake ('Blues For William Blake'). Steve continues to prove that he is one of Australia's leading songwriters, with his muse taking him from the search for Hitler's bunker (Berlin Bunker) to the PTSD trauma of returned veterans ('God & The Knights'), the search for love ('Gare Du Nord'), gentleman bushrangers ('Crooked Beard'), corporate doublespeak ('Grand KRis'), bizarre stories ('I Wish You Luck'), indigenous slavery ('Yverelore') and wrapping up the album with the heart-breaking paean to old age, written for his mum and sung to her on her deathbed, 'It's Time To Go'.

Instrumentally, Steve is not only a dab hand on electric, acoustic, dobro and slide guitars, but he also throws in some further delicious flavours to the mix with his deft contributions on banjo, mandolin, piano and kick and snare.

Age has certainly not wearied him, in fact, Steve's creative flame burns brighter with each passing year, and in these pandemic times, he's itching to hit the road with the band to share this new swag of songs around the country.

Yet again, Steve has fashioned a fine, entrancing, delightful album of superb songs, exquisitely recorded, beautifully produced and mixed, fabulously presented (artwork wise), all for your listening pleasure.

Another masterpiece from a master songwriter.

CD Reviews

BRUCE MATHISKE
LIVE IN IRELAND



Bruce Mathiske - Live in Ireland with Friends

CD Review by Tony Smith
TM57-53 - \$30

As the notes on this 2005 album say, Bruce Mathiske is joined here by a long list of 'friends'.

Mathiske plays guitar, didgeridoo and sings, Graham Mathiske contributes congas and percussion, Trevor Bonney sings, Mitch Cairns plays bass, and Guy De Ville adds percussion.

Mathiske composes and arranges 11 of the 18 tracks. Of the remainder, J.S. Bach and Duke Ellington are outstanding names among the composers.

Mathiske says that 'live music to me is by far the best' and this album demonstrates his comfort in the role, playing in front of audiences rather than recording in a studio.

With over 15 albums to his credit, Mathiske knows what he is talking about.

He has been hailed as a guitar virtuoso because of his outstanding mastery of the

instrument. Mathiske has chosen the touring tracks well to demonstrate the range and depth of his guitar work.

There are jazz standards like 'Can I Change My Mind' by Barry Despenza and Carl Wolffolk, 'Georgia' by Hoagy Carmichael, 'It Don't Mean a Thing' by Duke Ellington and 'Juxedo Junction' by Erskine Hawkins.

'Manha De Carnaval' by Brazilian guitarist, Luiz Bonfá, a collaborator of Don Burrows and George Golla brings Mathiske's artistry into the 'world music' category, where he meets 'African Marketplace' by Abdulah Ibrahim.

Listeners should enjoy Bach's 'Toccatá'.

Mathiske's version loses nothing to that of Sky, headed by classical guitar virtuoso, John Williams, who popularised 'Toccatá and Fugue' decades ago.

The driving percussion on this track gives the impression that it is influenced by Australian surfing music of the 1960s.

The other very Australian sounding track is 'Toward Horizons' which evokes the sense of the huge distances and flat roads across this continent.

Other Mathiske originals include, 'Swing Like Flynn', 'Dance of the Gypsy', 'Pulling My Own Strings', 'A Splash of Spanish' and 'Still Got My Guitar'.

When so much depends on Mathiske's guitar to carry melody and harmony, the backing percussion is vital.

The various rhythms here, from easy paced jazz to African beats and Gypsy and Flamenco styles, are provided capably by his friends.

Mathiske has a great sense of how the guitar can be used to

its maximum potential.

In Ireland, people are steeped in music and can appreciate great performers.

To be well received by audiences there is a sure stamp of approval.

Bruce Mathiske's, *Live in Ireland with Friends*, shows that he is not limited by Australia's relatively small market but that his standards are universally high.



Penny Davies and Roger Ilott - Heart of Town

CD review by Tony Smith
TM273-52 - \$25

This 2001 album of 19 tracks from Restless Music is timeless.

The voices are clear and express the sentiments of the songs beautifully.

Penny Davies and Roger Ilott have always displayed great skill in selecting music which showcases sincerity and earthiness.

Heart of Town is more about the heart than about the town, as most songs are rooted firmly in the bush experience.

While most of these pieces are originals by Davies and Ilott, individually or in collaboration, there are songs with either lyrics and/or music by Ted Egan, 'The Maree Line', Gordon Bok 'The Brandy Tree', Bill Scott 'On Top

of High Peak', Sandy Denny 'Who Knows Where the Time Goes', Max Fatchen 'Call it Flamin' Hot!' and Max's Scott 'Turn Again'.

As always Davies and Ilott use harmonies that are natural but subtle.

While occasionally some keyboard or percussion are used in the backing, mostly guitars and mandolin complement the voices very well.

The electric guitar embellishes the melodies and the riffs which are heard on the final tracks, 'Ups and Downs' and 'The Southern Cross', perhaps could be used more generously on some earlier tracks.

There is humour here in 'Call it Flamin' Hot!', verse made into song by Ilott, and Bill Scott and Ilott's complaint 'The GST Calypso'.

There is also poignancy in 'The Maree Line' and in 'Old Nugget'.

Ted Egan's song tells the story of the daughter of Afghan traders and a squatter's son kept apart because their parents apparently knew best.

Davies and Ilott took the story of Old Nugget, told by Kathleen Bradley of Ballandean, and expresses her pain on separating from the horse she rode to school until Old Nugget was requisitioned for the 1915 war effort.

There is also political activism in 'Don't Let 'em Close Our Mill'.

Meanwhile Bill Scott reminisces about a Caboolture childhood and Ilott celebrates the joys of recreational fishing in 'A Fisherman Bold'.

Overall, the theme of the songs is relationships.

Ilott and Davies celebrate the ups and downs of a long life together in 'Whenever You Come My Way', 'If I Could', 'The Lighthouse', 'Here and Now' and

'We'll Meet On the Shore'.

Ilott also contributes a rare journey into the paradoxes of being male and wanting to express love for those around. The sleeve notes are concise and informative.

The only complaint I can make about them is that they do not always specify the backing musicians, and the reader must look at two song lists to discover whether Ilott or Davies arranged a particular piece.

Overall, this album provides 72 minutes of enjoyable listening. Roger Ilott and Penny Davies are a remarkable musical team.

Between them they have a great ear for a story that needs telling and an outstanding skill for bringing those stories to life.

Heart Of Town is a CD full of heart and musicians cannot fake that quality.



Fiddlers Festival - Live

CD review by Tony Smith
TM506-52 - \$25

This 1997 album by Fiddlers Feast features good balance between traditional and recently composed tunes.

Although the music was remastered at Bloody Dog studios, the album title is accurate as most tracks were originally recorded at Pixeland in Larnworth or The Basement in Sydney.

The fiddlers are Marcus

CD Reviews

Holden, Ray Schloeffel, Mark Oats, Andrew Clermont, George Waschingmachine, Ian Cooper, Caroline Tengrove, and Adrian Keating.

They are joined by Ian Date, Garry Steel, Peter Howe, Laurie Ernst, Greg Bryce, Natalie Morrison, Lyn Wallis, Paul Burton, Peter Kennard and Michael Hawk on a huge range of instruments.

The fiddlers are also versatile as they switch occasionally to bass, guitar and mandolin.

Ray Schloeffel does many of the arrangements and 'Trade Winds' and 'Talkin' Balkan' are by Marcus Holden.

Attributed tunes include, Frank Loesser's 'Slow Boat To China', Bob Willis' 'Rose of San Antonio' and the finale Jay Ungler's 'Ashokan Farewell'.

Making a bridge with the traditional tunes which are mainly Irish is 'Martin Carthy's March', which is paired with 'Lennon Tree'.

Traditional tunes include 'Dion Reel' and 'Mouth of the Tobique', 'Minstrel Boy' and 'Scally Devils' and the standards 'Danny Boy' and 'Rhuinn Dall O Cathain's, 'Give Me Your Hand'.

Then there are the Red Haired Boy Set including 'St Anne's Reel' and the 'Merry Blacksmith' and the Aspiplant Set including, 'Stobhan O'Donnell's Reel'.

Adrian Keating's solo violin effort is by far the briefest track but 'Adagio' from Sonata 1 in G Minor by J.S. Bach is by no means any less interesting than some of the more complex tracks.

This album makes for a lot more relaxing listening than some of Fiddlers Festival's other

CD and book Reviews

CDS. The balance between light and shade gives the ear time to adjust between tracks and this allows deeper appreciation of the fiddlers' skills. Aspiring fiddlers will find several pieces here to add to their repertoires.

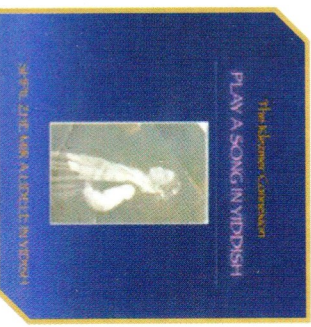


FourPlay - The Joy Of
CD Review by Tony Smith
TW500-51 - \$25

This 2000 album has the quartet line-up, Lara Goodridge (violin), Tim Hollo (viola), Peter Hollo (cello) and Veron Grigorov (viola).

All contribute vocals. This electric string quartet continue to explore 'modern' music and to interpret and perform pieces not usually associated with this typically baroque musical form.

In a very eclectic mix, FourPlay perform the dramatic 'Domino' (The Clouds), 'Just Like You Said It Would Be' (Sinead O'Connor), a punkish sounding 'Ich Bin Ein Auslander' (Pop Will Eat Itself), the Klezmerish 'Breakfast in America' (Supertramp), swing into 'On the Road Again' (Willie Nelson) and give voice to 'Cut Up' (Ned's



Atomic Dustin), Lara Goodridge's sweet singing carries 'The Boy from Ipanema' (Getz/Gilberto) dreamily atop some interesting pizzicato.

Original tracks include 'Meshugganah' dub and the unmistakable Klezmer version by Peter Hollo, the whimsical 'August' by Lara Goodridge, the initially relaxed and unhurried 'Lilli Pili Drive' by Lara Goodridge (who contributes something akin to lilt), Tim Hollo, Peter Hollo and former FourPlayer, Chris Emerson, and 'Gypsy Scream' by Veron Grigorov which conveys the wild drama and colour of gypsy culture.

The final track 'Femme Fatale' (The Velvet Underground) is given the group's playful treatment. Lara Goodridge's singing makes a nice pairing with the 'Boy from Ipanema', warning that 'everybody knows' the things she does.

This is an enjoyable album that builds and improves on the band's earlier *Catgut ya Tongue?*

Apart from the technical brilliance of their string playing, FourPlay have an uncanny ability to hear the potential in pop songs. The various composers whose works they interpret and re-imagine must be amazed to hear the treatments FourPlay produce in homage.

In many cases FourPlay's versions could have greater appeal than the somewhat ephemeral originals.

The Klezmer Connexion - Play a Song in Yiddish

CD Review by Tony Smith
TW1294-55 - \$30

The Hebrew words, Kley (Vessel) and zemer (song), combine to produce Klezmer.

The Klezmer Connexion offered 'this selection of folk tunes to add to the vessel of the Klezmer tradition'. Shpilzhe Mir A Lidele in Yiddish, 2006.

Fay Sussman has been described as 'the Yiddish Piaf'. A picture of Sussman aged eight makes a perfect cover photo.

Sussman was made a refugee from Waldenburg in Poland and her passion for the culture, unjustly denied her for so many years, is plain in her singing.

The injunction to 'Play Me A Little Song in Yiddish' (Heneck Ken and Josef Kotlar) is followed by soulful renditions of 'Deep as The Night' (Abe Elstein and Eva Franklin), 'One More Dance' (Charlym Towber), 'Abi Gezunt' (Abe Elstein and Molly Picon) and 'Di Grine Kuzine' (Abe Schwartz and H. Prizant).

'Czardas' (Monti) is a typical Hungarian gypsy whirl with a slow start and fast finish. 'No Name Sirba' (Dave Tarris) is a Romanian line dance in which participants place their hands on the shoulders of those near and move sideways.

While most of the tunes seem to be identifiably East European, a couple show more Middle Eastern influence. 'Tantz Tantz' (Abe Schwartz) has the rhythms of a belly dance and 'Bent Barah' (Cheb Mami) is from Algeria.

'La Vie en Rose' (Louis Gugliemi, Edith Piaf and Mack Davis) shows why Sussman has legitimate claim to be known as

the Yiddish Piaf.

A nice Sydney touch is found in the final track, 'Nakht in Balmain' by Raoul Hawkins, who also produced the album.

Klezmer Connexion consisted of Alex Compton, bass, Philippe Wittwer, accordion, Kees Steen, guitar, Scott Koculurba, drums, Zeppo Zimmerman, saxophone and Fay Sussman, vocals.

While it seems unusual that a Klezmer ensemble does not include a fiddler, the balance of instruments works well.

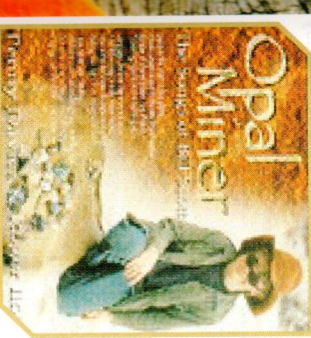
It is not clear whether the group remains active in Sydney but if it is not, then this is a loss not only for Bar Mitzvah and other Jewish occasions, but also for multicultural music in general.

As with our Indigenous peoples, the very survival of Jewish people in the face of genocide is something we should treasure and we should be grateful for the reminders of ancient civilisations.

I was busking one Christmas and wished a donor a Happy Christmas but he corrected me saying that he celebrated Hanukkah.

I was glad to be reminded of the assumption in my carols!

Fay Sussman has more recently led the female group, 'The Klezmer Divas', who continue to use music as a means of pursuing peace. We need more Klezmer.



Penny Davies & Roger Ilott - Opal Miner

CD Review by 2021 Tony Smith
TW276-52 - \$25

Bill Scott received the O.A.M. in 1992 for his valuable services to Australian folklore.

In 1999 long term friends and collaborators, Penny Davies and Roger Ilott, recorded this remarkable collection of 22 of Scott's songs with their special focus on Queensland.

Davies and Ilott sing the tracks and provide instrumental backing on a range of instruments.

They are supported by Jordan Davies-Ilott (backing vocals and percussion), Sharon Doro (button accordion), Maree Hennessy and Teri Welles (backing vocals) and Bill Rodgers (Celtic harp).

The sleeve notes feature Scott's poem about opal mining. 'Long ago, before there were clocks

A rainbow crept inside these rocks
Now in the darkness I burrow and creep
Waking that light from its age-old sleep.

What a great metaphor the opal provides for the hidden mysteries of this land and indeed for the folklorist's activity in unlocking its beauties.

Scott's songs are predominantly about Queensland.

The album opens with the classic 'Hey Rain' and includes songs about sugar cane, drovers and lighthouses.

Various locations are mentioned including Tully, Stanthorpe and a 'Brisbane Girl'.

No doubt, Bill Scott had a background tale about each of these 22 songs and while they all stand alone and are given clear expression by Davies and Ilott, it would be great to see the

CD and book Reviews

sleeve notes provide some of that context.

Scott was after all, not just a writer but a collector who would be glad to acknowledge some of the characters who suggested these songs.

For me the best sounding tracks are those which have some button accordion (my prejudice), but the lyrics make a few songs stand out.

'A Drover's Life' is an ear worm with a catchy chorus. The song begins 'A drover's life is lonely but a drover's life is free'.

'Rain in the Channel Country' is a great tale of the environment and describes how the land changes in the wet season, listing many bird species.

'Old Man's Song' reflects on what a young man did 'but it's way ho, now I am old ... the morning is silver the sunset is gold ... sit in the sun, thinking and dreaming of the things I have done ... but I'd go out and do it all over again... what good is your life if it isn't a song'.

On Opal Miner, Bill Scott, Penny Davies and Roger Ilott, show how true that remark is.



Karen Lynne - The Singles

CD Review by Tony Smith
TM1024-53 - \$25

Karen Lynne is a multi-award-winning country and western musician from the Blue Mountains.

There are sixteen tracks on this 2007 album and the final track is a PC playable video clip.

Of the remaining tracks all but three made the national Australian Country Music Charts and four made it to the Top 5.

Lynne has writing credits on four tracks.

She teams with Pat Drummond on 'Everyone Was Right' and 'The Rush', with Heather Field on 'This Ring' and with Field and James Gillard on 'Grandma Used To Say'.

She covers Drummond's, 'The Days When We Were Young', Gordon Lightfoot's, 'The Circle is Small', and meticulously acknowledges other copyright holders.

She says which earlier album is the source of songs, namely 'Second Wind', 'Blue Mountain Rain', 'Labour of Love', 'Changes' and 'Six Days in December'.

'Blue Mountain Rain' (2001) is an interesting album.

Made in collaboration with the band, Acoustic Shock, this is claimed as the first full bluegrass album to be made by a female Australian performer.

The tracks from this album include, 'Send Me the Pillow', 'This Ring' and 'You're Running Wild'.

Lynne is ably supported on these tracks by a host of experienced performers,

many who hail from the Blue Mountains: Clare O'Weara, Pete Drummond, Gary Steele, Tom Graso, Martin Louis, Jim Rush, Lyn Bowtell, Mick Albeck, Quentin Fraser, Trev Warner, Rod McCormack, Michel Rose, Rob Frencham, Kere Buchanan, Bill Chambers, Stuart Frenan, Glen Willson, Hank Kovac, Ian Simpson, Jeff Mercer, Phil Sharp, Bruce Tulloch, Ian Lees, Andrew Clement, Kym Warner, Liz Frencham, Marcus Holden, Michael Kerin, Nigel Lever and Mark Punch.

The album opens with some firm country style tracks, 'I'll Just Pretend' and 'Roses in the Snow'.

The lap steel, the harmonies and the subjects of the lyrics are unmistakably Country & Western.

Country fans might disagree but for me a couple of songs stand out, possibly because they break the country mould.

These are more in the bluegrass style accompaniment which has fiddle, bass and acoustic guitar with banjo and mandolin weaving in and out and with dobro rather than lap steel.

This combination seems to encourage a different kind of harmony that is fresher and probably more towards the folk end of country.

Perhaps partly for these reasons, I enjoyed 'The Healing Kind' - the pain grows stronger every day' and 'This Ring' at springtime in the mountains' with its happy banjo riffs.

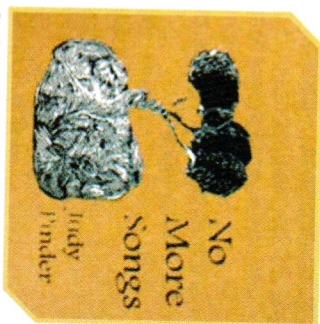
'Half the Moon' has the best lyrics.

'I Don't Know Why' ('I'm so in love with you... I'm somewhere dreams come true... I don't know why I know these things but I do') has simple enough words but neat mandolin and is a very catchy song.

'This Man I Love' rocks and 'Till You Loved Me' is classic country and showcases the lower range of Lynne's voice.

Pat Drummond's song writing gives nothing away to the noted American country writers covered here.

But ultimately, the outstanding feature of The Singles is Karen Lynne's strong and true voice which is always in command of the material and always makes very pleasant listening.



Judy Pinder - No More Songs

CD review by Tony Smith
TM1910-62 - \$25

Judy Pinder has provided one of three remarkable voices that combine to form Triantan - the Triangle.

Fans will have noticed that Pinder often sings the bottom line, below Anthony Woolcott and Miguel Heatwole.

Her voice is deep and rich and smooth.

It is the kind of voice that K.D. Lang has described as a gift which must be nurtured.

On No More Songs, an album of 17 tracks (plus a harmonica 'bonus'), Pinder shows exactly how special her voice is.

The title track and suitably the last song on the CD is by Phil Ochs.

Pinder also gives great renditions of 'I Can Hew' a rousing coal mining song by David Dodds, 'Cumha, by Padraig O'Faolain and Dave Swarbrick's 'The White Dress'. Generally, the repertoire here

is traditional Irish and 8 tracks are in Gaelic.

Harmonica is by Anthony Harkin and guitar by Luke O'Neil, while Colm O'Foghlú provides 'arrangements and backing' on keyboard.

The support by these musicians is excellent but Pinder's voice is at its best in the seven unaccompanied songs.

In the case of the songs in Gaelic, a sheet of lyrics ensures that the listener can follow.

A couple of these songs such as 'Bean Phaidin' and 'Sull A Rún' will be familiar to listeners anyway.

Others such as 'Na Gamhna Geala', 'Casadh An Tsugain', 'Tua, Ghear', 'Cailin Deas Donn' and 'Inion an Fhaoit on Na Ghean' are beautiful mysteries waiting to be unlocked.

Pinder's singing in English includes 'The Blacksmith', 'The Recruited Collier', 'The Rocks of Ban', 'Garrickfergus' and 'P Stands for Paddy'.

All have strong themes of love and loss and you will not hear better or more poignant versions.

Following the lyric sheet makes a couple of facts about Judy Pinder's singing immediately clear.

The first is that Pinder's voice is always perfect in pitch.

The second is that her timing and breath control are awe inspiring.

It all just seems to come to her so naturally and effortlessly.

We can but hope that many more such beautiful songs come our way from Judy Pinder.

Jigzag - In the Middle

CD Review by Tony Smith
TM533-56 - \$30

In this 2006 album the trio, Jigzag, display great individual musicality and outstanding ensemble collectivity.

Jigzag are Greg Bryce (guitar and voice), Caroline Trengove (violin, flute, percussion and voice) and Liz Frencham (double bass, SASE bass and voice).

They share the writing credits for all 13 tracks bar one, 'Bless This Day' by Steve Vella.

The sleeve notes supply complete lyrics.

Although Jigzag no longer perform regularly as a group, Bryce, Trengove and Frencham continue their musical journeys and perhaps unsurprisingly, it is their numerous productive collaborators which have drawn them onto stages across Australia and internationally.

Liz Frencham for example, has been a long term collaborator of Fred Smith's and has produced albums which are anthologies of partnerships with many other musicians.

Her ability to provide support in vocal harmony and with her bass is extraordinary.

Frencham speaks of the way an unfretted instrument allows a player to bend a note to achieve the perfect balance with the emotion in a song.

Trengove and Bryce have had equally interesting musical journeys, and Jigzag could no doubt re-assemble with ease, given their obvious comfort with each other.

Apparently, apart from sheets of lyrics, the trio have not needed to write their music down, such has been their intrinsic understanding.

In these pieces, Trengove's fiddle work is outstanding, Bryce's rhythm on the guitar the perfect anchor and Frencham's bass subtle and enriching.

Their voices as lead or in

harmony are always tuneful and expressive.

'In the Middle', 'My Reason', 'Over the Fence', 'Tread Carefully', 'Rejoice' and 'Get Back Home' are excellent songs to showcase Jigzag's originality.

In 'Jericho', Liz Frencham sings her heart out, "Hello, you can call me Jericho, cause I feel like a city forsaken by God, and oh, if only I was Jericho, I could wait for my Joshua"

Trengove's 'Melt in Your Arms' is a slow burning jazz blues number. "I wanna melt in your arms like a lover, I wanna rest on your chest all day."

Bryce's 'New Shine' starts with the cheeky "I met a girl, hard to describe her she was an abalone diver."

The chorus which consists of 'woo hoo hoo' can be carried off only because of the sense of fun Jigzag bring to their performances.

While each of the songwriters has produced some memorable work, Frencham's 'The Weaver Song', has perhaps the most commanding lyrics: "I'm a weaver of potions, a weaver of rhyme, a weaver of any old thing I can find, I'm a weaver of notions, I weave mountains to climb, I can drown in an ocean I've woven inside."

'Tsunami Surfing' by Bryce and Trengove and 'Building Canoes' (Trengove) are instrumentals that would both fit comfortably in the dance repertoire.

Jigzag are highly professional musicians who clearly play for the love of the music and the joy of collaboration.

Festival audiences would be delighted to have Caroline Trengove, Greg Bryce and Liz Frencham re-unite and reprise.





Jez Lowe and the Bad Pennies - Tentertooks: The Art Edition

CD review by Tony Smith
 TM545-54 - \$25

Jez Lowe is a prolific songwriter from England's north-east.

Steeped in the traditions of the coal mining communities, Lowe's songs are sometimes gritty, sometimes witty, but always rooted firmly in sympathy for and pride in the working class. Lowe is renowned as a member of the Pitman Poets and also as the winner of numerous awards and accolades in folk circles.

The paintings on the album cover are by Durham artist Tom McGuinness, who was conscripted into the mines in the 1940s.

His social realism provides a perfect backdrop for these songs. As a 'bonus' tracks 13-18 are from Banners a work commissioned by East Durham Regional Council celebrating the disappearing mining culture.

There is a slightly different feel to these tracks which understandably have a more middle of the road

instrumentation and perhaps the brass bands of the mines.

Tentertooks 2005 is a re-mastering of an album originally produced a decade earlier.

The Bad Pennies line-up was Low, the left-handed guitarist and singer on cittern, harmonica and whistle, Bev Sanders on vocals, whistle and percussion, Bob Surgeoner on double bass, keyboard, accordion, slide guitar, banjo and vocals, Billy Surgeoner on fiddle, keyboard, whistle and vocals and Graham Bell on didgeridoo.

While Lowe wrote most of the songs, other Bad Pennies contributed as well.

The sleeve notes provide the song lyrics and these are always powerful and sometimes provocative.

In 'Sons of the Century', Lowe points out that the rebellious spirit of young people of his generation was a result of the world which they inherited.

In 'Sweep Horizons Clean' he notes the abandonment felt when mines close and appeals: "Black mountain grow me some green".

In 'Crake in the Morning' Lowe describes miners in their Sunday best heading off to a community meeting but 'I saw them fade at each step they would take'.

One of the most powerful songs is 'The Guilt'.

The singer meets a 'well fed face from a hungry past' who boasts that his conscience is clear because he fought his way to the top of the tree, 'this is the age of the self-made man, do unto others before others can'.

The singer feels that this means abandoning principles and expresses the hope to be there when they chop the tree down. It's hard stuff.

On the other hand, there is the whimsical tale of 'Aloysius', a stray dog with opinions. Nostalgia can seem maudlin

but Lowe manages to express without sentimentality regret for time passing.

In 'Bait Up' an old man wants to paint the town red 'but the town isn't there any more'.

And in the title track 'it gets so you wonder where the years are going'.

The condition of women is expressed well in 'Weave and Worry'; 'We patch up their clothes and stitch up their wounds, and make them ready for tomorrow'. The final track 'Ready for Tomorrow' features the voices of primary school children.

The miners' way of life might be fading, but its influence remains strong in the works of Jez Lowe.



Greg Hastings - Troubadour: 30 Years Down the Track

CD Review by Tony Smith
 TM555-54 - \$25

As the name implies this 2006 album marked Greg Hastings' 30 years as a professional wandering musician.

In an earlier time, Hastings played his guitar and sang with Western Australia's Mucky Duck Bush Band, but spent most of the three decades solo doing shows for schools.

His first performances were for Indigenous children in the remote north and it was in that period he added didgeridoo. He also took on a show

partner, Linda Gillan. More recently, Hastings has survived a serious car accident and also a kidney transplant.

These have understandably slowed him down and he hopes that a couple of young Indigenous performers might take on his show.

On this album, Hastings does vocals and plays guitar, didgeridoo, sticks and spoons.

Meissa Taylor-Hastings provides vocal harmony, Rudy Knauwelder plays mandolin, flute and strings while Peter Hardinge plays bass guitar, acoustic guitar and percussion.

Hardinge also has engineering credit and shares production with Hastings.

The 12 tracks feature songs that tell of a life spent travelling in space and time and personal development.

The strongest emphasis is on the Indigenous peoples and their cultures and their influence on Welsh-born Hastings' journeying.

Indeed, many of his songs hope for a synthesis in which we might all learn from Aboriginal experience.

Hastings is a 'Troubadour' by trade.

There is a picture of him by his camper van as 'the magic of the bush draws me back'.

In a 'Day with a Dreamer', you can leave your worries behind and enjoy some nice guitar breaks.

There is some lovely mandolin on 'Where I'll be Found' which might be anywhere from Cooktown to Albany.

'Woodford Bound' is very powerful with voice alone across the Nullarbor.

'Spirit Man' uses the image of a white dove holding an olive branch.

'Freedom Song' has beautiful harmonies and reminds us that a journey shared seems shorter. 'In A Memory' features

some nice guitar and says that we carry absent friends in our minds.

'No Strangers' has the philosophy about friends we have not yet met.

Hastings describes travel between Darwin and Hobart and says that for the gypsy 'freedom is a place'.

'Didgeridoo' is an instrumental with clapping sticks and some of the chants sung through the didgeridoo.

'Spirit of Your Heart' suggests we 'believe in the dreaming culture and song, believe in the spirit of your heart' and tells the tale of a man taken from his mother, never to meet again.

In 'Rainbow Time' Hastings hopes that the rainbow colours will make a diverse Australia.

Finally, in 'Waves of Change', Hastings sings 'new days are coming, give love a helping hand and we will know peace'.

Hastings has a clear communicator's voice.

The lyrics of his songs are simple and all the more memorable for that.

The sentiments he expresses are positive, hopeful and selfless.

What more could we want from a CD that sings of freedom, friends and this beautiful land.

Glensy Anderson shows clearly on this 2006 album that she loves singing and that she has a wicked sense of humour.

Her love of vocal expression is obvious on 'Cry You A Waterfall' (Kristina Olsen), 'Carrickfergus' (traditional), 'Chocolate' (Margie Hanley) and 'Summertime' (George Gershwin).

Her sense of fun and sharp wit are features of the other 11 original tracks.

Anderson pays tribute to friend and mentor Kristina Olsen and thanks Adrian Borsboom for backing vocals and Steve Weir for keyboards and resonator guitar.

Her main collaborator is Chris Jack who plays guitar, bass, mandolin and lap steel.

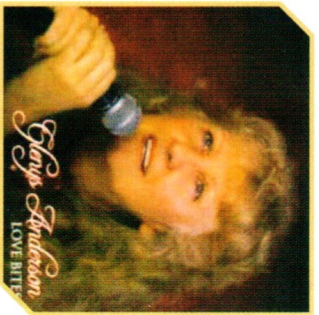
Jack's instrumental break on 'Summertime' is evidence of his mastery of the guitar and his walking bass on 'Baby Blues' shows his versatility.

While Jack might provide unobtrusive but perfect accompaniment for Anderson's singing, the original songs here suggest that they would fit neatly into a musical theatre setting.

Anderson's clear diction and her ease with timing and rhythms in the delivery of the lyrics show rare control.

The songs would stand very well either alone (imagine Anderson standing spot-lit near a baby grand) or in the context of a musical telling a broader story.

While some of the songs are in first person 'I' or second person 'you', the listener is quickly made into an



Glensy Anderson - Love Bites

CD Review by Tony Smith
 TM739-55 - \$30

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appreciative audience.

The songs and their delivery make you feel you have been treated to a show.

Among the crowd favourites must be the award nominee, 'Teeth', in which a woman aiming to impress her date smiles so widely that her dentures fall under the table. Her efforts to retrieve them are hilarious.

In the same self-effacing mood are 'Clayton's Romance' in which she finds that the Mister Perfect of her dreams always has faults below the surface and 'Baby Blues' in which a woman nearing fifty misses a period and wonders whether her sixth baby is on the way.

'Growing Old' has similar complaints, 'used to have a body to die for, used to be perfect size eight, now designer clothes sit in the wardrobe while I valiantly try to lose weight'.

Perhaps 'Loves' Revenge' explains some of the frustration she feels.

A couple of tracks really stand out.

The plight of the homeless is given voice in 'Children of the Underground where do you sleep tonight, beneath some makeshift cardboard mound in some rat infested dive'.

In 'Burnum's song' Anderson sings 'You took my hand, showed me spirit flowing, through your eyes in this great land, Burnum you are my brother'.

Burnum Burnum claimed England for Australia's Indigenous peoples.

There are other powerful songs on Glenns Anderson's, Love Bites.

They ask questions about nightmare memories and about letting go and taking risks.

Such topics could descend into banality as they often do in the hands of pop songwriters.

Whether because of Anderson's career in counselling and psychotherapy or because of her whimsical, self-deprecating sense of humour, her songs maintain a lightness that keeps listeners smiling.



Full Circle - Live at Melody Lane

CD Review by Tony Smith
 TN301-55 - \$20

This album was recorded at Melody Lane Studio, Googee.

The date is uncertain but the band was very active around 2005.

The trio got together in Canberra after the members played with Western Australia's Mucky Duck Bush Band and also in Adelaide.

They won an award at the Irish Club in the 2000 'Great Irish Music Competition' and have toured internationally.

Their name derives from their realisation that they had come full circle in their careers.

The trio are James Hooper (guitar and vocals), Jerry Everard (Hardingfiele, fiddle and vocals) and Bruce Toppervien (bass and vocals).

The Hardingfiele is a fiddle-like Norwegian instrument with a row of sympathetic strings under the usual four.

The sound is slightly more buzzy and jangly than the usual fiddle sound.

As the combination of instruments suggests, the band's repertoire is best described as arrangements of traditional tunes and songs from Australia, Ireland, Scotland and England.

The beautiful 'Belfast Mill' was written in 1970 by Si Kahn about mill closures and loss of mill culture in the town of Aragon in Georgia.

Recognising the universal experience the Fureys in 1982 recorded the song as 'Belfast Mill'.

'Jim Jones' and 'Lachlan Tigers' are Australian standards.

'Country Life' is an English song attributed to the Watsons.

'I like to rise when the sun she rises early in the morning ... hurrah for the life of a country boy and to ramble in the hay'.

'Blackleg Miner' describes a lockout from Northumberland in the mid nineteenth century and the treatment handed to scabs.

'Da Eye Wife, Spoot o' Sherry, Tongadale' is a set of Scottish reels.

'250 to Vigo' has controversial provenance.

The late Angus Grant, fiddler with Shooogeniffy, wrote the tune and it refers to Vigo in Galicia.

However, 250 could refer to the number of a bus route, the time of the bus or a 250cc motor cycle on which Grant hitched a ride to Vigo.

Not that it matters, it is a fine tune.

'Hot Asphalt' tells a humorous tale of a gang laying asphalt on a road.

'Blood Red Roses' is a sea shanty.

'Star of the County Down' has been covered by many singers.

I'm a 'Man you don't meet every day' tells the tale of Jock Stewart who likes to shout the bar.

'Spancel Hill' is a sad tale of Irish emigration, a poem written by Michael Considine, who at age 20 in 1870, went to America hoping to bring his sweetheart there.

But he died at 23.

'Cliffs of Moher and Banish Misfortune' are well known jigs.

While this might not be a technically perfect album, there is a clarity and openness to this music.

This is a work of great integrity and very enjoyable.



Bernard Carney - The Collection

CD review by Tony Smith
 TN20-54 - \$25

I am not sure whether I am more in awe of Bernard Carney's obvious musicality or his mastery of humorous lyrics.

When Carney combines these skills so effortlessly, as very few performers can do, the result is gentle but entertaining humour.

The Collection contains tracks from Carney's three previous commercially available albums.

Western Australian Bernard Carney appears regularly at folk festivals across the country.

Besides being a superb songwriter, he is an astute conductor of community choirs.

He adds flavour to his live performances by adding little flashes of insight.

So, he tells us that an anagram of Readers Digest is Dead Tigers Arse.

Carney can engage wittily with the audience without being distracted from his song.

'G.S.T.' makes light of all the things the politicians promised a goods and services tax would fix.

And, of course, along the way it mocks the whole world of the political promise with its exaggerations, distortions and deceptions.

'Skasey' remembers a high flier who did not want to return from Spain.

It was something to do with the financial regulators apparently.

The health theme includes 'Mr Hot Weather', 'In the Club' and 'Don't Say We Didn't Warn You', which might well be a tobacco industry anthem.

'Bronchodilator Blues' is one for all the asthmatics and sinus sufferers out there.

Carney returns to the theme of bodily functions in 'The Flatulence Calypso' which he says celebrates the sheep of New Zealand.

The good potential is for methane gas power plants.

The problem is for ozone damage.

'Cricket Lovers' exploits the various and many cricketing terms in the language as a lovers' not-very-secret metaphor.

The album includes a couple of instrumentals on the guitar, which Joplin's 'The Entertainer' which needs no introduction and 'Fingerpickin' Good', an original.

Carney gives great renditions of Jimmy Rogers', 'Mississippi River Blues', Piron's shimmering 'Sister Kate' and the traditional blues 'Salty Dog'.

Another which is not a Carney composition is 'The Bantam

CD and book Reviews

Cock' by Jake Trackray, the late great Yorkshire singer songwriter. 'Requests' is close to the bone for a busker.

'You might know 400 songs but they'll never pick one'.

Street musicians are sitting ducks.

There are minimal sleeve notes but there is no need to have a lyrics sheet because Carney's diction is perfectly clear.

The tunes are instantly familiar as Carney uses many well known blues riffs.

The notes mention Peter Harper (bass) and Scott Wise (harmonic) but some other instrumentalists and voices are mysterious.

Being a collection of tracks, some supporting musicians might have been mentioned on the earlier albums.

If you like great Australian wit delivered in a highly competent blues style you will enjoy Bernard Carney's The Collection.

