

Bluegrass News

by Lindsay Mar

Interview with Greg Blake Part 2



Greg Blake with Jeff Scroggins and Colorado at Dorrego

We continue our interview with Bluegrass singer, Greg Blake, discussing his personal development transitioning from Country to Bluegrass vocals, whilst we are assisted by Rod Jones of the Bluegrass and Traditional Country Music Society of Australia.

T&N: Greg, for someone who started out, you say, with Country Music, were you singing that before you started Bluegrass?

GB: Yes, absolutely, I've been singing as long as I can remember. I got my first guitar when I was seven, basically to accompany myself singing, but yeah, I've been singing as long as I can remember, just around the house.

T&N: Most people would be singing at two octaves higher than Johnny Cash.

GB: I was singing Johnny Cash "I'll Walk The Line" and of

course at that time, you know, I was singing about two octaves higher than he was, at age six or seven.

T&N: What sort of songs were you singing at that point, at the age of seven?

GB: I was singing Johnny Cash "I'll Walk The Line" and of

I sang that last night, and Charlie Pride, my grandmother loved Charlie Pride and so I would sing a lot of that and Glen Campbell, loved his work back there in the seventies.

T&N: We heard you sing Galveston.

GB: Exactly, we recorded that on our most recent album and yeah, just love, love Glen Campbell stuff.

T&N: How did you progress to Bluegrass and Bluegrass vocals and what changes did you see in that? Tell me the first Bluegrass song that you sang.

GB: The first Bluegrass song that I ever sang was probably "Blue Moon of Kentucky", Mr. Monroe himself.

T&N: Are we talking the three-four version, four-four version or the sort of schizophrenic version?

GB: The schizophrenic version (laughs), doing that, and then I was introduced a lot to JD Crowe and the Kentucky Mountain Boys and Jimmy Martin and the Osborne Brothers and Lester Flatt and what was the name of his band after he broke up with...

T&N: The Nashville Grass.

GB: Yes, The Nashville Grass. Lester Flatt and the Nashville Grass with a young Marly Stuart on the mandolin.

T&N: Lester Flatt is actually an interesting example of Bluegrass vocals because, I guess, in many ways if you hear what he did before, say with Charlie Monroe, and before Bill, he changed dramatically after that and some say it was listening a lot to Bing Crosby, so he had a crooning style that came out later.

GB: Yeah, most definitely and I loved, you know, that smoothness that Lester had, and I struggled a lot with his intonation but I loved the way that he expressed himself and

the way he communicated the message of a song, because to me, singing vocals is so much more than even just, ah, an academic accuracy of notes and pitch, to me, phrasing is all about selling a story, and singing is about selling a story and if you can do that and also have a palatable tone and resonance, then I think you have a good combination.

T&N: Some people say that Lester sang the way he spoke, is that completely true or partially true?

GB: I think it is partially true, but I think there was a lot of truth to it, you could tell, when he did his MC work in between, it still kind of had that lifting you know.

T&N: So he was singing the MC work?

GB: Yeah, yeah.

RJ: Relaxed, and he also made use of the microphone and what it could do.

GB: True.

RJ: Once I met a guy who played the bass as a step in, and they went in to sing and all of a sudden everything went quiet, and he leaned in to find out what was going on and nearly got knocked over by Lester as he stepped back.

GB: That's great, it was Flatt and Scroggins and Monroe, the Stanley Brothers.

I loved Carter Stanley, it was the raw passion that I heard coming through in those vocals that really pulled me in.

Now, Country singers, they could communicate the message of a song too and definitely the passion and the emotion was there, but they had that little slicker sound, but it was that raw emotion and passion that really pulled me into Bluegrass, but I still...

T&N: You mean all those dead mother songs from Carter? **GB:** Yeah, (sings) "Mother's

not dead, she's only a sleeping" (laughs), all those good Mama's dead songs you know.

RJ: People liked to bring tears to their eyes.

GB: Well that's true, they like to have that experience.

T&N: Do you think it is something that is something peculiar to the mountains?

GB: Well, I think definitely it could be, you know, because particularly Ralph and Carter never did call their music Bluegrass, they called it mountain music, there in the Clinch Mountains, and Ralph would also do a lot of that one, he would take over on the lead, he would kind of do that modal stuff that was just haunting and of course, you know, even when he was in his twenties, he had a voice that sounded like he was sixty or seventy.

But anyway, I always had this tension going on between my new found love of Bluegrass and kind of drifting back into Country because, you know, I would listen to Monroe a little bit and it would kind of grate on me, just because that tonal quality wasn't there.

But then I would dip into the Osborne Brothers, and those tight intricate harmonies and I would think that was great stuff.

And then I was introduced later, as my love for Bluegrass was developing, to some of the more baritone singers in Bluegrass.

T&N: Such as?

GB: Like, Doc Watson, Tony Rice, John Staring, Charlie Moore, and Bill Eanes and you know, some of those guys, and even for that matter, Red Smiley, you know, and of course Don Reno was the star of that band, but I thought Red Smiley was a great singer.

T&N: So what would you advise, given that we are speaking of those traditional



Greg Blake in workshop mode

Bluegrass singers, most of them with accents similar to yours, so what would you advise somebody, as we said, Lester was singing it the way we spoke, and the music was in him in that way, but not everybody in the world speaks like Lester Flatt, so what should WE do?

GB: (laughs and imitates Lester), Wee-eellllll, you know that is true Lindsay, (laughs), be yourself.

I was talking with a young lady last night who was in a band performing and she was apologising for having to come on after the Americans, and it seems that the music just flows from you, and I said well, just let the music flow from you and that is what the audience will appreciate, and it is not necessarily the accent that people are looking for, they are looking for that extra, multi-sensory experience, not just what they hear but what they

feel as well, and if it is really flowing from you, the music, I think that communicates more than whatever accent vehicle you are using.

T&N: Doc Watson once advised "live the song".

GB: Yeah, and boy, he did.

T&N: I guess after eighty years he had a great range of experiences and songs that he could draw from and maybe living the song is probably the best advice.

GB: Oh I think so, yeah and you may not necessarily have all of the heartbreak and exact experience that you may sing about, at least I don't have some of those experiences that come about like Knoxville Girl or Pretty Polly (laughs).

R.J.: With warning.

T&N: We had a young family band around here with an eight year old singing "When I Was Young...".

GB: Like when I was young.

two weeks ago? (laughs again), yeah.

You know, we all kind of, in our lives, we vicariously live through the lives of the people we come into contact with at different levels and although we may not have those exact experiences, I think when you try to sympathise and empathise with the people around you in your immediate and not so immediate circles, then that is part of living with the themes of life and expressing those and kind of bonding with people in community.

That is one of the things I like about Bluegrass as well, much more community orientated than the individualism of other musical genres.

To be continued next issue when we discuss developing vocal techniques.

Festival Watch

The Sandford Bush Music Festival, Vic, Mar 11-14, five hours from Melbourne and six hours from Adelaide, will include some Bluegrass amongst its lineup of bush balladeers, folksters, and Celtic artists including Pete Denahy, Paul Wookley, Matfeking Hillbillies, Apocalyptic Breakdown and Crooked Road.

The Tannworth Country Music Festival turns 50 this year, and the birthday is far too significant to cancel for the sake of Covid, and so instead, it has been postponed to Apr 18-24, 2022.

Kristy Cox and her song, "Person of the Year", has been nominated for a Tannworth Golden Guitar, Bluegrass Recording of the Year.

The Davidson Brothers have been nominated for a Golden Guitar for their new instrumental single, "Golden Plains".

Covid Cancellations

The Yarra Junction Fiddler's

Convention Feb 11-13, 2022 has been cancelled, despite our belief that it would continue post nuclear holocaust, with an audience comprised only of the surviving cockroaches.

The Fiddler's website states that in line with Victorian Government requirements, that the Saturday night dances and Bluegrass Concert in the Rec Hut at the very least would have to be cancelled, and it was thus a practicality that the entire event be called off.

The website also notes that discussion of the morality or legality of these (Victorian Government) conditions will serve no useful purpose.

The Newstead Music Festival Vic, Nannup Music Festival WA, and Yackandandah Folk Festival Vic have all been cancelled outright.

The Illawarra Folk Festival NSW, having cancelled the 2022 event, have announced that their next planned dates are Jan 19-22, 2023.

The Bluegrass and Traditional Country Music Society of Australia has cancelled the Annandale NSW monthly gatherings for the immediate future.

Melbourne's Mountain Pickers Association is hopeful that their first gathering for 2022 at the Ferrtree Gully Bowling Club Vic, will go ahead in Feb.

Australian Artist Dates

Montgomery Church play the Mar 18-20 Katoomba Folk Festival NSW.

The Weeping Willows perform Mar 11-14 Port Fairy Folk Festival Vic and Katoomba Folk Festival NSW.

The Green Mohair suits perform at the Apr 14-18 National Folk Festival Canberra ACT.

Transcription

This month we have another traditional tune from the interpretations of Len Newland, Whiskey Before Breakfast.

Whiskey Before Breakfast

transcribed by Len Newland

OAMS for two folkies

Colin Fong has informed Trad&Now that two well known "folkies" received a medal (OAM) of the order of Australia in the general division.

If you know of any more, please let us know.

Michael Francis SLOCUM, Ascot Vale Vic received the medal for service to the performing arts as an entertainer.

He was Co-Founder, Lead Musician, Singer and Manager of Slocum & Co since 2019.

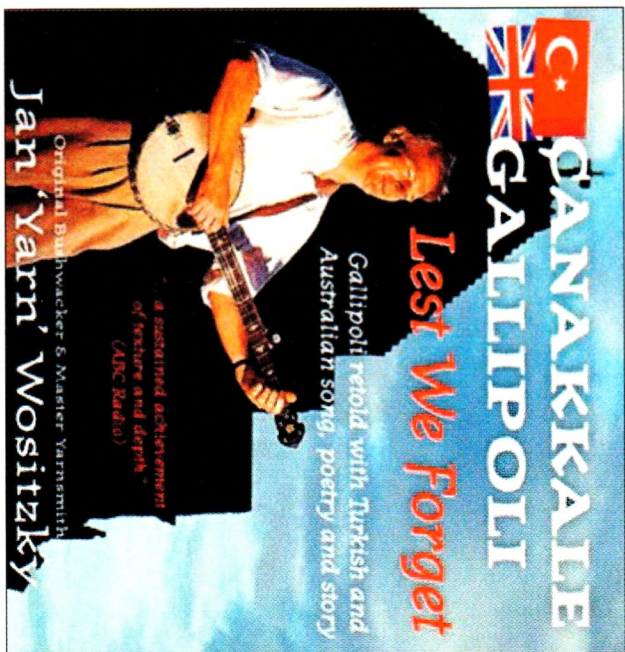
Also Co-Founder and Musician of The Exciting! McGillicuddies, 2002-2017.

Michael was a Musician in The Sundowners Band, 1980-2002. And a member and Musical Director of The Bushwackers Band, 1972-1980.

The Sundowners Band have represented the Australian Tourist Commission in Europe and USA and created their own circuit of club and school shows, and performed at Australian food and music festivals overseas.

Frantisek Jan WOSITZKY, Castlemaine Vic received the medal for service to the performing arts, particularly through theatre.

He was Co-author, The Bushwackers Song Book, 1978. The Bushwackers Dance Book, 1979, Fruitcake of Australian Stories, 1983, I Was Born, 1992, Born Under the Paperbark Tree, 1996, and Li Wankala Kaluwinkayanyaya li Wankala Buwarrala - In The Footsteps of Our Ancestors, 1996.



He was the Author of Me & Phar Lap: the Remarkable Life of Tommy Woodcock, 2011 and The Monster Meeting, 2014.

He was also Scriptwriter of Aeroplane Dance Kawawayayana, SBS, 1994 and Scriptwriter/sound recordist of Buwarrala Akarriya - Journey East, ABC, 1988.

He was a founding Member of The Bushwackers Band, 1971-1981 and a Co-creator of A Fruitcake of Australian Stories, 1983.

Jan was also a Writer/performer in Kangaroo Marriage, 1986 and a Writer/performer/producer of Whitefella Learns to Dance, 1990, Cannakkale Gallipoli - Lest We Forget, 2003, William Murrungurk Buckley: The Go-Between, 2007, Bilarni, 2014, and The Monster Meeting, 2018.

His radio, ABC, RN features as Writer/Presenter were: • Bilarni,

(Hindsight), 2010; The Treaty, (Hindsight), 2006; The Music of Gallipoli, (Music Deli), 2006; The Tommy Woodcock Story, (Verbatim), 2005; Honouring Mother - The Nelly Darcy Story, (Hindsight), 2005; A Long Lunch With Kenneth Cook, (Books & Writing), 2002; The Ants That Ate Plutarck, (Books & Writing), 2002; Ned's Noggin, (Law Report), 2002; Anzac Day Promotions, (774), 2002; Wongar, (Books & Writing), 2002; Yapucha, (Music Deli), 1996; The Aeroplane Dance, (Music Deli), 1991; Buwarrala Akarriya - Journey East, (Music Deli), 1990; Bill Smith Stories, (ABC Classic FM), 1989; and, Travellers Tales, (ABC Classic FM), 1987.

Jan was a musician in The Quizm, (ABC RN), 2003 and performed at: • Edinburgh Festival, 1974; National Folk Festival, 1978 - 2018; Port Fairy

Folk Festival, 1978 - 2007, and, Brunswick Music Festival, 1986 - 1995.

He was Artistic director/producer, The Brunswick Children's Festival, 1992-1993 and Co-producer/technical manager, Lijikarda Festival, 1994.

Jan was also Writer/Performer: Landmarks of Melbourne, since 2015; Gold in the Heart, since 2010; Lest We Forget, since 2004;

Buckley, since 2003; Australia In A Suitcase, 2004-2010; Little Creatures, 1997-1999; Jack The Dancer & The Krasnapolski's, 1994-1998; The Music Tree and Jack the Dancer, 1985-1988; and, The Fruitcake of Australian Stories, 1984-1985.

Jan was also writer/presenter/producer of The Storyteller's Guide to the Goldfields, 2019. Awards and recognition include: Best Community

Event, Shire of Mt Alexander, for Monster Meeting Day, 2010; National Folk Fellowship, National Library of Australia, for Bilarni, 2013-2014; Historical Interpretation Award, Victorian Community History Awards, The Monster Meeting CDs, 2013; and, Best Documentary and Best Australian Production for Buwarrala Akarriya - Journey East, Australian Teachers of Media Awards, 1991.

Folk Alliance International is

looking for a new Executive Director

Aengus Finnan, Folk Alliance International's (FAI) fourth Executive Director in the organisation's 35-year history, has announced that he will step down from the role in 2022.

He has been at the helm of FAI since June 2014. During his tenure, FAI expanded its definition of folk to be more culturally inclusive, increased attendee

representation from nine countries to 42, expanded the conference from 1,800 delegates to 3,300, doubled the annual budget from \$US800K to \$US1.6 million, extended its global reach with outpost events in Ireland, Sweden, and Australia, and welcomed its first board members from outside of North America, with representation from England, Australia, and Colombia.

"It has been a great honour to bring our organisation's aspirations and potential to life, to centre our work in the ideals of the folk community, and to steward our genre into an exciting new era," said Finnan.

"I can't credit enough the incredible staff and dedicated board for their trust and collaboration in all we have achieved.

"We're in a strong and healthy place as an organisation, and I think we have made really important progress in the evolving work to address equity issues and prepare for new leadership."

The Songs of Henry Lawson
The Folk Federation of NSW has published a second edition of 'The Songs of Henry Lawson'. Originally published in 1989 by Chris Kempster.

The new edition adds 45 new settings for a total of 6725 tunes. Australian folk songs have developed alongside our national identity.

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

To order a copy go to www.tradandnow.com or jan.org.au or call 02 9939 8802



Finnan is credited with conceiving of FAI's Artist in Residence program, initiating a Global Summit series, launching the Kansas City Folk Festival, galvanising the International Folk Music Awards, setting up an annual regional leaders' retreat, instigating an Executive Leadership Circle with genre-specific peer music industry organisations, establishing a joint GRAMMY Week celebration of the roots music categories, and supporting the creation of the Nordic Folk Alliance.

Finnan's hallmark accomplishment has been a sincere and systematic approach to more equitable representation in all aspects of the organisation from panels, programs, and showcases, to staff and board roles, ultimately establishing a Cultural Equity Council and statement.

As part of that process, Finnan formally addressed both the United Nations and the Recording Academy regarding the responsibility of music industry organisations to diversity.

Finnan began his career as a teacher in Indigenous communities in the Canadian Arctic following studies at Pearson United World College (UB), Concordia University (BFA), and Nipissing University (B.Ed.).

Prior to his tenure at FAI, he was the Touring and Audience Development Officer for the Ontario Arts Council, Program Manager for Community Futures, the founding Artistic Director of the Shelter Valley Folk Festival, and spent a decade as a touring singer-songwriter.

Finnan is the recipient of the Golden Jubilee Medal for cultural contributions to Canada, an Alumni Award of Distinction from Nipissing University, and the prestigious New Folk songwriting award from the Kerrville Folk



Aengus Finnan

Photo: Morten Fog

Festival. "Aengus has brought Folk Alliance into a new era," commented board President, Amy Reithouer Jacobs.

"While we will miss him as an amazing leader and friend, we are so very grateful for all the strides he has taken to make FAI a more inclusive, welcoming, and professionally prominent organisation, and for leaving the place even better than he found it."

The Board of Directors will officially launch a search for FAI's next Executive Director in February 2022.

About Folk Alliance International Folk Alliance International (FAI) was founded in 1989 to connect folk music leaders aiming to sustain the community and genre.

Today FAI is the leading international voice for folk music with a network of more than 3,000 members: a worldwide community of artists, agents, managers, labels, publicists, arts administrators, venues, festivals, and concert series presenters. From its U.S. headquarters

in Kansas City, Missouri, FAI produces the world's largest conference for the folk music industry, the International Folk Music Awards (IFMAS), an Artist in Residence program, the Folk Exchange market development program, the Ethno USA gathering (on behalf of JM International), community outreach, and a Finest Folk concert series.

FAI values diversity, equity, inclusion, and access, strives to ensure gender parity in all its programming, celebrates multiple languages and cultures, and actively welcomes participation from marginalised, disenfranchised, and underrepresented communities.

FAI defines folk broadly as "the music of the people" (reflective of any community they are from), and programs a diverse array of sub genres including, but not limited to Appalachian, Americana, Blues, Bluegrass, Celtic, Cajun, Global Roots, Hip-Hop, Old-Time, Singer-Songwriter, Spoken Word, Traditional, Zydeco, and various fusions.

Poetry and the written word

PLANT THIEVES

by MARK MARUSIC

A fig tree in a tall ceramic pot

In the carpark of a garden store
Not for sale, it's there for décor
three burly blokes decide to have a shot
At lifting it into their ute
They've parked up next to it
For their criminal pursuit
So sure they're up to it, so strong and fit
They give it all they've got
But cannot get a purchase
They've picked a day so scorching hot
it's like working in a furnace
Suddenly, by lucky chance
Up pulls another ute
Behind the wheel, their old mate Lance
A hulking hefty brute
Always keen to lend a hand
Never questioning the intent
Of his mates, a simple man
His rule, 'just do it', without argument
He turns out an ace recruit
In a flash the four have got the plant
In all its glory sitting in the ute
Hands on hips and out of breath and panting
Can't hang around, it's time to flee
But Lance has got a bright idea
"I can help you grab another two or three"
Well, their greed outweighs their fear
Of being apprehended
A dream of even bigger sales

on Ebay

But soon, with thanks to such a helly handed friend
They're ready for their getaway
Yet he gets another bright idea
"check out all them empty cans and bottles"

Again, the sense of quit while you're ahead they just can't hear
They scoop the empties into bags, again full throttle
A customer walks past the four, with a plant the same
A fraction of the size, in a plastic pot
He looks around and quickly twigs the game
He's seen such deeds before, but this one tops the lot
His fellows in the force are just next door
in a burger joint, awaiting takeaways
he makes a call for prompt support
before the felons get away
he meantime calls the manager
soon the plant thieves are in handcuffs
if not for being petty scavengers
when their loaded loot already was enough
too late to make a getaway
so Lance cops dirty looks from all his mates
including one he'd never hoped to see in such a way –
it had slipped his mind who ran the store – his neighbour Nate!

He addressed the coppers:

"you could buy the plants
And bung them in yer cop shop car park
Yeah, let's get out of here, and cut this song and dance
Let us drive them to your cop shop

And in turn you drop all charges
Then we can say that cops are tops,
And, Nate too – his sales today heags larger"
Astonished looks from all those present
Even more so when a young employee
Who passes by, declares them all, including Nate, as errant

In what they thought this potted plant to be
The shrub was made in Chinese factory
From plastic, like the fake ceramic pot
Filled with broken bricks and dirt and scree

So any sale on Ebay would not pay a lot
Less perhaps than honest income
Made from raiding bins for empties
Well, a most ironic outcome
For this pathetic pilfering attempt
They were sentenced to service
In gardens run by charities
To atone for falling for their greedy urges
And falling to examine actuality!

bright spark

Poetry and the written word

These gems were uncovered by Mark Gregory using the National Library of Australia Trove Project.

The following poem by Jessie Pope was published in the National Advocate, Saturday February 6, 1909 - p. 2.

I sat in a suburban train,

There was no seat to spare,
Hermetical seemed each
pain,
And rank the foggy air.
A dear old man with kindly
face,
With gentle voice and meek,
Moved over from his corner
place
And thus began to speak.
'My friends, I trust that none,'
he said,
'My hardship will chide,
If I to save an aching head,
This window open wide.'
His gentle manner seemed to
plead,
All granted what he asked,
And soon in the refreshing
breeze,
That dear old person basked,
'Fresh air,' he said, 'is life to
man.
The heritage of each,'
And this conviction he began
With friendliness to preach.
'The need for purer air,' he
moved,
'is no eccentric whim.'
Wide open windows he
approved,
They meant so much to him.
'Sound health,' he said, 'will
be your crown,
Your babes be strong and
bright,
If you will only let your
windows down,
Especially at night.
Till each alighting said they
meant
To follow his advice,
And turned to thank him as
they went,
He seemed so kind and nice.
I was the last to rise to go,
And wishing him good-day,
Remarked 'One thing I'd like
to know
Are you a doctor, pray?'
At that he shook the frosty
rime
That crowned his honoured
head,
And bowing courteously
'I am a burglar, sir,' he said.

As published in the Hilton Spectator and Lachlan River Advertiser on Saturday, August 30, 1903, p. 13.

When the spring-time sun is gettin' hot, and you're shiffin' gravely muck.

If you're workin' for the
Council, people think you are in
luck.
When you perspire till the dye
runs from your shirt and stains
your moles,
What a happy time a navy
has a-diggin' blanky holes.
Those folks who think seven-
bob a-day a workman's paradise
Had better join our gang
themselves I'm sure they'd find
it nice.
If you come just leave your
Sunday togs and silver studs at
home,
Cos there s nothing wanted
here just now but muscle
strength and bone.
Of course we get a quarter
twice a day to have a drink.
But, strike me, when we're
workin', why we haven't time
to wink.
A-swinging pick and shovel,
spreading sand and diggin'
drains.
Don't want, a lot of science,
and it don't want any brains.
But watch the ganger walkin'
up, and then a-walkin' down,
And then a walkin' back
again, then walkin' roun' an'
roun'.
If you stop and straighten up
a bit, to talk to Bill or Jack,
You'll hear him shout, don't
knock off work or else you'll get
the sack.
They may talk about Australia
as a paradise for men,
'Cos we swing the pick and
shovel, for eight hours instead of
ten.
But there's blokes in
gov'ment billets who are
drawing heavy screw,
And they play ping-pong and
tennis when there's nothing else
to do.
But hurrah for honest toil, my
lads, and conscience good and
clear.
While you've health and
strength in body there is nothing
else to fear.
Though your labour's pretty
solid, and your profit very small,
You're better as a navy, than
a cockle after all.

Poetry and the written word

From The Colonial Songster (3) 35 1884.

WANDERER

Tune Rolling Home

I love an outing, a jolly, jolly
outing;
I love an outing as I love my
life.
I only happy am, when upon
the tram;
With pipe and friend, I quickly
send
Away all care and strife.
O, we are so bright and free,
And many funny sights we
see
When joining in a glee,
As we go out to roam.
To the North or the South
we'll go, boys,
And we'll sing all the way as
go, boys,
Happy as the light of days,
boys,
When we go out to roam.
Th' Salvation Army passes
With their Hallelujah Lassies;
And although it all a farce is,
it amuses me.
I wish them in the moon,
They sing so out of tune,
And, with "Blood and Fire" I
never could agree.
I think a girl is better at a
mangle,
Than marching to the
cymbals and triangle,
And running after every new
fangle,
Or out at night to roam.
Chorus
Foot-balers on the car, a
merry crew they are,
And in the cause of charity
are ever kind.
When we take the poll, may
they all make a goal.
Th' Dei' take the last who
makes a behind.
Although very rough in play,
None kinder than they;
But there'll be the Dei' to pay
if we're late in rolling home.
Chorus

Poets Directory

Attention Poets. If you are a dance class or dance event organiser and would like to be included in thissw 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.
0419 415 137
TheRhymerFromRyde@
Bigpond.com
www.
TheRhymerFromRyde.
com

Reverse Garbage and the Bush Music Club

by Emma Sputnik



restore it to a place that caters to the needs of ordinary people.

The Bush Music Club performed at the opening of Reverse Garbage, at their anniversaries, and were delighted to sing out Reverse Garbage with a cheerful display of folk songs and music as Reverse Garbage enter the next chapter of their existence.

The evening was opened by past President, David Johnson, who performed a set of songs based around environmental and social topics.

The audience were all ears as Kirsten Junor of Reverse Garbage made a speech, and the "Bush Music Club and Reverse Garbage Poem and Song Competition 2022" was announced.

Allen Davis with singing and guitar, took over leading the entertainment, with Dave joining the chorus, the Bush Music Club Concert Party played a rousing set of Australian songs and traditional dance tunes.

Brian Freeman and Chris Poleson roared into life with some of their favourite songs, and as always, Brian's striking bush bass and lagerphones captured the fancy of attendees intrigued by these traditional bush music instruments.

With a lineup of approximately 30 members of the Bush Music Club Concert Party, from a band perspective, it was a compliment to be asked to play quietly so a nearby AGM could be conducted, with speakers being able to be heard. But the bobbing heads,

What does an environmental organisation and a folk club have in common?
Being able to identify and preserve items worth saving.
This question was prompted by a special occasion that the NSW Bush Music Club performed at the departure of Reverse Garbage from the Addison Road Community Centre to a new premises at 30 Carrington Road, Marrickville NSW on December 15, 2021.
Addison Road Community Centre (ARCCO) was first a wetland fringe, then a farm. When the politics of the time required a base for World War

One to prepare military forces for battle: the site was built upon and used to train armed forces for both World Wars.
But in 1976, order was restored, as the site was granted for use by community groups, where peace, goodwill and prosperity could once more grow amongst the trees, open spaces and quaint historical buildings of the area.
Yet the Bush Music Club and Reverse Garbage share more than a single performance:
In fact, each has been a tenant of ARCCO since it's very early days, and founding members of both Bush Music Club and Reverse Garbage have worked on the site to physically

tapping feet boogieing kids and people staying until dark meant that our dear old neighbour, Reverse Garbage, had the best send off this side of the Black Slump.
It was a warm Summers' night and ice creams enthusiastically handed out from Reverse Garbage Volunteers were a sweet treat enjoyed by all.

To commemorate the re-opening of Reverse Garbage, Bush Music Club and Reverse Garbage have collaborated to create a poetry and song competition, in order to inspire artistic hearts into the creation of a new bush music, folk or traditional styled poem or song.

The winning work will be performed at the official reopening of Reverse Garbage, and a framed copy will be presented to Reverse Garbage for display in the new premises.
Bush Music Club will once more perform at the re-opening, and we encourage all aficionados of folk culture to enter the competition, attend the reopening, and to support the worthy works of these two institutions by coming along to visit us at regular intervals, and perhaps taking out a membership.

Power to the People, and that's where the people power has carried a novel idea of saving items from landfill and

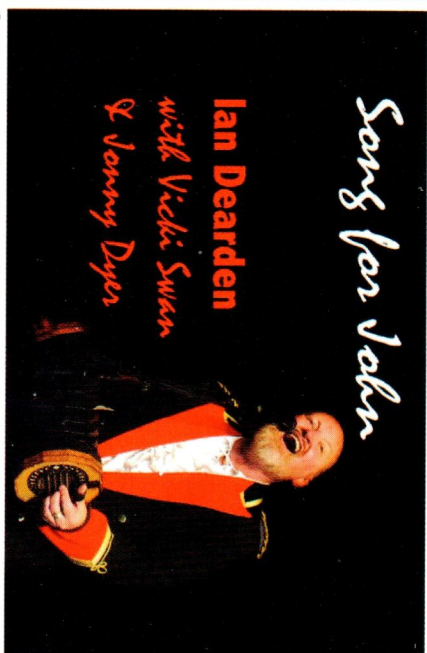
selling them as useful products, "Reverse Garbage", and people of the past who have preserved and collected songs and tunes from all around Australia to form the repertoire of Bush Music Club.

With Bush Music Club celebrating a platinum jubilee of 70 years existence in 2024, and Reverse Garbage continuing to preserve the precious resources of earth in their new location, we look forward to each continuing their legacy and we encourage all interested parties to make contact and join us in the ongoing festivities.



Song for John

by Nicole Murray



A year ago, in the middle of a series of lockdowns to manage the pandemic, my husband John Thompsson entered the last stage of his life.

We nursed him at home, loved, cherished and celebrated him as his body deteriorated and his lively mind creatively used up its last brilliant energy.

He died on February 4, 2021. Even then, we could only have a small funeral, but we streamed our honouring of John's life to all his friends and family around the world.

John chose to be buried in Toowoong Cemetery, in a wicker casket, with a seed in his pocket. He was a magical spirit, and the plaque on his grave says 'Long Live the Green Man'.

But it is only a temporary plaque, and after the requisite twelve months to allow the grave to settle, it is time to create a permanent monument.

John's grave is beside a lawn in a tree-studded area of this historic cemetery, and he requested that on May Day every year, after the dawn ritual

going towards the party, is now going towards the gravestone.

We are continuing to gather funds, because stone and bronze are expensive!

If there is any money spare at the end of the project, I will use it to set up an award for singers in John's name.

John won the inaugural Lis Johnston Award for Vocal Excellence in 1994 at the National Folk Festival, and the confidence that award gave him was key to building the courage to have a long, successful touring and recording career and winning his role in the Australian production of Warhorse, one of his career highlights.

But first, the gravestone! John's illness and death provoked a creative outpouring from several of his musical comrades, and tunes and songs were written for him.

His long-time associate in law and music, Ian Dearden, wrote this heartfelt tribute to John and recorded it.

He then invited two of John's closest musical friends, and collaborators on several Cloudstreet albums, Vicki Swan and Jonny Dyer, to play and sing harmonies on this rich-sounding track.

The collaboration was international and digital, Jonny and Vicki are based in the UK.

Ian launched the track on February 4, the anniversary of John's death, and all the funds raised will go towards creating a beautiful memorial for John.

The single will be available only on Bandcamp, at this link: <https://iandearden1.bandcamp.com/track/song-for-john>

Many people donated money at the time, which instead of

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

variety of musicians, bands or duos performing blues and roots, 60s – 80s classics, multiple harmonies and dance music for any function in the Sydney, Central Coast and Hunter area.

0418 649 477

WilmaVanLaar@yahoo.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, Ome 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

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>

No Daggly Music

(2000-199)

Provide live music from a

Where's the accent from?

"Everyone clings to their history with a vengeance, because it anchors their identity."

By Vincent Cross

"Where's the accent from?"

That's been the single most confusing question of my entire life. I know the moment it is asked that the answer will be judged, calculated and assessed.

I've learned to answer the question in one sentence: 'I was born in Ireland, raised in Australia, but now I live in New York City'.

I figure I can be all of those things at once, but most folks would like you to accommodate them by being one.

My experience is not unlike a lot of immigrants who have left behind family, friends, country, and the monuments of their culture.

This would be one way to consider the collection of songs I wrote and adapted about my forgotten ancestor 19th century gang leader and colony chief, James "The Rooster" Corcoran (aka Paddy Corcoran).

Writing songs requires a form of precognitive, somatic inquiry.

A trance almost takes place when a song is born.

It's mysterious and ephemeral and yet it has some fundamentals that you've aligned: chords, keys, themes, and whatever research notes you've accumulated, but you only have your "epiphany" if that somatic state is entered.

Corcoran's life similarly symbolised this disregard for rules. He was "outside" of society and his liminal location, "Corcoran's Roost", was a ghostly manifestation of an alternative existence, and thus as a subject and state of being, a body of songs could be gleaned.

In 1844, James "The Rooster"

Corcoran landed in New York City at the age 25.

He formed the Rag Gang down in the Five Points, and then moved uptown to be the tacit leader of a colony in the heart of Midtown Manhattan.

"Corcoran's Roost" was a shanty town that offered a safe haven for 90 families who were a part of a huge wave of Irish immigrants who flooded into America during the 1800s.

Eventually, they'd represent nearly a quarter of the New York population, and they were "ill-viewed" by nativists.

I was chasing ghosts and I immersed myself in the tabloids of the 1800s that mentioned "Corcoran's Roost".

I noticed that Corcoran's rise to respectability obfuscated his connections with the gangs and his role in providing refuge to any man hunted by the police.

I'm not a historian but a songwriter.

Imagine, I thought, if I were a ballad singer from the 1800s who spread the local history, murders, deaths of the famous people in song, what would I say about this guy?

I began immersing myself in more tabloids that presented Corcoran's conflicts, as often the poor only ever end up being documented if they commit a crime.

Each article brought me closer to a lost chain that linked me to place in history and the present.

It sort of dangled there for me to grab, and I felt I didn't need anyone's permission to reach up

and grab it.

I soon felt "emotions" unconsciously working beneath the surface connecting me with my Irish American phantom and my own identity.

The minimalist recording of King Corcoran begins with just two quick heart beats of the ancient Irish hand drum or Bodhrán, and the vocals enter flat and unemotive for the exposition, as I introduce the idea of identity in the form of respectability outright.

King Corcoran was a gentleman/He came from decent folk.

These opening lines were not contained within any of the tabloid newspapers, but instead, I took them from 'St. Patrick was a Gentleman'.

The idea that Corcoran was by all accounts respected appears true on some levels, but also there are accounts of him also being feared.

The song continues his tale against adversity in America, and the finer details mention his shanty town, his wife's legendary abilities as she strips the buttons from a policeman's suit as charms for their shanty wall.

This "uncrowned King of the 'shanty people'" still calls me, and songs still arrive seeking connection, and I still sense him around me as I write songs and I imagine him peering from the rocky eminence of the "Roost" and casting disdainful glances at progress passing in the street.

I'm sure I'll resurrect him again for a tour when the COVID-19 pandemic has less of a hold on the world.

Illawarra Folk Club is very quiet but not asleep

by Russell Hannah

Russell Hannah, from the Illawarra Folk Club, sent Trad&Now the following news on what's happening in his region.

He was responding to: where the bloody hell are we?

Good Question he said and the answer to the question is we are not dead but are merely sitting on the shelf watching the passing parade of stuff ups and getting ready to jump back into folk action as soon as we judge the time appropriate.

Basically, we have only two Diggers Club Concerts booked:

The first concert is on Friday, March 18, when we hope to have Canadian singer, Geordie Tentrees, performing.

The 2nd Concert is on Sunday, March 27, when we have a deferred concert from last year with two of Australia's Greats.

They are Keith Potger (remember the Seekers?) and Mike McClellan (The song and Dance Man- but no dancing at the moment).

However, he went on to say that the really good news is that thanks to Wollongong Council we are able to present a free concert every Thursday lunchtime (Noon until 2pm) starting February 3 and going to the end of March. "Come to the Mall on Thursdays, bring your sambos or whatever, grab food or drinks from one of the many shops and enjoy for free some of the amazing talent for which the Folk Club is famous", Russell said.



Roger Fyfe

unexpectedly lost club stalwart, Roger Fyfe.

Roger had a long history of involvement in the folk scene and for some years performed at our Jamberoo Festival.

He sailed to Australia on the First Fleet re-enactment and liked it here so much that he decided to stay and moved to Kiama a few years back.

Folks would know him well for his broadcasts on behalf of the club on Saturdays on VOX FM.

He took up the role of radio programme co-ordinator and ensured that we other anarchistic presenters knew when we had to turn up and present.

At this he was eminently successful. Rogers next of Kin is Wendy, who lives in Scotland, and has recently flown out for the Funeral.

The Funeral was held at Kiama Anglican Church on Friday, January 28.



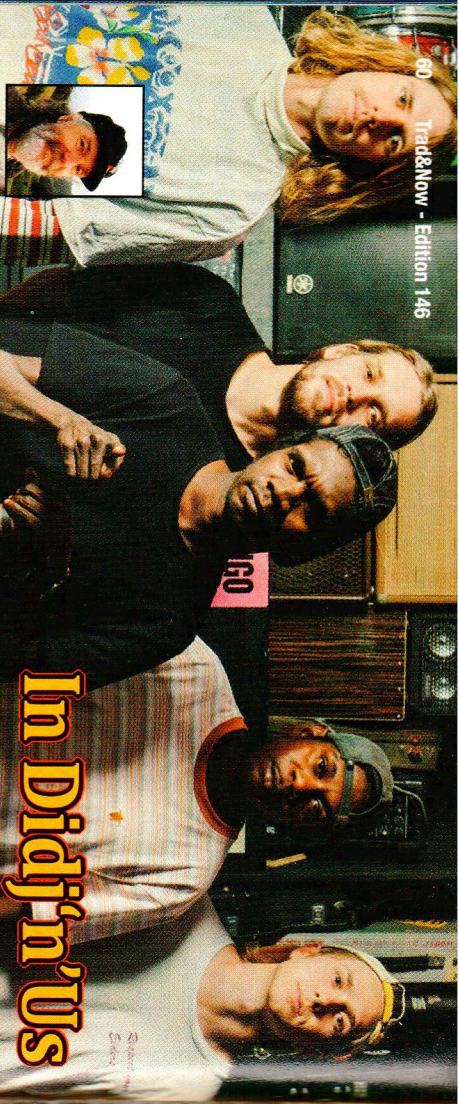
NO DAGGY MUSIC

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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

willowentian@yahoo.com.au 0418 649 477



by Peter James Dawson

YIRRKALAS KINGS

"With one foot firmly planted in history and the other in the future, King Stingray invites everyone along for the wild ride ahead; Mala wanganj!"

This is the Top End band's statement on their website, and these five yung balas have certainly been on a wild ride since bursting onto the scene in October 2020 with the accidental lockdown anthem, 'Get Me Out'.

Founding members Yirrnaga Yunupingu (singer) and Roy Kellaway (guitar) grew up together in Yirrkala on the Gove Peninsula in Eastern Arnhem Land.

Yirrnaga, the nephew of Yothu Yindi frontman, Dr M Yunupingu and Roy, son of Yothu Yindi's bassist, Stu Kellaway, formed King Stingray with mates Dimathava Burarrwanga (rhythm guitar, backing vocals and yidaki), Campbell Messer (bass) and Lewis Stiles (drums).



In Didji'n'Us

in The Guardian and Rolling Stone, and won Triple J's Unearthed Artist of the Year J award.

Unlike so many other bands hamstrung by COVID-19 restrictions, King Stingray managed a sell-out 2021 tour through the eastern states, wowing new fans at Dark Mofo in Hobart and Splendour in the Grass XR.

In January, Triple J listeners voted two songs, 'Get Me Out' at #46 and 'Milikumana' #56, into the Hottest 100 for 2021.

THELMA'S PLUM JOB

Gamilaraay songwoman, Thelma Plum's 2019 album, 'Better In Blak', has had the rare privilege of being included in the Rolling Stone 200 Greatest Australian Albums of All Time at number 146, an amazing feat for a debut release.

After its release on July 30, it peaked at number 4 on the ARIA Albums Chart.

The title track, written in a London AirbnB with the record's producer and co-writer, Alexander Burnett,

was the result of a disturbing incident the previous night. A member of a Sydney band sent her a number of abusive racist phone messages, but after the initial shock, Thelma sat down and wrote, "Do you know what it feels like? / To get calls in the middle of the night?"

She hit back by writing the song that is a defiant kick in the arse to her abuser and is now a part of Australian contemporary musical history.

At 27, Thelma has had a meteoric rise since May 2012, when she uploaded the tracks 'Blackbird' and 'Father Said' onto Triple J Unearthed.

In July, 2012, she won the inaugural Triple J's National Indigenous Unearthed Music competition and was

nominated for a Deadly award for Most Promising New Talent. 'Father Said' was released in November, 2012, as her official debut single, with the extended play, 'Rose', in March, 2013, and followed with her second EP, 'Monsters' in July, 2014.



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BUT SOMEONE ELSE'S WILL**

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Call 13 14 55 or visit donateblood.com.au

YEAR
OF THE
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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

NSW - Lazarka International Folk Dance (2247-146)

Traditional dances from

around the world. Meet each Tues at 5pm - 7pm & each Thurs 9am - 11am at the Community of Christ hall, Taree 65525142

Community of Christ hall, Taree 65525142

NSW - Wongawilli Colonial Dance Club (395-151)

Bush dance at Wongawilli Community Hall, Wongawilli Rd, Wongawilli.

Some Sunday Afternoon-tea dances in Feb, Mar and April. Check website for dates. Dances walked through and called.

\$5 adults incl light refreshment.
0415 889 843

GwenBurke1@yahoo.com.au

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@atdsdancesa.com.au
http://www.atdsdancesa.com.au/

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

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



Urban Excentrics - Snapshot of a Journey Parts 1 & 2

CD review by Tony Smith
TMS79-60 - \$25

Ann Palumbo and Paul Laszlo have been mainstays of several bands around the NSW Blue Mountains and beyond.

Urban Excentrics show a strong family influence and it is good to see younger musicians having a role.

On this album, the line-up includes Ann Palumbo (vocals, double bass, mandolin, guitar, percussion), Ben Palumbo (vocals, percussion), Larry Hoots (guitar, cittern) and Paul Laszlo (double bass, banjo, vocals) with Ivana Popovac (vocals) and Dion Palumbo (vocals).

Part 1 contains some more traditional pieces such as the well known Irish songs 'Foggy Dew', 'The Leaving of Liverpool' and 'Rocky Road' to Dublin.

In these tunes, the banjo is strong. Paul Laszlo should know his way around a banjo as he is an established luthier.

Inevitably, when you choose to cover songs which have been such standards as 'Sway', Duke Ellington's 'Caravan', 'Perhaps', 'La Vie en Rose' popularised by Edith Piaf, 'The Girl from Ipanema' and Leonard Cohen's 'Alleluia', comparisons will be made.

In some respects, this makes the originals on the album stand out.

So, Ann Palumbo's 'I'll Get Through' and Dion Palumbo's 'Leavin' definitely deserve closer listening.

Part 2 shows that Urban Excentrics would be a very good dance band.

In the second part especially, it is easy to imagine their covers of tunes such as 'One Note Samba' and 'Mack the Knife' leading late night dancers around the ballroom floor.

They supply jazz and blues of high quality.



Sarah Jane Spillane with Soular Spill - Sweet St

CD review by Greg Barnett
TMS494-89 - \$25

The album is jazz-inflected, with rich and warm arrangements featuring Sarah's vocal set amongst acoustic guitar, double bass, percussion, female harmony and tasteful electric guitar chords/riffs.

A consistent airy and loose feel that explores texture rather than nailing repetitive verse/chorus structures. All songs here are penned by

CD Reviews

Sarah Jane.

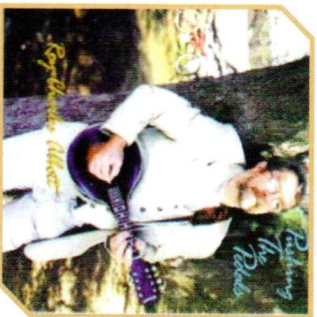
The lyrics are simple and joyful rather than message laden or angry.

Starting out as a jazz duo 5 years ago with just stripped back double bass and strong vocal harmonies at its core, Soular Spill, an evolving musical collective, has grown into a band comprising all NSW Blue Mountains based musicians.

Each member contributes their own unique flavour, drawing on a rich tapestry of musical experience, and blends this into a warm folksy sound.

With Sarah Jane Spillane up front on lead vocals and rhythm guitar, Skye Evans on the double bass and vocal harmonies, Colin Day on lead guitar, Frank Corby on drums and John Stuart on congas, Soular Spill creates a consistent album vibe and a pristine sound.

9 tracks and 33:46 playing time. 4-panel card wallet with credits, track list and contact info.



Roy Charles Abbott - Pushing The Pedals

CD review by Greg Barnett
TMS719-63 - \$25

The album opens with a rousing track that combines mandolin and guitar, with vocals reminiscent of a youthful John Williamson.

Later, other instruments (fiddle, bass, drums) and additional harmonies give a strong traditional folk sound with occasional lyrical nods to Roy's base in Western Australia.

Lyrics aren't a vehicle to impress with cleverness or to invoke deep thought, but instead provide a warm glow of familiarity and an additional rhythmic layer using good syllabic beats.

Strong folk and ragtime blues finger-style guitar are a feature throughout, exemplified in the instrumental 'Bubble and Squeak'.

This was a favourite as it reminded me very much of the scratchy recordings when I was learning this style of the old black Mississippi bluesmen.

A wonderful array of music, especially so as all tracks were written by Roy.

The sounds include guitars, mandolin, bouzouki, bass, fiddle and drums.

It's a shame but I was unable to find more information about this album or Roy himself.

15 tracks and 52:48 playing time. 4-panel booklet provides credits, track list and contact info.



ROSS RYAN
ONE PERSON QUEUE

CD review by Rick Narbutas
TN349-31 - \$25

Years in the production, One Person Queue is not an album to be taken lightly.

You can tell it was crafted, there is so much texture in the sound.

It took an army of musicians to make this, with the heavy artillery comprised of two ensembles of backup vocals.

It's a cast of thousands, literally, if you include all the fans off the mailing list mentioned in the accompanying and copious cover notes.

American born Ryan is profuse in his thanks to collaborators.

Something with such a prolonged gestation no doubt required lots of cooperation and goodwill.

There are so many layers to the music and so many different artists involved that it would be impossible to take the band on the road.

Not really the kinds of songs you can sing along to either, these are more complicated melodies.

In all ten tracks, the intricacy of the production is first class.

Co-producer and sound engineer, the optimistic and generous James Feldman, must

have spent countless hours at the desk with Ryan working with the mix to get it just right.

Listen for the neat trick with Ryan on the bass harp buzzing round like a stereo blowfly in the background.

Ryan actually began his working life as an audio operator at a TV station in Perth.

Recorded and mixed at GI Records in Glen Iris, Victoria, mastered by Endosound Mastering and distributed through Sound Vault Records, many, many more were involved in this project, including producer, "the wife", Tina Ryan.

This work is Ross Ryan proving that he is an artist capable of addressing many different genres.

He tries his hand at Gospel, Rockabilly, and does a decent mock-up of a Dylan style of song in 'Don't Be Unkind, if you get what I mean.'

His lyrics are well considered, almost too comprehensive.

Ryan covers what might be viewed as the usual topics, love and loss, betrayal, revenge and salvation.

Reading the words, I get the impression the music was written to fit the poetry of the lyrics.

Little doubt that Ryan is a wordsmith, even having written scripts for ABC comedy shows.

If you had a wish list of instruments you would want behind you in the recording studio, here is your dream come true, and the musicians behind the instruments are probably on that list too.

The ever present Broc O'Connor, co-writer, musician and close mate looms large in the credits, as does Peter Robertson on drums, and again, a host of contributors.

The new millennium saw Ryan support Carol King on her Australian tour, and also a

in the credits, as does Peter Robertson on drums, and again, a host of contributors.

The new millennium saw Ryan support Carol King on her Australian tour, and also a collaboration with Mark Holden in Idol and Idle.

In 2003, the ABC's Love Is In The Air programme described I Am Pegasus as a "National Anthem".
Not a bad effort.



Psallite - Smacking the Plumpett
CD Review by Greg Barnett
TN604-63 - \$25

Psallite is a medieval folk early music a cappella ensemble performing a large range of early music (13th to 17th Century), from a variety of sources and covering the transition from what we think of as 'monkish' to more complex 'modern' harmony.

All tracks are unaccompanied except for the occasional use of the eponymous plumpett, a medieval percussion instrument, usually a gourd and stretched animal skin.

Based in Western Australia, Psallite has been involved in performing at festivals for many years.

The four highly skilled vocalists comprise the female

soprano and alto, and male tenor and bass.

Although medieval performances would no doubt have occurred at the time in the great stone churches/cathedrals of the all-pervasive Catholic Church, it sounds like this album was recorded in a similar environment.

Personally, I would have preferred a more intimate ambience with less reverb, but the album is quite unlike anything else I've heard in Australia, and one is captured by the ancient 'otherness'.

21 tracks and 41:49 playing time.
6-panel booklet provides credits, track notes, group info and contact info.



Poms From Oz - Oz Tail Soup
CD review by Rick Narbutas
TN236-30 - \$20

It's all about the human voice.

Singing is good for the soul, and as you settle in to listen to the Pomeroy's, the pure voices soothe and entertain.

A family group of solo vocalists, Judy and Kathleen are descendants of First Fleeters, while Alan's lineage is, by inference, innocent of punishable wrongdoing.

Hey Pain is a folk classic, and Alan has added a few extra verses to document the devastating year 2000 season in Townsville.

Most of the tracks on the CD tell the listener a little bit more of Oz history.

The Waterlily brings one of Henry Lawson's poems into the light, with Judy putting his words to music as she does again in Watch on the Kerb.

The mournful tones of the Whaling Wife tell of waiting for the ship to come in, Marco Polo informs us of being on a ship and Sailor Home From the Sea tells of women on ships.

First Fleeters indeed. History has been full of tales of the men who shaped events, so this CD helps to shine more light on the contribution made by women in that partnership.



Nick Lock - A Proper Job
CD review by Greg Barnett
TN613-62 - \$20

Nick was raised in Cornwall but has lived in Australia for over 30 years.

He's been singing in Sydney and around folk clubs where he is known and respected as an unaccompanied singer.

He used to perform with Malcolm Clapp as Bodmin Gaol in the 80's.
A Proper Job is a mixture of

CD and book Reviews

shanties and, I've assumed in lieu of any writing credits, traditional songs.

Several tracks are just Nick's voice in true trad style and earnest vocal delivery.

A few of the other tracks offer some sparse use of accordion, cello, and vocal harmony.

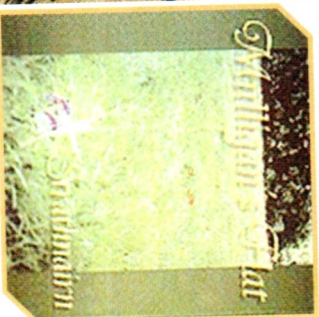
Nick has said "I just love to sing and perform, and in each song I try to give a part of me to the audience.

"I believe that the unaccompanied singer is the cornerstone of the folk tradition".

For anyone who likes the simplest, purest, traditional approach, sung with a yearning emotion, this CD is for you.

17 tracks and 57:00 playing time.

4-panel booklet provides playing credits and a sentence about each track.



Mulligan's Flat - Strathnairn

CD review by Hugh Worral
 TN127-25 - \$25

Strathnairn is the name of a homestead art gallery at which the band played.

The place was so "magic", and the gig was so memorable, that they wanted to cart the verandah of the gallery around

with them.

Hence track 3 and the name of the album.

Mulligan's Flat play beautiful Australian bush music built on Australia's European musical heritages.

If you like the original Reedy River style Bushwackers or modern people like Wongawilli or the Sydney Bush Music Club, you will probably love this music.

The tracks range from jaunty jigs and reels to beautiful waltzes and ballads put into various instrumental 'sets'.

There's lots of lovely melodies in these tunes.

The songs are a mix of original songs and traditional songs arranged by Mulligan's Flat members.

Although, I did spot a glimpse of Vivaldi and Gershwin in there on track 8, with a bit of a cheeky grin.

The instruments vary between tracks.

We have Dave Gibson playing banjo and bass, Helena Hills on whistle and harp, John Furlonger on cittern and mandolin, Leonie Guinness playing fiddle, Paula Percival on flute and percussion, Peter Percival playing guitar and Ray Mulligan playing melodeon.

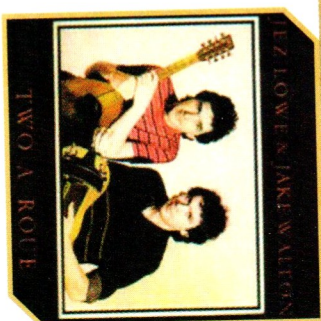
The quality of the sounds are really lovely, very clean, authentic, acoustic sounds.

The overall sound is clear and well balanced.

It's really pleasurable listening. The musicians are obviously very interested in the heritage of the music and the instruments they are playing.

Their playing is tight and clean. I found myself nodding, tapping and swaying along to the beats of the songs as I wrote this review.

There's lots of songs on this CD which will get you doing bush dancing around the living room. Highly recommended.



Jez Lowe and Jake Walton - Two A Roue

CD review by Tony Smith
 TN564-56 - \$25

Jez Lowe, from England's north east and Jake Walton, from Cornwall, might be from diagonal extremes of the country, but their collaboration could not be smoother or more productive.

This CD is a re-mastering of a 1986 album with three new tracks among the fourteen.

Walton sings and plays guitar, hurdy-gurdy and dulcimer, while Lowe sings, plays guitar, cittern, banjo, keyboards, harmonica and whistle.

They are supported by Jo Partridge on electric guitar, Linn drums and vocals, and Paul Reeves on percussion.

The album title derives from French for hurdy gurdy, 'vieux a roue' (fiddle with a wheel) but also Old English for 'vagabond'.

There is a nice balance between songs and instrumentals.

The dance music has a decidedly early music feel and influences Rom, Breton and Galician tunes.

There are Lowe's 'Tod's Dance' and the Italian tarantella 'Monterrina'.

The duo arranged two dance tunes from Galicia, learned

from the group Milladuro, and two Northumbrian pipe tunes, 'Rothbury Races' and 'Morpeth Lasses' demonstrate their versatility.

'Appleby Gallop', written by Lowe and Walton, is about the horse fair in the Westmoreland town.

Both musicians have personal connections with the fair.

Walton has Romanyn friends and Lowe's cousins, Robinson, were horse traders and scrap metal merchants, honourable Traveller occupations.

Walton's hurdy gurdy is obviously well suited to these tracks but Lowe is no slouch with cittern and whistle as well.

On the Galician dances, the whistle could be soprano recorder.

The opening track, 'Patrick's Song/ Dance', begins with lyrics and segues into a dance learned from Breton group, Bleizi Ruz.

Walton sings: 'I was born a son of the wandering race/ and may I never tire of my wandering ways'.

The hurdy gurdy has a pipe-like quality that reminds the listener just how ancient this instrument is.

Several songs have environmental themes.

'Trees' tells of the fate of oaks and elms, their symbiosis and their place in the landscape.

They are 'makers of the air we breathe, guardians of life', shelters, lords of the forest and symbols of life.

Jo's guitar is featured on this track.

'Over Seal Sands' tells of the birds landing on the industrial wasteland at the Tees' mouth.

Jake wrote 'Gold and Silver' for a Friends of the Earth benefit tour.

Jez takes out the banjo for 'Japs and English', a song about the sad nature of the cycle of wars and how their history seeps

into childhood games.

Jake's 'The Reign of the Fair Maid' is a re-working of an old New Year's Carol and incorporates the Celtic understanding of life as a cycle.

'Brookie's Lads' are the workers on Brock's carnivals around the north east of England long ago.

The Brookie lads are bad, but the Brookie lads are bonny, and they steal girls away as do the 'Raggle Laggle Gypsies' of legend.

The Bergen, perhaps Lowe's most covered composition, tells of the ship which ran aground at the mouth of the River Tees at the end of the nineteenth century, and 'The Ballad of Johnny Collier' arises from industrial turmoil in the mines in the early 1980s.

Two A Roue is a superb collaboration between these peerless English musicians.



Jane Germain - Free Spirit

CD review by Tony Smith
 TN564-59 - \$20

There are some Chinese characters on this CD, largely because Perth proudly acknowledges her Manchu ancestry.

Germain is no slouch.

She is on '5 String Circus', the 2018 Banjo Babes calendar with internationally acclaimed country and bluegrass instrumentalists.

The collaborators with Ian Simpson on country style tracks and in 2010 they represented Australia at the World Expo in China.

They have toured there and worked with Chinese musicians including the Mongolian rock musicians Henggai, taking their music beyond the conventional.

She has received numerous awards and recognitions including the song of the year award at the 2016 Composers Festival for 'Listen To What You Know'.

For the eight tracks on this CD, one of several on her website, Germain is joined by The Dreamers: John Reed (cittern), Steve Garde (guitars), Steve Prescott (bass), Ashley Cook (drums), Jim Fisher (guitars), mandolin and bass) and Brian Boy (drums).

This backing gives the album a country rock or even a rhythm and blues feeling rather than country and western.

A lyrics sheet shows many metaphorical and literal references to natural phenomena such as rain, rainbow, sky, sunlight, shadows, night, mountain, valley, stars, thunder, rock, ice, sea, storm, web, fire, hill, eagles, clouds, autumn, day, dawning, world, horizon, ground, moon, field, flowers, trees and water.

On the title song, 'Free Spirit', Germain sings her own harmony. This track has an impressive instrumental break with a slightly Oriental feel evoked by the cittern.

'Somebody Tell Me' - 'why does it (love) have to be so hard' is a slower track.

CD and book Reviews

Some excellent bass is a feature of 'Aint Gonna Run'.

To me, 'Living on the Edge' is the most enjoyable track.

The arrangement and guitar work is very Dire Straits.

Other tracks include 'Different light', 'How Many Times', 'Surrender' and 'Speed of Light'. Overall, the theme of the album is yearning for freedom.

The songs urge us to 'Listen to your heart', a recommendation based in experience which is sometimes bitter.

It is unclear whether this album was recorded in a studio and then made its way to the festival screen

There is some lovely vocal harmony with Jane's singing, but in the absence of any acknowledgement of vocal backing, it is safe to assume that this could be Jane herself multi-tracking.

Another small mystery is the picture of Jane with mandolin on the CD cover.

But overall, this album has good variety, nice arrangements, skilful playing of instruments and powerful singing.



Helen Rivero - Yes Captain

CD review by Tony Smith
TMs603-63 - \$30

This album is clearly a demonstration of Helen Rivero's rich and diverse heritage.

For monocultural Anglos, Rivero's background might seem highly complex.

Sephardic Jews share Spanish, Hebrew, Moroccan and many other roots.

Their music encapsulates flamenco, klezmer, belly dance and gypsy influences.

Rivero says: 'I hope you're in the mood to listen!'

She soon ensures we are. The 13 tracks on this 2007 CD are originals.

They arise from Helen Rivero's experiences and express her joy in having such a rich background on which to draw.

Track 13, 'Bobby Pins', almost a wind song, was created by Rivero with Kimmo Vennonen, but the other 12 are by Rivero.

'Puck' is a brief instrumental with some voice, but the titles of the songs reveal the cheeky intentions behind Rivero's music: 'Dainty feet', 'One more thing', 'Somebody nice', 'Visit me', 'Soft walkway', 'Poison', 'Somebody else', 'Touching the floor', 'Habla me', 'Pretty bird' and 'He shall cut'.

Some tracks fit the cabaret mould. Rivero has the kind of voice that can carry off the blues effect with ease.

The piano accordion is a perfect instrument to accompany the tango rhythms, in turn languid and frenetic, but always passionate.

The ACT Government should feel well repaid for its support for this dynamic artist.

The list of instruments and players supporting Rivera is lengthy.

Many of the instruments listed are 'playful' - music box,

cellophane, toy piano, happy apple, toy hurdy gurdy, toy whirring plane, ocarina, melodica, microwave oven, junk percussion and wineglasses.

Then there are the singing saw of Judy Turner, contrabass of Holly Downes, Laslo Lak's Transylvanian viola, the tuba of Robert Speers, mandolin of Nic Gelle and Chris Stone's violin.

Andrew Purdam (piano accordion, Irish bouzouki, tonbak, djumbuk, tabla, pakhavaj) and Ian Blake (saxophones, clarinets, cittern, mandola, pood, keyboards, ukulele, lyre, tambourine) supply various instruments.

Purdam and Blake were also involved in arrangements and recording.

Each track features a keen interplay between voice and instruments.

Sometimes, the two enrich one another in the expected way. In other cases, Rivero sings a verse and then seems to stand back to allow the instrumentalists to improvise around her melody.

Some tracks are partly or wholly in Spanish, but this should not inhibit enjoyment of the songs.

Even where Helen Rivero sings 'ah' or 'ya da la', her enticing meanings are clear.

She could have written some lines just for the appreciative listener: 'Well hello, I'm glad to meet you/ Completely glad to know that you exist'.

These are love songs with boundless energy, strength, sincerity and humour, free of sentimentality and cliché. They are cosmopolitan and vivacious. You have to love them back.



Glenn Cardier - Rattle the Cage

CD review by Tony Smith
TMs22-64 \$20

Rattle the Cage is very much a personal album.

Brett Boardman's cover photographs are all black and white close-ups of Cardier.

Glenn Cardier recorded some rock albums when young and then had a 25 year break until 2002.

Cardier has played with big names such as Bob Geldof, Judy Collins, Spike Milligan and Frank Zappa.

The focus of this album is almost exclusively on Cardier, although he acknowledges the support of Lisa de Ziah (cello) and Bill Scott (accordion), and there are obviously some other backings.

Opening track, 'Ringmaster Blues', has an appealing boogie-woogie feeling and speaks of things falling apart: 'well that's show biz I guess'.

'Tomorrow's Another Day' is almost recitation over a syncopated guitar.

The Best of It' has more ethereal guitar and concerns sleep and dreams and the importance of making the best of simple things.

'Love Song' is a slower melody and has some philosophical musings about love and rational calculations: 'just what is it makes me feel this

way'. 'Rust in the Tailfin' has some harmonica background and a sliding, bending feeling.

'Close Encounter With a UFO' is an amusing story featuring an unlikely offer of happiness: 'why do you look like a parking meter, he said I don't know and I don't care either'.

'She Flew Away' wonders about why a love might up and leave one afternoon.

The cello adds poignancy here.

The pacing of the lines makes this a very accessible song: 'She flew away with her biscuit tin, the one she kept her secrets in'.

Cardier has two distinct voices.

Some songs feature a gravely voice and a gritty style of blues with driving guitar riffs.

The title track, 'Rattle the Cage', is an example of this style. In a nice contrast, in the next track 'Wouldn't Wanna Change A Thing', Cardier's voice shows a much quieter strength.

It is no longer a blues style cliché. 'You are the longest lonely nights, you are the love of my life, you are the scars upon my wrist - I would do it all again'.

Later tracks contain yet more variety. 'Hawaiian Sands' has some outstanding finger style guitar and 'Rare Bird' features very nice accordion backing.

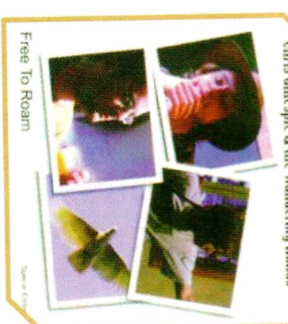
The instrumental 'Pas De Deux' has a Mediterranean, possibly Greek freshness about it and is all too short.

The carnival/cabaret sound of 'Sideshow Alley' which echoes in title at least, the opening track 'Ringmaster Blues' brings the 14 tracks full circle.

Rattle the Cage is the work of a mature artist who brings a lifetime of experience to his singing and playing. Along the way, Glenn Cardier

CD and book Reviews

has qualified as an elder statesman of rhythm and blues.



Chris Gillespie and the Wandering Hands - Free To Roam

CD review by Tony Smith
TMs88-59 - \$8

This album of six tracks has Chris Gillespie on guitar, harmonica, banjo and vocals, with Matthew Luciano (mandolin, guitar and vocal harmony) and Ben Hazlett (bass and vocal harmony).

Gillespie is one of many fine musicians who flourish in the NSW Blue Mountains.

Despite the punning name of the ensemble and some rambling guitar riffs, the style of this music is definitely not country and western. It could more properly be called urban blues.

The atmosphere is pretty much as you might encounter in a pub having an open mic night. In fact, the first song, 'Balmari', is about a meeting of knees beneath a pub table.

Gillespie's voice is bright and clear, at times sounding like Paul

CD and book Reviews

Kelly.

The song is addressed to a beautiful woman, named at the end 'Ah Jessica' as the harmonica expresses yearning.

'Patch the Whippet' is analogy beginning 'It's a dog's life' and has some sweet mandolin.

Scents are paramount here, where every dog expects his day. Clearly, Gillespie is fond of animals, as two tracks are devoted to birds.

The 'M2 Cockatoo', complete with exhaust induced coughs, complains, with justification, of the way humans take your home and push you out.

And of course the hotline for inquiries is a dead end.

'Birbaai' is a tribute to the birds which carry on with good grace even though 'everything's dead' because we killed it.

The final track, 'John', is a foot tapping, hand clapping tale about the heat of recent summers.

'Come on John, we don't have very long' to find the answers to the wind and sun, to the climate.

In 2008, a John was removed from political office, at least partly for failing to address climate change.

The title track makes nice variety as it begins with unaccompanied voices.

Then they continue as the refrain 'free, free to roam, far away, far away from home'.

Indeed, the overall impression of this album is that the lyrics are paramount.

Gillespie could be one of the 'beat poets' who begin with the words and add musical backing. Gillespie's arrangements are

as natural as can be. The music turns the poems into ballads, and as there are no strong choruses to invite participation, this is an album which rewards careful listening.



Bruce Hearn - The World is the Music, The People are the Song

CD review by Tony Smith
 TN2486-49 - \$40

Bruce Hearn wears his heart on his sleeve.

This 2020 double CD collection contains both original observations about Australian society and covers of historically prominent protest songs.

His interest began when his parents took him to a Pete Seeger concert, and later he sang some folk and protest songs with Greg Heenan.

In 1981, brother Ian persuaded him to join the Melbourne ska band 'Strange Tenants' and he supplied trumpet and vocals for decades.

In 2017, the 50th anniversary of the death of his hero, Woody Guthrie, Hearn went back to the guitar and this double CD is the result.

With Peter Beulke on double bass and Chris Woodward on guitar, banjo, mandolin and fiddle, Hearn with vocals, guitar, harmonica, charango and kazoo, put down these tracks unrehearsed, so retaining a genuine acoustic sound.

There is a distinct country feel to some of the original tracks such as 'Inner City Cool', 'Salt of the Earth', 'Where is That Light on the Hill' and 'Grey Skies Over Cullinwood'.

Among the more biting lyrics are those for 'Death in Custody', a song that Guthrie would have been proud to write.

'To Australia's shame, if you are arrested for a minor offence such as public drunkenness you better hope that your skin is white.'

Why did it take so long to get an inquiry/who is going to be the next thing in custody?'

Hearn does a good version of Henry Lawson's 'The Old Rebel Flag' and 'Shoulder to Shoulder' has an ear worm of a chorus.

'What Happened To My Country?' laments some troubling developments in society and in relation to the environment while 'Don't Give Up' and 'There's A Light' express hopes for the future.

Not all of the covers on the second CD are by Seeger or by Guthrie, a saying of who's Hearn chose for the album title.

There are Bob Dylan's 'Don't Think Twice' and 'Song to Woody', and Tom Paxton's 'Last Thing On My Mind', and the final, 'San Francisco Bay Blues'.

Hearn does sing Woody Guthrie's 'Sacco and Vancetti - Two Good Men' and 'Victor Jara' of Chile by Adrian Mitchell and Ario Guthrie.

Hearn does soulful covers of some songs that Guthrie would have performed, originating in the years of the Great Depression and lamenting the plight of the down and out.

These songs include 'Brother Can You Spare A Dime' and 'Nobody Knows You When You're Down and Out'. Hearn's original songs are clearly Australian and contemporary.

He sings about Australian issues in an Australian style.

These songs are contemporary and provide a nice balance for the standard American material.

Bruce Hearn's heart is in the right place and his inspiration by Guthrie, Seeger and Dylan unmistakable.

Hopefully, there will soon be more songs emanating from Hearn's finely defined social conscience.



Akasa

CD review by Tony Smith
 TN012-64 - \$25

When you pick up an older album and go trawling through musician biographies, your discoveries might not always be pleasant.

In the case of Akasa (Akasha), it was sad to be reminded that a member of the quartet died tragically young in 2003, four years after this self-named CD appeared.

Melanie Shanahan wrote three of the six tracks on this album of beautiful harmonious a cappella songs 30 minutes in length.

The other three superb voices belong to Diana Clark, Vicki King and Andrea Watson.

Knowing that Melanie Shanahan is no longer with us makes the lyrics of these songs seem extra poignant.

It is difficult not to interpret the songs as a tribute.

In retrospect, they express a yearning but also an encouragement to anyone feeling troubled.

Melodious voices like these combined in such perfect harmony would lift the spirits even if the words were meaningless chants.

The lyrics to these songs however, carry uplifting messages.

Shanahan's ethereal 'Trust', written in first person, expresses the need to abandon yourself 'taken by the wind ... sea ... ground ... your touch'.

Andrea Watson's 'Walking Song' is very much about the hope you feel when walking together beneath the stars, the sharing of a load making it seem lighter.

Shanahan's 'Walk With Me' asks for support: 'Walk with me, hold my hand ... give me courage ... show me love.'

Diana Clark's 'It's Love I See' is a song of praise and thanks to love 'for the things you do for me', where love could be in the abstract or a specific loving person.

Clark's 'Yahwe' addresses grandmothers and the debts we have to them and to all our ancestors: 'Her sighs call for a home' and call us to a spiritual home.

Shanahan's 'Turn Back the Time' asks 'if you could turn back the time, would you?'

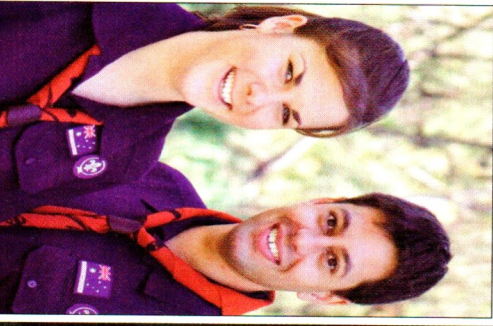
Maybe it is easier to watch where your feet are walking and the tracks they make as it happens.

Whether by sophisticated arrangements or by an instinctive ability to work off each other, this quartet sings harmonies which famous a cappella groups such as Sweet Honey in the Rock would be proud to produce.

CD and book Reviews

These wonderful voices are supported by various percussion including djembes, bass drum, agogo (cow bells) and sticks. Akasa means 'cavity of the heart' ether, that which fills everything'.

In short, it is about being. It is difficult to imagine any listener not being touched deeply by Akasa.



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Petition to Save the Australian Music Industry

On January 20, Change.org started a petition seeking signatures to Save the Australian Music Industry.

The text of the petition reads: The Australian music industry has suffered what feels like one of its final blows.

Whilst supporting our hospitals and wider Health Industry has to be our number one priority, the effects of snap lockdowns and even minor restriction changes on the Music Industry are vast and brutal.

If we don't get to do our job, playing our music on stage for that 20-60 minutes, the months of work leading to that can't be paid for.

Venues and festivals currently have no way of getting insurance for cancellations due to Covid or government regulations (see separate article on this issue).

As such, there is simply no money to pay anyone and that

has a dire trickle down effect, reaching all involved.

To put on live music shows, there's months of work that goes into it and a big financial investment.

At the artist's and their team's level, there's building the audio, visuals, lighting, hiring the band, rehearsing, rehearsal spaces and even the simple things like clothing and haircuts.

At a venue or festival level, there's everything from staffing to hiring equipment, maintenance, PR and in a lot of recent cases changes made so close to show dates that entire festival sites which were just finished have to be stripped back down.

Imagine if your employer said: "Hey, so you'll work 5 days a week and your pay is monthly, but if you don't show up to work on the last hour of the last day of the month you don't get paid for

the entire month.

"Oh and also, there might be a lockdown... or there might not, who knows, but if there is, too bad, no pay."

This is our everyday reality and we can't survive like this.

So what do we need?

In the short term, the most pressing issue is survivability.

We need bespoke financial support for all levels of the live music industry.

This especially includes the ability to insure events for cancellation due to health and safety reasons and government restrictions.

In the long term we need investment in not just annual government led spectacle events, but in venues that every week open their doors to live music.

Elevate Sydney, a NSW Government led festival, was incredible and a prime example of how great Sydney's nightlife can be.

If this kind of thought and investment was put into both existing and new infrastructure, the possibilities are truly rewarding for the entire population.

As it stands though, many won't make it through this current period of restrictions, not without real, bespoke and immediate support.

We all think the world would be a terrible place without music.

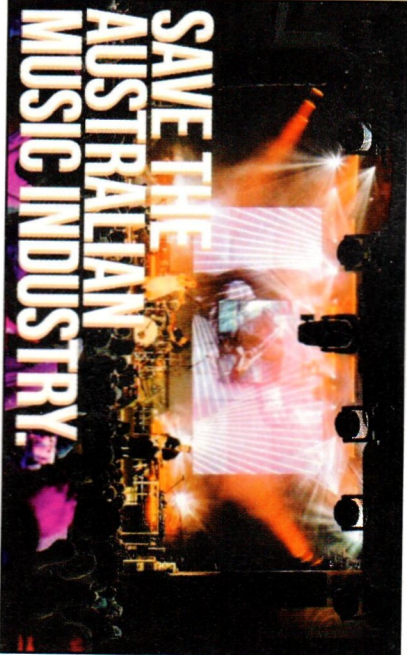


Photo Credit: Tim Williams

SAVE THE AUSTRALIAN MUSIC INDUSTRY

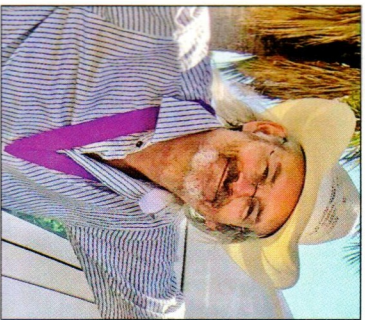
Andrew Clermont inducted to Music Hall of Fame

Andrew Clermont was inducted to the South Australian Music Hall of Fame in November 2021 while performing his 12 piece Supper Club concert series at Wirrina Bluegrass & Roots Music Festival.

He was inducted by Enrico Mick Morena.

Andrew Clermont is best described as a chameleon musician and performer.

He received Tarnworth / Australian awards that put his hands in cement, not to mention being inducted to The Noses of Fame, a Golden Guitar Award with the Three Chord Wonders, plus his 3 Bluegrass Guitar Championships, showing his humour through to musical



adventure.

He's been seen shining in: multiple national tours with USAs Tom T Hall on twin fiddle duties; 10 years across the planet with SAs lauded Dya Singh World Music Group which then distilled into the Bluguru trio now based in SA,

in European tours with Totally Gourdeous who were voted Best Folk Group 2008 by his peers; and, still continuing its decades.

There are over 20 CDs from just his immediate bands and solo productions plus as a Producer for artists to nearly as many again!

The formative years saw him appear in concerts or tours with Troy Cassar Daley, The Waifs, Kasey Chambers, John Chester, through to international appearances with SAs own recently awarded People's Choice winners, The Borderers.

Repeat Festival appearances across Australia include all the major Folk Festivals of Pt Fairy VIC, The National (ACT), Fairbridge (WA), Cygnet (TAS),

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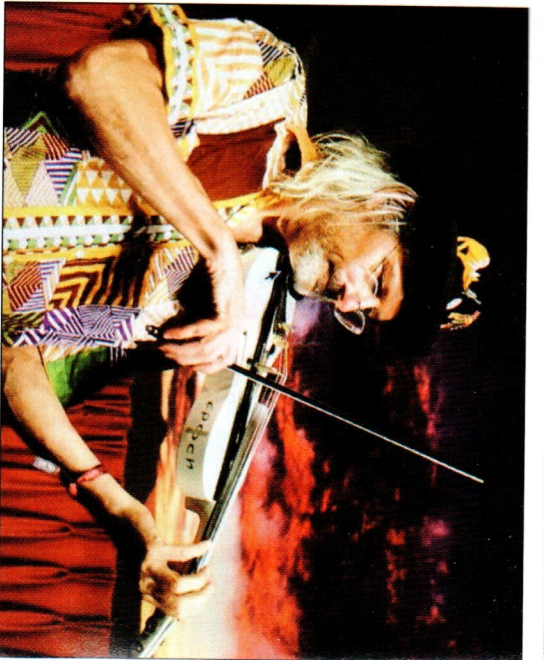
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Woodford OLD (where Clermont's Supper Club featured across the last decade, while also directing the String Section of The Fire Event), and now after 40 years, a landmark of the Tamworth Country Music Festival, where he has led his International Supper Club for a quarter-century.

Andrew was Musical Director to The Golden Fiddle Awards since its inception 15 years ago.

He was already presenting concerts at Infant school through to scoring a Bluegrass interest from his inspiring SA High School teacher, Geoff Bridgland.

Meanwhile, while rifting off the banjo challenges of his older brother, Alex Clermont, he became an Australian Bluegrass Guitar Champion and was thus invited on to the World's Longest, Chartered Flight, Concert Tours of Brian Young, flying throughout our indigenous inland communities and mining towns



and islands which then led to a Golden Guitar Award in 1987 with the Three Chord Wonders.

Now just turned 60, he's not slowing down.

He remains sponsored by Gilchrist Mandolins, Epoch

Violins and Just Better Care NSW.

A wide selection of Andrew's instructional DVDs is available from www.TradandNow.com.

A Message from Miguel Heatwole

Covid impacted musician, Miguel Heatwole, said: "Anthony Woolcott and I are now in a trio called Song Brother and we have so far released one song."

"It's called Blood And Gold and was put together from Eastern European traditional sources by Jane Cassidy and Andy Irvine.

"We were pleased to have Michael Spencer join us in this

passionate denunciation of militarism and the fearful burden it places on young men and their families.

"A little over 20 years ago I recorded both Anthony and Judy Pinder leading chorus songs on my folk compilation The People Have Songs."

A wide range of Miguel's recordings is available for WWW.TradandNow.com

Neil Murray returns to the East Coast

Maverick and venerable song man, Neil Murray, spent much of 2021 dodging Covid bullets by touring in the north and west of the country, but he is set to return to the East Coast in 2022.

The founding member of the pioneering Warumpi Band, and writer of such iconic anthems as My Island Home, Blacktella Whitella and Good Light Broome, will perform solo, cherry-picking selections from

his remarkable four decade catalogue of work.

Long time peer, collaborator and friend, Jim Mognie says simply: "Neil sings from the heart of the country".

Murray was awarded 2017 Port Fairy Folk Festival Artist of the year and the 1995 APPA song of the year for My Island Home.

The latter plus Jailanguru Pakarnu (Out from Jail- a 1983 co-write with Sammy Butcher in the Lurrlia language) have been selected into the National Film

and Television Sound Archive's Sounds of Australia Series. Murray's song writing is diverse and influential.

Artists such as Mary Black, Jimmy Little, Missy Higgins, Powderfinger and Liz Stringer have recorded his songs.

His latest albums are Blood & Longing and Tungu (All in One, joined together) with Sammy Butcher.

His current single is "Keep Rolling On" which features Emma Donovan on harmony vocals.

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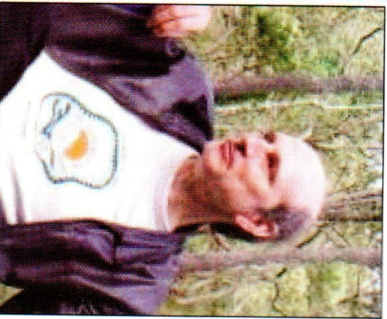
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Clark interviews himself about his new musical

There are not many benefits to come out of the pandemic.

One of the few upsides is a sudden spike in new original music which is now starting to emerge.

Clark Gornley from Newcastle, NSW, who is also one half of Nerds & Music, interviews himself about his new project Sydney the Folk Musical.

Clark: It seems you have not been totally idle during lockdown.

Tell me about Sydney the Folk Musical.

Clark: I wrote the music for Sydney the Folk Musical mostly during lockdown in 2020.

I originally wrote the songs for a one-man show, called Clark's Nerdy Sydney Musical, which I performed at Newcastle Fringe Festival in 2021.

It was the fourth nerdy one-man show that I've written and performed.

Clark: Tell me more about these one-man shows.

Clark: They are very nerdy shows.

For a start, they all include a Powerpoint presentation.

A few original songs are included, plus a proof based on free association.

I've performed these one-man shows mostly at fringe festivals, including Newcastle

Fringe, Adelaide Fringe, Sydney Fringe, and Melbourne Fringe.

However, I have also performed two of them at St Albans Folk Festival.

When I performed the first of these, called Up the Nerdsville Track, Andrew Clermont was in the audience and he asked me to perform it at his Supper Club at the Tamworth Country Music Festival.

I was on the same night as The Beez.

That was a great gig.

The other show that I performed at St Albans was Clark's Nerdy Science Show.

Someone must have put the word out that this would be a good show for kids, because I think every kid at the festival was there.

It was performed in the little shed next to the tennis courts.

There were kids hanging off the rafter.

Clark: So how did this show morph into a musical?

Clark: I thought you were going to ask me that.

I reflected on the most recent one-man show that I wrote about Sydney, and considered it would be a huge improvement if other people were to perform the songs instead of me.

So, I developed two characters, and wrote some dialogue which strings the songs into a narrative arc.

It's not a bog standard

musical though.

For one thing, I've had to include time travel, as the first song is set 10,000 years ago.

Despite that, it hangs together fairly well I think.

Clark: So who is in it?

Clark: They're all Morris dancers.

Everyone in the cast, except for me, is from the Black Joak Morris side, based in Sydney of course.

The female lead is Sophie Moore, who is an excellent singer and in a few folk groups including Andsome Friends and The Fossickers.

The male lead is Ciaran O'Riordan, who is a proper professional actor.

Additional to these, there is a live band on stage and a Greek Chorus.

Anthony Woolcott, who has a lot of experience in theatre, is directing it.

Clark: Tell me about the Greek Chorus.

Clark: The Greek Chorus idea came from the Morris people.

They're very familiar with the theatre form, regularly writing and performing Mummers' plays and the like.

The Greek Chorus sings in between scenes, commenting on the action of the play and setting up the next scene.

In this musical, most of the

tunes are from the Sacred Harp book. It's known as Shape Note singing.

Clark: What is Shape Note singing?

Clark: It's religious music from America written mostly in the 18th and 19th centuries.

It's all acapella and sung mostly in four parts.

The notes are actually written out in different shapes, to assist a congregation to sing.

To me, it sounds quite haunting.

I first heard The Fossickers sing it.

Ruby Foster, who is in the Fossickers, and Thomas Macdonald, are both in the Greek Chorus, and they are very keen on their Shape Note singing.

Clark: What are the songs about?

Clark: The songs address everything from traditional indigenous fire-farming practices, through to the naming of Sydney, convicts mining sandstone, the NSW gold rush, the 2000 Olympics and real estate prices.

There is also a tender love

story thrown in.

As well as traditional, contemporary and folk music styles, there is a sea shanty and even a rap.

Clark: So when can we see the musical?

Clark: The inaugural performance of Sydney the Folk Musical will be at the Newcastle

Fringe on Saturday, March 26.

After that, we hope to tour around the country and beyond. No seriously, we would like to perform it at some folk festivals when they finally start happening.

Here's a link:

<https://www.clarkgornley.com/sydney-the-folk-musical>

MARA! BIG BAND



March 22 Tour

- PARRAMATTA Riverside
- SIMA Jazz Now 2 March
- WOLLONGONG Town Hall 18 March
- BATHURST BMBC 19 March
- CANBERRA Street Theatre 20 March

Zashto?

New Work
Premiere Performances



maramusic.com.au

Every three minutes there are two reports of child abuse/neglect.



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Our kids need Father Chris there's Youth Off The Streets™ our protection now!

Mara! Music launches the Mara! Big Band and Zashto?



Mara! Big Band

You might remember at the Circular Quay live-site during the Sydney Olympics (or the ABC Today 2000 broadcast) those crazy Legs on the Wall acrobats abseiling from the top of the AMP building down to earth in the choreographed extravaganza Homeland with live soundtrack from Mara! and the Marenitisa Choir performing excerpts from their ARIA nominated Real World release *Sezoni*.

In following years, that show toured to the Brisbane Festival, Manchester Commonwealth Games and the Berlin Poesiefestival.

Jump to 2022 and Mara!'s newest project, the Mara! Big Band premieres the new suite *Zashto?* at Parramatta Riverside Theatre on March 2, followed by shows later in March at Wollongong

Music Lounge, Bathurst Memorial Entertainment Centre and Canberra Street Theatre.

The new 12-piece ensemble sits between an Eastern European Gypsy brass band and a jazz Big Band, with the addition of brass, piano accordion, percussion and multi-part vocals to the regular Mara! line-up.

For nearly 4 decades the Mara! Quintet has been developing a new genre of contemporary Australian music, exploring the intersection between folk, jazz and world music.

This has earned them two ARIA awards and 2 finals nominations and taken them to 23 countries performing at many of the world's major folk, arts and world music festivals.

Zashto? opens another chapter in the saga.

Origins of the Mara! Big Band

Mara Kiek: "The idea first came

to me when we were on tour in the UK in the mid and late '80s.

"We played at the Sidmouth Folk Festival a couple of times and members of the Mara! band sat in on Blowzabella dances at the Late Night Extra.

"They were England's iconic folk band of the time and very good friends of ours.

"At these dances, the regular 5 or 6 piece band burgeoned into a mighty ensemble of festival musicians playing their favourite 'Blowzabella' dance tunes.

"It was a phenomenal sound but, of course, it was ad hoc.

"Over the years, that image remained in my head and I resolved to form a Mara! Big Band when the time was right.

"Rather than an ad hoc group of players, I wanted to source the best available musicians with the widest possible experience in world/jazz to create a supergroup that was halfway between a jazz big band

and a gypsy brass band ... with multi-part vocals!

"It wasn't until 2016 that I finally started to move seriously on the project, but I couldn't generate financial support until early 2019, when Create NSW granted funding to commission a new suite of music *Zashto?* composed by current and past Mara! band members, and the Australia Council for the Arts granted assistance with touring costs.

"After inevitable cancellations and reschedules of the project two years running due to the pandemic,

we're finally up and running with a series of concerts in Parramatta, Wollongong, Bathurst and Canberra in March".

Zashto?

The theme of the Mara! Big Band's new 60-minute musical suite "*Zashto?*" ("Why?" in Bulgarian language) is the experience of migration to Australia and the spectre of incarceration (physical and psychological) that has hovered over each wave of migration in the past 230 years.

Through the stories of three women who arrived in Australia

NEIL MURRAY

Keep Rolling On... 2021 > 22

Jan 30	Archies Creek (duo with Damien Neil)
Feb 4	The Grainsstore, Kathalia (duo)
Feb 11	Lighthouse Collective, Point Lansdale.
Feb 24	Mildura Arts Centre, (solo)
Feb 26	Palace Hotel, Broken hill (solo)
March 5	Barney's Bar & Bistro, Pomonal VIC support: Leroy Johnson
March 12	As The Docky Flies Festival, Moynin (band)



March 20	Old Church on the Hill, Bendigo, (duo)
March 26	Lake Bolar Fel Festival (band)
April 14-18	National Folk Festival, Canberra
April 24	The Great Club, Marrickville
May 6	It's Still A Secret, South Brisbane
May 8	Black Cockatoo Retreat, Kiels Mountain, Sunshine Coast, QLD

at very different times in our history, it investigates the fact that deprivation of liberty or trauma has scarred the migration experience of many in our community and we pose the question *Zashto?*

The 'protagonists' are a young female convict who was arrested in Ireland at the age of 16 and transported in 1803, a Bulgarian who migrated in the mid-20th century, and a recently arrived Iranian refugee.

The libretto is drawn from poetry and texts written by or about them in their native languages, Irish Gaelic, Bulgarian and Farsi, giving a window into their experiences of displacement, hope, longing, despair and resignation in their struggle to forge a new life in this 'lucky country'.

The work features compositions by Sandy Evans, Paul Cullen, Andrew Robson, Tony Gorman and Lew and Mara Kiek.

Sezoni and *Tra Parole e Silenzio Zashto?* follows two previous original suites written for Mara! and sister group, the Marenitisa Choir.

The first was *Sezoni* (Seasons) released on Rurlis Records in 1997 and then *Real World Records* in 1999, with settings by Mara! members of poems by a Bulgarian migrant, Stefan Kozuharov, telling of his youthful homeland reminiscences of love, work and celebration.

Tra Parole e Silenzio (Between Words and Silence) featured the Mara! group's interpretations of Italian poetry by Eduardo Di Giovanni, illustrating this young man's musings on love and human potential, within the vividly emotive and tactile landscape of Italy in the 1950s and 60s.

Apart from the performances with *Legs on the Wall* in Homeland, *Sezoni* was performed by Mara! and Marenitisa at WOMAD Reading,

Kopryshitsa Festival (Bulgaria) and Woodford, and Tra Parole at Woodford, WOMADelaide and in 2016 at several Italian Festivals including Tuscia Opera Festival.

CDs of both works have garnered critical acclaim around the world.

Some Marai history

Llew Klek: "Since the 1980s days of European and Australian touring and recording with renowned bassist Danny Thompson, who Mara and I met when performing as 'Tansey's Fancy', supporting Donovan and Pentangle around Australia, the Marai group has become the most widely toured world music ensemble this country has produced."

With more than 30 international tours since 1984, Marai has performed at some of Europe and North America's most illustrious venues and festivals.

Since 2000, Marai has focused more on Australasia than Europe, touring in China, Singapore, Laos, Vietnam, Hong Kong, New Zealand and Taiwan.

"In Australia, apart from organising our own regional and festival appearances, we acted as organizers for Bandaialana, the Chippopotras and our own Britany-based ensemble, Crossroads, with whom we have also mounted European tours," Lew said.

"We have for more than 30 years also performed at regional and remote Australian venues and many Indigenous communities through Musica Viva in Schools and Musica Viva Countrywide programs. "A few of our most memorable moments:

"Calgary Folk Festival where we spent an evening with Odette and Elen McIlwaine, who took us to Head Smashed in Buffalo Jump the next day.

"Another is teaching a Bulgarian chorus in Mandarin at Shanghai Theatre Centre launching Radio

Australia in China with ABC's Paul Petran.

"Also, Maningrida (NT) school graduation day where moving traditional ceremonies were the highlight of the day and Piazza Dei Signori (Padova) where a Bulgarian dance group mistook one of our original compositions for a traditional Bulgarian dance tune.

"There was also sunset at Streaky Bay (SA) before our performance for the local Arts Council at the pub, and the Lorient Interceltique where the Bagad performances and procession are absolutely among the most exciting musical experiences you will ever have.

"Mara was guest artist with the prize winning Bagad Concarneau.

"Yet another was WOMAD Hannover where the artists' bus driver got completely lost en route to the venue at the Expo site and we were all late for the sound check, and what about Belfast Folk Festival where they sent a mini panel van to the airport to meet the band and Danny with his double bass.

"Even worse, drinking pythons infused rice wine at 2 am after a TV performance in Hanoi before a 6am flight to Ventiane.

"The pythons was in the glass vat on the bar, alongside a crowd and an enormous ginseng root.

"The effect of drinking the wine was that none of us could stop laughing!

"Two of our most memorable long drives were from Ostrava in eastern Czech Republic after our performances at the European Broadcasting Union Festival, also with Paul Petran, to the Rome Film Festival performance 2 nights later, and another 25 hour marathon from Udine Folk Festival (Italy) to Huddersfield Folk Festival (UK) via the Channel Ferry!"

The Marentisa Choir and other Marai Music projects
Llew Klek: "We have been lucky

enough to work with the amazing Marentisa Choir who have joined Marai on some of our international tips, and several Australian concert tours and recordings.

"Mara formed the choir in 1990 and has directed their performances at concerts and collaborations with other artists on projects including motion pictures, CD and video game recordings."

Llew Klek has now produced more than 60 albums for Australian folk, world, classical, choral and contemporary artists.

In the folk/world music arena alone, his collaborations as a performer, producer and consultant include projects with Margaret Roadknight, Chaika, Bob and Margaret Fagan, Linsey Pollack, Bukkhu, Cliona Molins, Kate Delaney, Senor Cabrales, Jeannie Lewis, Kim Sanders, Nekisa, Silvia Encheva, Zulya, Tenzing Tsewang and Poms from Oz.

Seven of Lew's world, choral and classical productions have been ARIA nominees.

Mara gained the degree of Master of Applied Science from the Sydney University through the Conservatorium in 2008 for her research on the Bulgarian voice, and Lew completed a Doctor of Musical Arts at the Sydney Conservatorium in 2021 researching Lebanese Music Theatre.

Two of Mara's CD are available at WWW.TradandNow.com

Tour dates:

March 2: Parramatta Riverside Theatre, 7.30pm: world premiere of Zashko?

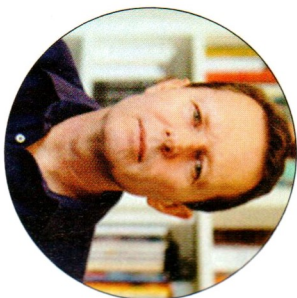
March 18: Wollongong Music Lounge, 8pm

March 19: Bathurst Memorial Entertainment Centre, 8pm

March 20: Canberra Street Theatre, 7pm

The Beatles: Get Back review

By David McCooy, Professor of Writing and Literature, Deakin University Courtesy: The Conversation



The project, conceived by Paul McCartney, was originally intended to be a television special documenting the band's preparation for a live concert, their first in two and a half years.

Because of the performance element, the Beatles decided to get back to their roots and only develop material that could be played without adding overdubs. As it happened, the concert didn't go ahead, the Beatles famously deciding instead to play a short unannounced gig on the roof of their headquarters.

The TV special became a feature film, and the audio was handed over to the "wall of sound" producer, Phil Spector, leading to controversial results.

Meanwhile, in the early 1980s, the Beatles withdrew the film version, a fly-on-the-wall documentary directed by Michael Lindsay-Hogg, from circulation.

Lindsay-Hogg's Let it Be is remembered as a portrait of a band in the process of breaking up.

And indeed, George Harrison did briefly quit the band early into the four-week project, though Lindsay-Hogg's documentary does not cover this episode.

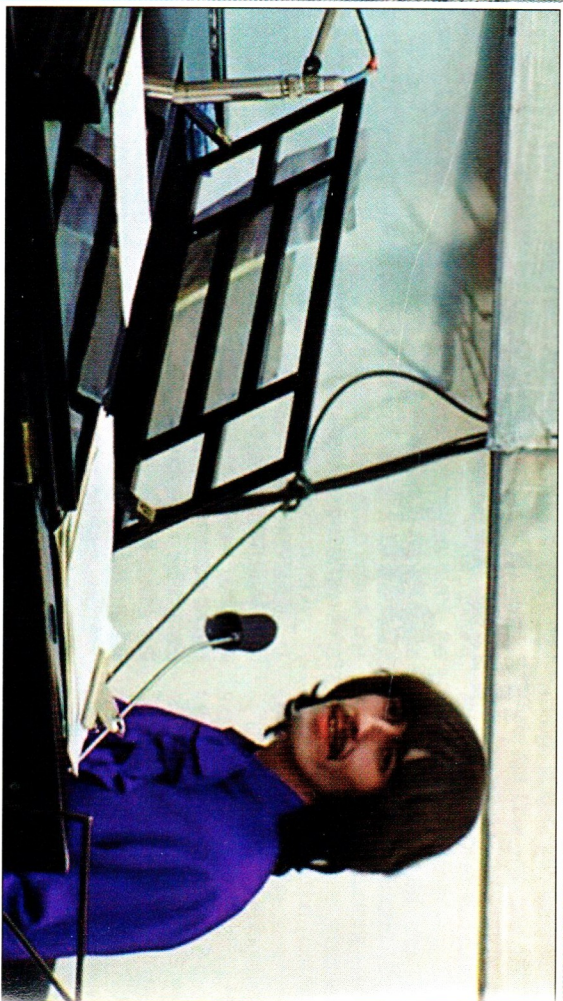
The Beatles' Get Back project, undertaken in January 1969, has finally been completed, again.

For most of the last 50 years, it has been known as Let it Be, a film and LP record released in 1970.

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Australia for the Arts



George Harrison in Get Back. Wait Disney Pictures, Apple Corps, WingNut Films

Let it Be was seen as a downer in part because the Beatles, especially Lennon, were keen to trash it in the light of the band's breakup, which occurred just weeks before the release of Let it Be, both film and album.

As Lennon said in December 1970, the shoot was "hell", and Spector was "given the shittiest load of badly recorded shit".

A different tenor

While the newly released The Beatles: Get Back, directed by Peter Jackson, covers Harrison's departure and return, Jackson's film is tonally different from Lindsay-Hogg's.

According to Jackson, the dour account of Let it Be is inaccurate, since there is much "joy" and friendship evident in the 60 hours of film and 150 hours of audio tape that has been sitting in a vault for half a century.

Much of this audio has long been available as bootlegs, informing written accounts of this period of the Beatles' history.

The audio without the video, however, doesn't always tell the

whole story.

While Jackson and his team haven't shied away from the moments of friction, ennui, and aimlessness experienced by the band, the tenor of Get Back is more upbeat than Lindsay-Hogg's version, though there is perhaps more levity in that film than Jackson or its reputation allows.

But Get Back is not just a recut of Let it Be; it is a documentary in its own right, a film about the making of a film.

Lindsay-Hogg is now a character in the drama of trying to work out what the project is about and how it will end.

Unlike the cinema verité style of Let it Be, Get Back gives much needed context in the form of titles naming the protagonists and songs, as well as explaining what is happening.

The use of a day-by-day countdown to the live performance gives the otherwise shapeless events a sense of narrative and even tension.

Get Back was to be a feature film with a theatrical release, but

COVID-19 led to a rescheduling and reconceptualising of the work so that it became a documentary for Disney+.

Recent reports were that the series would be a three-part series with a six-hour running time.

The climactic rooftop concert

As it turns out, that running time is closer to eight hours.

Let it Be is a mere 80 minutes long.

Almost all of these eight hours show the Beatles at work on a sound stage, at Twickenham Film Studios, or in an ad hoc recording studio put together in the Beatles' Apple headquarters, when, after Harrison's walkout, it was decided that Twickenham wasn't conducive to creativity.

The Apple studio is clearly more pleasant, and the tone is further lightened when the Beatles are joined by an outsider, their old friend Billy Preston, on keyboards a crucial moment for the project.

There is nevertheless something of a hermetic feel to most of Get Back, so that when

the Beatles and Preston head up to the rooftop to play in public, the cinematic "payoff" that the band and Lindsay-Hogg had been looking for throughout the project, there is a palpable sense of release.

And the famous rooftop concert, presented with creative use of split screen, is stunningly good and it is also, for the first time, presented in its 42-minute entirety.

After the countless run throughs and takes of the same songs over the preceding weeks, as well as numerous covers and early Beatles' tunes, the sense of energy and the quality of playing gives the film the climactic moment that it needs, complete with police officers demanding, albeit politely, that the Beatles stop breaching the peace of London's West End.

Cigarettes, cups of tea, and white bread

Get Back is very different from Let it Be, in part, due to Jackson's editing, especially his use of montage, which produces a dynamic, sometimes frenetic, energy.

Beyond these stylistic elements, Get Back is notable as a technical feat. It looks and sounds astonishingly good, not something that was ever said about Let it Be.

Jackson and his technical team have employed the kind of film restoration techniques used in his war documentary, They Shall Not Grow Old (2018).

The vision in Get Back is beautifully saturated, sharp, and less grainy than Lindsay-Hogg's film.

Harrison and Starr, in their sartorial splendour, often resemble their cartoon equivalents from Yellow Submarine (1968).



John Lennon in Get Back. Wait Disney Pictures, Apple Corps, WingNut Films

If there is anything unvarnished about Jackson's film, it is the sight of people apparently living off cigarettes, cups of tea, and white

bread.

Also notably, "historical" is the homosocial nature of the project as almost all of the active participants are men.

Even Yoko Ono, who sits beside Lennon throughout, is almost entirely silent save for her vocal participation in a couple of impromptu jams.

While the film has been painstakingly restored, the soundtrack has been almost remade.

Much of the audio was recorded on mono quarter-inch tape.

Jackson's technical team used machine learning to effectively "remix" these mono tapes, allowing Jackson to hone in on individual voices masked by other sound sources such as voices or musical instruments.

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Folk Radio Directory

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

**NSW - Chicken Hot Rod 2RRR
88.5FM Sydney (506-150)**

Three hours of Bluegrass, Old-Timey and other Forbidden Delights, Music You Can't Hear on the Radio. Sundays 9:00am to noon.
0434 880 913
office@2rrr.org.au
www.2rrr.org.au

1st Saturday at 5PM for 1 hour
paul.jackson@sumnet.com.au

SA - Radio Adelaide Folk Show 101.5 FM (2134-150)

Presents a selection of Anglo/Celtic, North American and Australian traditional, retro and contemporary folk music. Presenters include informative notes on tracks played and often invite guest musicians. 5-6:30pm (SA time) Saturdays. Also on Radio Adelaide website
Jane.Bower@Bigpond.com

NSW - Australian Spectrum Show Alive 90.5 FM (1883-155)

A Northwest Sydney radio show with featured artists weekly from the blues, roots, folk, country, instrumental, jazz, surf rock and alternative rock genres.

NSW - Festival of Folk 98.7FM (2234-154)

Folk music program every 2nd Saturday on Kandos Rylstone Community Radio.
9am-12 noon
FestivalofFolk@gmail.com

Broadcasting for over 12 years and streaming worldwide on
www.alive905.com.au/shows/aus-spectrum/
Every Tuesday 9pm-12pm

Vic - Radio OCR FM 98.3FM Colac & District (945-150)

Australian smorgasbord is aired in South Western Victoria. Presenter plays Australian folk and blues artists.
Every Tuesday, 11am-1pm.
(03) 5232 1991
moonlighttau@gmail.com

NSW - Minstrels' Gallery on Highland 107.1 FM (1952-164)

Minstrels' gallery has been broadcasting for several decades. It features contemporary and traditional folk music and poetry from around the world, presented by four enthusiasts in rotation.
6-8pm AEST Mondays. Also on I heart radio and from WWW
highlandfm.org.au
brian@haydons.com

Vic - Southern Style PBS 106.7 FM Melbourne (2228-164)

Presented by Ian Dale live and archived on www.pb5fm.org.au
Bluegrass, Old-Time and some Blues, Cajun and Western Swing.
Tuesdays 1-3pm (AEST)
ozbluegrass@gmail.com

On Tuesday, February 1, Australian music industry icon, Glenn Wheatley, passed away, aged 74.

Wheatley was surrounded by his wife of almost 40 years, Gaynor, son Tim and daughters Kara and Samantha.

The musician, manager, radio pioneer and entrepreneur died as a result of complications caused by COVID.

Wheatley, who was double vaccinated, passed away after valiantly fighting for several weeks.

His heartbroken family passed on their thanks to the COVID frontline workers and staff at Edworth ICU.

Wheatley was still busy working on new projects.

"In spite of having achieved so much, there was a lot more he wanted to give," his family said.

"He had an enthusiasm that was unmatched and believed that anything was possible."

"He gave everything to support projects that he believed in, whether they were ultimately successful or not, his immense passion and enthusiasm was an integral part of Glenn Wheatley."

"He treated roadies, artists and fans with the same love and respect, and had time for everyone."

"He would leave Rod Laver Arena after a John Farnham concert, just to carry my amp into the Espy," Tim said, "Everything he did was for his family."

"He regarded his family as his greatest achievement."

Valè Glenn Wheatley

by Emily Cheung



The Farnhams have released this statement: "Our family is devastated at the loss of our friend."

"We also obviously feel for his family as well."

"With his passing, so many people have lost a part of their lives."

"We will miss you Glenn, and promise to be there for Gaynor and the family."

In 1998, Wheatley was inducted into the ARIA Hall of Fame as part of The Masters Apprentices, whose hits, Turn Up Your Radio and Because I Love You, are Australian rock classics.

However, Wheatley would find

his niche in the music industry through artist management.

He helped open doors for Australian music overseas with the global success of Little River Band in the 1970s, selling over 30 million albums and scoring 10 US Top 20 singles including, Help Is On Its Way and Reminiscing.

His most successful partnership came with John Farnham, who became a lifelong friend and creative soulmate.

Wheatley took over Farnham's management in 1980, and re-launched his career. A cover of the Beatles' Help

returned him to the chart and Farnham briefly fronted Little River Band.

However the two men would stage the biggest comeback in Australian music history with 1986's Whispering Jack album.

Wheatley re-mortgaged his house to fund the album, which was launched with the unforgettable hit, You're the Voice.

Whispering Jack is now the highest-selling Australian album in ARIA history, while Farnham scored 10 No.1 albums with Wheatley as manager.

Wheatley also transformed Farnham into one of the most successful touring artists in Australian history, selling millions of tickets in arenas and later outdoor festivals.

Wheatley also launched the career of Delta Goodrem, helping her debut album, Innocent Eyes, to sell over one million copies in Australia.

His other management credits include Pseudo Echo, Real Life and Australian Crawl.

Wheatley also launched Australia's first commercial FM station, EON FM, in 1980, which would rebrand as Triple M.

He continued to invest in radio stations, with wife Gaynor



Glenn Wheatley helped to launch Delta Goodrem's career.

on the board of the stations he owned.

In 1992, he helped stage the Australian musical version of Jesus Christ Superstar, featuring Farnham, Kate Ceberano and Jon Stevens.

It played over 80 arena dates across the country, while the soundtrack album, released on Wheatley Records, went 12 times platinum.

Wheatley also created charities to fundraise through televised concerts, including the Hay Mate charity to raise money for farmers, the benefit for Rwanda, the concert for the troops in Dili, and many contributions to other charities of

which he was immensely proud.

He released his autobiography, Paper Paradise, in 1999, and over the last few years had been very busy with a number of projects in the works for John Farnham.

On the weekend, Wheatley's son, Tim, shelved his new single and EP release that was set to be announced on Friday.

The long planned EP was to include a heartfelt cover of The Masters Apprentices classic, Because I Love You.

"We have been planning the release of, Because I Love You, for months," Tim said. "We just fell three days short".

In honour of his Father, Tim shared his version of the song. Stream Tim Wheatley: Because I Love You

The Wheatley family and John Farnham are deeply grateful for the support and loving messages they have received and will not be making any further comments at this time.

They thank the media and public for respecting their privacy.

The Songwriting Society of Australia

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

Email: songsof@ozemail.com.au for information/applications

Attention all musicians and performers: If this is you, see pages 72-77 for more information on how you can be listed in this Directory. Entry is free to subscribers.

Alanna and Alicia (1924-154)

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

Asleep at the Reel (629-157)

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

BluesAngels (2000-199)

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

Blues Preachers (2299-154)

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

Bruce Heam (2267-152)

Long time roots musician, well known for fronting the iconic Melbourne ska band Strange Tamaras since 1981, the multi-instrumentalist Bruce Heam has returned to his folk beginnings with the release of an amazing **TWO DOUBLE** albums - "The Word is the Music the People are the Song" as well as "Live at the Athenaeum: A Tribute to Woody Guthrie".
bruceheam2020@gmail.com

Bruce Watson (217-159)

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

Chico & Jason Roweth (940-163)

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

CJ Shaw (2297-154)

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

Evan Mathieson (1773-149)

Singer of Songs. Builder of Autoharps. Player of Autoharps, Guitars, Blues Harps and the Mighty Kazoo!
Evan loves to share his wide range of worthy songs, both in performance, and/or leading Sessions - from the Unaccompanied Tradition to Jug/Jazz/Blues.
www.evansmathieson.com.au
Lyn curates the whaling songs and other insightful writings of Folk icon Henry Robertson (1923-1995)
www.henryrobertson.net

Fiona Joy Hawkins (2285-153)

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

Fred Smith (101-154)

Write songs, cracks jokes. "Fred Smith is simply the best folk/country musician working in this country...". (Bruce Elder, SMH).
0403 816 311

FredSmith100@yahoo.com

Gary Banks (1967/160)

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

Glenns Anderson Duo (314-148)

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

Hallett Flood (2000-199)

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

Hilber and Von (1669-151)

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

Hoya (20-164)

Sydney based quartet made up of Margaret and Sonya Bradford, Gayn Cleaves and Ian Knight.
Their CD, Inspirational Women, includes songs and stories of remarkable Australian women, many of whom remain unknown.
The CD is an excellent resource for women's studies.
MargieB639@gmail.com

Johnny Huckle (1989-153)

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

Performers' Directory

Joni Mitchell Tribute duo (2239-165)

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

Keith McKenny (22-147)

A leading member of Australia's small clan of folklorists. An award winning performance poet, his unique amalgam of humour and biting social comment defies stereotype. FangedWombat@bigpond.com

Maggie Somerville (2238-155)

Singer/songwriter who performs regularly at the FVMC as well as various folk festivals. Performs her own material usually solo but sometimes with others. Ph: 0429 386 044

Maggies8@bigpond.com

Mark Lucas and the Dead Settlers (1718-153)

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

Mary-Lane Field (2265-152)

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

M.Lfield@optusnet.com.au

Mike Conway (538-159)

ARIA Award winning multi-talented performer also known for his work with Captain Matchbox, Circus Oz, ABC for Kids, National Junk Band and more.

Mike@MikeConway.com
www.MikeConway.com

Nerts & Music (425-152)

Original witty comic songs by Novocastrian nerds led by Clark Gornley. GornleyClark@gmail.com

Nick Charles (744-143)

Performs acoustic: 500s and blues guitar instrumentals and songs. Has a 20 album, 40 year career with 13 US tours. Port Fairy Artist of the Year and twice winner of the Australian Song Contest. Pac50@bigpond.net.au
www.CharlesGitar.com

Peter Vadivello (1795-153)

Capitulating indie-folk singer/songwriter Peter derby weaves folk, funk, blues and roots music around a rich seam of social justice and environment issues. http://www.petervadivello.com.au

Rare Treats (2000 - 199)

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

Two with sometimes a fourth member featuring a wide range of instruments including keyboard, banjo mandolin, guitar, ukulele, percussion, slide guitar and mandolin. 0418 649 477

HurleyST@bigpond.net.au

SimpleFolk (1954-149)

Trad British and Celtic ballads featuring the singing of Mandy Breeze, trad and modern instrumentals - Irish Bouzouki, nyckelharpa, guitar synth, bodhran 0431 427 898

Simplefolk@soundcolour.com

Steve Tyson (52-162)

Singer/songwriter, member of Fough Red, has released three solo albums to date, tours and plays solo or with his band The Train Rex.

www.stevetyson.com.au
stevetyson11@gmail.com

The Swing Beans (1623-164)

A 4-piece acoustic swing and western swing band with 2 acoustic archtop guitars, fiddle & double bass & harmony vocals.

Playing regularly around Brisbane, SE QLD. 0402 504 099

Julie.withney@bigpond.com

Ted Egan - (54-153)

An old busy who talks and sings effectively around his 350+- registered songs.

Available! 0427 849 555
Ted@tedegan.com.au

Traditional Graffiti (2294-165)

Evolved out of the Wheeze and Suck Band, 'The Tradz' formed in 2016 and continue their performances of traditional and contemporary roots material. Jillice@Shedrome.com.au

Urban Guelillas (2945-154)

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

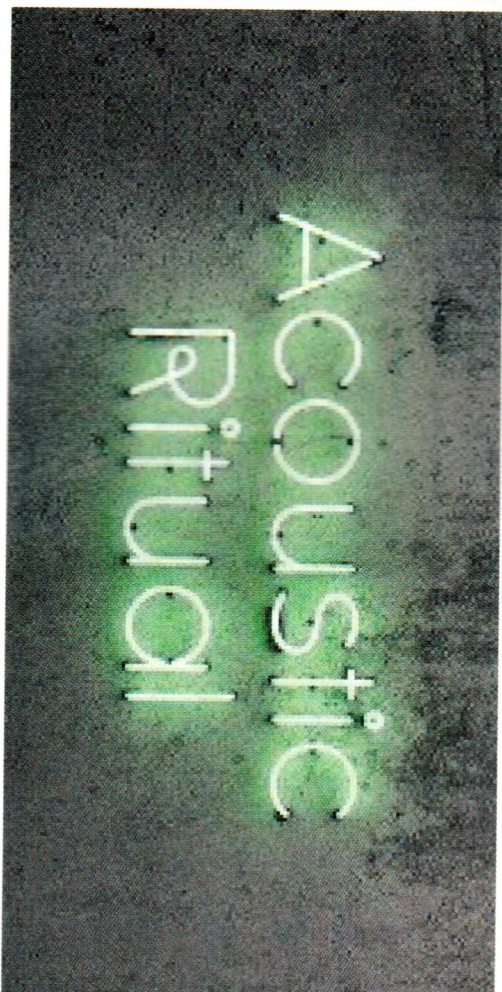
Vanessa Craven (2059-169)

Award winning musician, performer, poet. Performs solo, duo as 'Lake Mist' and in a band as 'Lunar Dust'. Silky, soulful, imaginative, mysterious. Originals and covers.

AcousticSessions@Minnet.com.au
www.facebook.com/vanessacravenmusic

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

Three iconic Sydney venues close their doors to live music



On February 4, Shadow Minister for Music and the Night Time Economy, John Graham MLC, issued a media release accusing the NSW government of "cultural vandalism", saying that the lack of government support sees iconic Sydney venues shut their doors to music for good.

Just a few days after the announcement of the Giant Dwarf theatre closing down, iconic Sydney live music venue The Lansdowne has revealed it too will be shutting its doors to music.

More venues are almost certain to follow. The NSW Opposition has

voiced concern over the string of venue closures unfolding, calling on the Government to provide specific economic and regulatory support for live music venues in NSW.

In a statement released by the Giant Dwarf, the theatre blamed the pandemic for making ongoing operations unviable, stating "we simply cannot survive through this ongoing pandemic."

The Lansdowne Hotel announced this week that with its lease due to expire in the coming months, the landlords had chosen to close the gig room to build more hostel accommodation.

Other venues privately concede they will struggle to keep the doors open. Shadow Minister Graham

said: "This is cultural vandalism. "These are venues which survived the lockouts.

"These are some of the best operators on the Sydney music scene, the toughest nuts, who are now having to close their doors.

"A decade of lockouts, lockdowns and specific 'no-singing, no-dancing' COVID restrictions has taken its toll."

Graham gave Opposition support for the Great Southern Nights program which unveiled its March and April line up on the same day saying: "We support Great Southern Nights.

"It is great to see these artists taking the stage.

"Artists need stages, the trouble is that we are now losing them rapidly.

"We want venues opening

their doors, not closing them.”
 Within minutes of Shadow Minister Graham making his statement, another iconic venue, Venue 505 and Old 505 Theatre, issued the following statement saying that it too was closing its doors for good.

For 18 years, 505 has been a vital member of Sydney's live music and theatre landscape.

Over the years, we have had many iterations and adventures, from the early warehouse days to our internationally renowned Cleveland Street club Venue 505, and our beautiful award winning Old 505 Theatre in Newtown.

“In that time we have supported tens of thousands of artists in their careers and welcomed hundreds of thousands of people through our doors.”

“Through all of those years, 505 has remained fiercely independent, staunchly artist

run and vehemently community minded.

“The past decade has been incredibly difficult for Sydneysiders from lockouts, archaic regulation, pressures of gentrification and rising cost of business, but nothing has compared to the impacts we have felt this past two years.

“We have worked hard to reimagine our offering, our business model and to just keep going.

“We teamed up with our friends at Sydney Fringe to share space, reduce risk and safeguard the venue.

“We have had tremendous support from the building trustees and Government that kept us going for the past 24 months, but the reality of operating in this environment for a third year is simply untenable.

“The new year's wave of Omnicron has thrown our sectors

plans for recovery out the window, exposed our fragility and to be frank, is just too much.

“So we have made the decision to wrap up 505 and stop presenting work at the Newtown venue.

“The last Acoustic Ritual gigs will be in March and then we will hit stop and take a long breath.

“We don't know what the future holds for 505, it is unlikely we will have a permanent bricks and mortar space again, certainly not in the near future.

“I am sure that we will pop up here and there and we will of course continue to find ways to provide gigs to artists and space to creatives where we can.

“Thank you to all the wonderful people who have supported our venues, our programs and our dream.”

Bush Music Club



Australia's oldest folk club plays music for dances, traditional tunes collected from Australia's history, and runs singing sessions online.

Book the Concert Party for your event or come and meet us at a session, bush dance or National Folk Festival 2022.

Families with musical children: learn traditional music with our Saplings youth music development project.

Enquiries please call 0449 851 676 or email bmcmail1954@gmail.com

www.bushmusic.org.au
 www.linktr.ee/bushmusicclub

Concert to welcome Afghan evacuees

On February 17, Fred Smith will be presenting a special concert to welcome to Canberra recent evacuees from Afghanistan and recognise the efforts of public servants and Defence Force members during the evacuation.

The Concert to Welcome Afghan Evacuees will take place at the Canberra Playhouse.

Backed by an all-star band, he will be performing songs from his acclaimed Dust of Uruzgan album as well as new material drawing on his experiences working on

the evacuation.

Well known music critic, John Shand, Sydney Morning Herald, said of Fred Smith's work: "Finely observed snapshots of a harsh, sad and funny reality.

"In concert he has a knack for balancing drama and humour... towering artistic achievement."

Proceeds will support the purchase of educational supplies for recently arrived Afghan students to Canberra to be distributed in conjunction with Rotary and Red Cross.

Fred Smith's CD are available from WWW.TradandNow.com.

Festival News & Reviews

The Folkie shines a bright light on Australian culture

By Lynn O'Brien



Since its first year on over that time, welcoming Ngumnawal Country in with open arms friends of life 1992, the National Folk Festival has become to laugh, sing, dance, learn more daring and colourful and renew.

After perusing the five-day program of this year's festival, you can see that Katie Noonan, the new and talented Artistic Director, has taken up

the challenge of international uncertainty to create a music event that salutes and celebrates Australian history and homegrown music artists.

Legends of Australian music will join emerging talent and everyday people in an explosion of storytelling and community spirit.

The line-up celebrates all aspects of Australia's culture including our Indigenous people, multiculturalism, camaraderie and family.

The festival will open and close with renowned First Nations royalty, Archie Roach, who will set the tone at the opening concert with his song, Let Love Rule, performed as a duet with 12-year-old Gubbi Gubbi artist, Layla Barnett, and alongside in-house Hauptmann

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 - * Eligibility for special FFT initiatives, such as free studio recording time, scholarship for *Music Under the Southern Cross*, song writing awards and more

Still only \$27 per year family \$20 individual to PO Box 1638, Hobart, Tas 7001
 Ph Peter Hicks 03 62663010 www.folkfederation.org



Festival News & Reviews

family band, The Phoenix Collective String Quartet, and the National Folk Festival Family Choir.

Then, a plethora of artists including Kate Ceberano, Parvyn, Jack Carty, Tenzin Choegyal, Katie Noonan and Emma Donovan will take audiences into the evening.

The concert will close with an epic version of My Island Home, which will be sung in the Ngunawal language and led by Ngunawal artist, Ailinta Barlow.

The song is currently available on the National Folk Festival website for audiences to learn ahead of time.

The closing concert on April 18 will be a multigenerational performance that audiences will likely never see again.

A once in a lifetime experience.

It will feature Sammy Butcher and Neil Murray of the Warumpi Band, performing with Sammy's 12-year-old grandson Jack, and George Butcher's daughter

Crystal, alongside our in-house Hauptmann family band and the National Folk Festival Festival Choir, plus a feast of artists including Montgomery Church, Archer, and Lior & Domini.

Yothu Yindi will then raise the roof in honour of the festival's 30th year on Ngunawal Country and the 30th year of their iconic song, Treaty.

This is just one of a number of exclusive concerts at the event.

Katie Noonan has worked tirelessly on unique, special curated concerts that pay tribute to some of our most esteemed folk songwriters, including Judy Small, Don Walker and Joni Mitchell.

There are many ARIA award-winning artists who will be welcomed to the National Folk Festival for their very first time, and they will join stalwart personalities and performers that, well, it just wouldn't be the Folkie without them there.

And it's not just the

performers who will be back.

There will be traditional and multicultural folk dance, craft workshops, music and singing stalls, arts and crafts stalls, musical instruments on sale, buskers and circus performers, poets and painters, and some of the most delicious food one can find.

Also, to put all rumours to rest, Sessions will be back and bigger than ever with the introduction of a second outdoor sessions venue.

So, delay no longer friends and book your tickets now as it's been two long years since we've gathered round the campfire to hear the latest gossip, laugh until our sides split, dance until our feet hurt and most importantly, bust out a melody that connects generations and country.

See the full program and book your tickets now via www.folkfestival.org.au

Top Half Folk Festival 2022 cancelled

by David Evans

Many of you will have already heard that, unfortunately, this year's Top Half Folk Festival originally scheduled for the Queen's Birthday weekend, June 10-13 has been cancelled.

Glen Helen Resort, where previous festivals have been

held, was taken over by new owners, Discovery Parks, in 2021, and although we were keen to continue our involvement with Glen Helen, ongoing discussions failed to result in any commitment by them, and a decision had to be made.

Alternative venues were considered but none really suited our requirements.

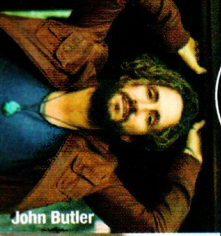
We are hopeful that something may be resolved so that the Festival can resume in 2023. Apologies to all of you that attend and support our Festival and here's hoping we see you in 2023.



25th blue mountains music festival 2022

18+19+20 march Katoomba

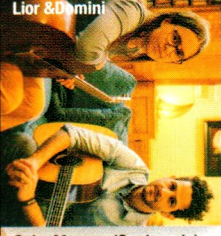
Tickets on sale now at bmf.org.au Full Weekend, Day, Night tickets... be quick!



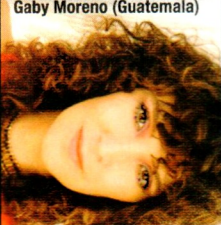
John Butler
Kasey Chambers



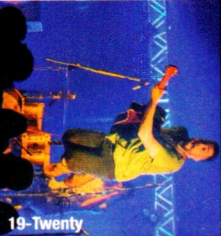
Lior & Domini



Gaby Moreno (Guatemala)



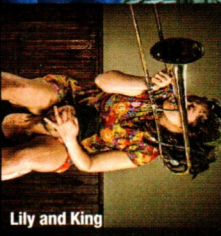
- ★ John Butler ★ Kasey Chambers ★ Lior & Domini ★
- ★ Irish Mythen (can) ★ 19-Twenty ★ Lloyd Spiegel ★ Gaby Moreno ★
- ★ The Grigorian Brothers ★ Elephant Sessions (Scotland) ★ MZAZA ★
- ★ Lily & King ★ Montgomery Church ★ The Spooky Men's Chorale ★
- ★ Mic Conway with Robbie Long ★ The Weeping Willows ★
- ★ Kee'ahn ★ Den Hanrahan & The Rum Runners ★ Nic Danta ★
- ★ Phil Davidson ★ Eagle and the Wolf ★ Big Merino ★
- ★ Pat Drummond ★ Linda Mizzi Trio ★ The Blues Preachers ★
- ★ Isobel Knight ★ Jimmi Carr ★ Aurora Li ★ Jerrah Patston ★
- ★ Poets Breakfasts ★ Heartlands Conversations ★ and more ★



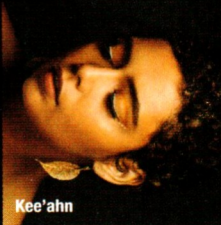
19-Twenty



Irish Mythen (Ire/Can)



Lily and King



Kee'ahn

bmf.org.au

3 days ★ 7 stages
90+ concerts!

Third time lucky for Blue Mountains Music Festival

by Tavin Charter



John Butler and Kasey Chambers

With less than 6 weeks to go and after two postponements, we are excited to be counting down to the 25th Blue Mountains Music Festival on the 18th, 19th and 20th of March in Katoomba, NSW.

The 25th Festival welcomes

headline acts - Australian ARIA award winning country-folk singer-songwriter Kasey Chambers and roots superstar John Butler, along with ARIA award winner Lior, who will be performing with emerging Melbourne songwriter, Domini Forster, Juno nominated contemporary folk singer-songwriter, Irish Mythen (Can),

high-energy blue-grass trio, 19-Twenty, guitarist virtuosos, Slava & Leonard Grigoryan, contemporary blues guitarist, Lloyd Spiegel, highland five-piece, Elephant Sessions (Scott), folk, soul and blues singer, Gaby Moreno (Guatemala), French/Balkan influenced folk group, Mzaza, roots based two-piece, Lily & King, The Spooky Men's

Chorale, acoustic folk/American duo, Montgomery Church, Katoomba singer-songwriter, Nic Danta, acoustic trad folk and roots performers, Den Hanrahan & The Rum Runners, alt country duo, Eagle and the Wolf, indie songstress, Isobel Knight, Archie Roach Foundation Award winner, Kee'ahn, Mic Conway with Robbie Long who combine comedy, music and magic, The Weeping Willows, Big Merino,

Phil Davidson, Jerrah Patston, Linda Mizzi Trio, The Blues Preachers, Aurora Li, Jimmi Carr and local favourite, Pat Drummond.

New artists announced this week include: outstanding blues performer, Dom Turner and his 'Rural Blues Project', from Perth Creek come, Miss Eileen & King Lear, Fred Smith and his band, New Zealand singer-songwriter, Kerryn Fields and it wouldn't

be the music festival without Melbourne's one-man band, Uptown Brown.

We are looking forward to March and a weekend of the best folk, roots and blues music, songwriters' and instrumental circles, Heartland Conversations, Poet's Breakfasts and roving performers.

Both full weekend and day tickets are available now at www.bmf.org.au



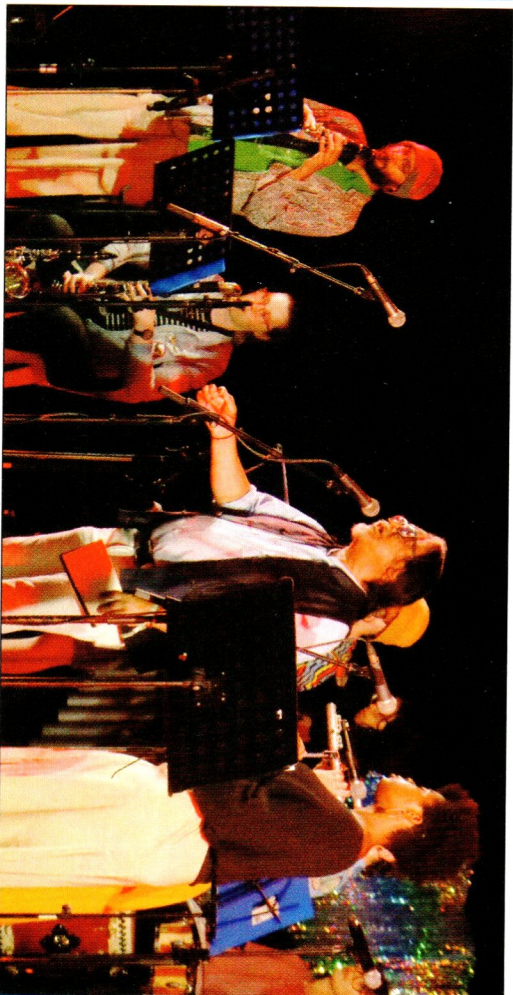
Domini and Lior



Irish Mythen

Woodford's Bushtime Festival review

by Derek Tickner



Woodfordia is a magical property that nestles in a verdant valley in the Sunshine Coast's hinterland.

It is a little slice of Eden, but without the talking snake.

It lies seven kilometres from Woodford, which is just over an hour's drive from Brisbane.

Woodfordia is the site of the famed Woodford Folk Festival, which runs from December 27 to January 1.

The site was previously a monocultured dairy farm, but Woodfordia Inc and their Treehuggers have revegetated vast tracts of the property.

Over 120,000 subtropical rain forest trees, orchids, ferns and sedges have been planted, creating a habitat for butterflies,

Matt Hsu's Obscure Orchestra

wildlife and your inner flower child.

The Festival has grown over the years to be one of the biggest events in Australia, usually hosting over 2,000 Australian and international artists and attracting 132,000 punters.

The Festival deservedly won the Best Live Music Festival award in 2020.

Fast forward to 2021, the year of a certain pandemic and its pesky restrictions.

The large festival has been scaled down to Bushtime, which is billed as a camping holiday with the emphasis on cultural activities and workshops during the day and music, dance and cabaret in the evenings.

The advantage of a small festival is that you don't have to

miss out on any of the acts or traipse for miles from one stage to another.

And you're much more likely to bump into those new best friends you made the previous night in the bar.

The 1,800 available tickets almost sold out, but due to the changing travel warnings, 400 ticket holders didn't make it.

On the plus side, Director, Bill Hauritz, was delighted to announce a Queensland Government grant of \$1m a year for the next four years, which will cover any COVID-related losses and ensures the festival's ongoing viability.

I flew from Adelaide for Bushtime, so I couldn't bring my camping gear.

Not to worry, pre-erected tents for rent are an option.

I settled into my new abode for the coming week and pursued the program.

The peace was shattered when a family with young and screaming kids moved into the tent behind me.

Then it started raining.

This took the edge off my 'first day at a festival' anticipatory pleasure.

So I pulled on my boots, grabbed my broly and strolled over to the festival site.

A strong coffee and a warm custard donut under the shelter of a marquee restored my good humour.

The rain and rowdy kids continued off and on all week, but these aberrations were more than compensated for by the entertainment and educational opportunities on offer.

Workshops in tents or huts held classes in natural science and ecology, indigenous arts, basket weaving, circus skills, varied dance forms, various musical instruments and much more.

The Spangled Perch bar by Lake Gkula hosted many open sessions, where musicians sat around the tables and belted out well-known and obscure songs from history's folk and pop repertoire, wetting their whistles with a fine range of Coopers ales.

Some sessions were themed, such as Irish or Scottish, all were good fun, inducing a sense of camaraderie among the players and the listeners.

Lake Gkula is a lovely lagoon for a daily dip.

It is chemical free and uses an all-natural water filtration

system, providing a safe habitat for wildlife and bathers alike.

With sandy beaches dropping away to the depths, the lake is surrounded by rockeries and water-loving plants.

I went for a refreshing and re-energising swim there every day, under the watchful eye of the cheerful volunteer lifeguards.

A distinctive feature of

the Bushtime (and Woodford) program is that they not only have an eclectic variety of musical acts, there are also cabaret shows.

Electric Campfire Cabaret was hosted by the leather-clad Maro, Queen of the Circus.

He is outrageously camp and an ardent Freddy Mercury fan.

Among the diverse acts he

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CJ Strangier • Ben Leece & Left of the Dial • Jesse Redwing
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Andy Ahr & Big River Band • Then Jolene • Katie Bates
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Festival News & Reviews

introduced was Jenny Winters, who deftly improvised songs about members of the audience.

Mario rounded off the show with a rousing group singalong of Bohemian Rhapsody.

Which leads me on to Franky Walnut.

Franky is the alter ego of Keir Nuttall, Kate Miller-Heidke's husband and musical collaborator.

Franky could be described as the bogan love child of Slim Dusty and Kevin Bloody Wilson.

He is as 'Australian as', which is the title of one of his comedic songs.

It contains such lines as: "I'm as Australian as a redback spider and a funnel web spider, having a root inside a kangaroo's

scrotum purse".

Franky finished his hugely enjoyable set with 'Don't Make Me Singalong', wherein he espouses his dislike of singers who call on you to sing with them.

"Please don't make me singalong, I don't like to sing and I don't like this song, please don't make me singalong, you're a wanker...."

The audience all sang this chorus with grins and gusto.

Keir showed off his musical prowess on the guitar when he accompanied Kate Miller-Heidke for the festival's headlining performance.

He created a full sound using funky loops and rhythms, over which he played lead guitar.

Kate was her usual charming and disarming self.

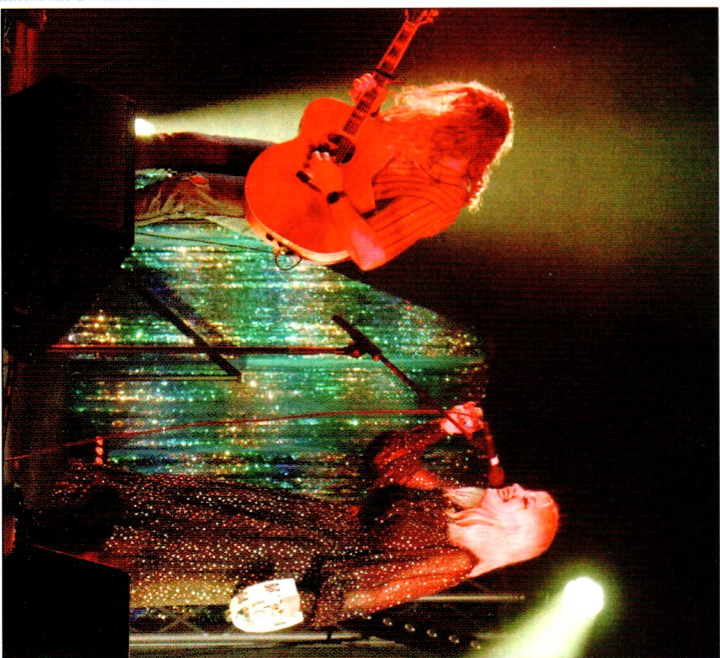
Playing keyboards and tambourine, her classically trained voice soared and swooped with terrific timing.

The set was diverse and had just a couple of her well-known songs.

It ranged from a tango/operatic styled 'Psycho Killer' to the humorous 'I'm Growing a Beard Downstairs for Christmas'.

The celebrated electronica duo, Electric Fields, were billed to be playing, but unfortunately Zaacharaha Fielding fell victim to COVID travel restrictions, which left Michael Ross to perform 'Don't You Worry' solo in a cabaret line up.

The exuberant Rebel Lyons



Kate Miller-Heidke & Keir Nuttall



Frankie Walnut

Festival News & Reviews



Rebel Bingo

hosted the fun-for-all-the-family show, Rebel Bingo, ably assisted by the roller-skating Kate.

Bingo numbers had to be guessed from snatches of song, such as Only Nineteen and When I'm Sixty Four.

A crowd favourite was the two-hour long Show Off - Talent Quest.

This was a curated open mic and featured raw and polished talent performing songs, comedy and poetry.

The youngest entrant was four year-old Ernie, Keir and Kate's son.

He'll outshine his famous parents before too long.

The oldest was myself.

I am a musical comedian (under the alter ego Eric Tinker), so I had a go as my character, MC Boomer, where I rap about

the joys and frustrations of boomer life.

Check it out on YouTube.

Like any good festival, Bushtime has a children's area, where the tackers can expend their energy with activities like Play With Clay or Little Boots Line Dancing.

Merriment was provided by the likes of Professor Wallace's Puppet Theatre and Toddlers and Parents' Music Sessions.

Fun to watch was Monster Siege, a Squid Game kind of challenge, but without the bloody carnage.

The kids have to defend rubber duckie trophies from the Slobbers (their parents).

They do this by throwing swimming pool noodle 'spears' or casting 'spells' at the advancing Slobbers.

If the excitement of all the festival gets too much, it is easy to get back to nature and forest bathe by roaming the extensive Woodfordia site.

There are numerous paths, such as the Butterfly Walk and Sacred Trees Walk.

You can stroll up to the hilltop for extensive views of the Glasshouse Mountains and the Sunshine Coast.

This is an excellent spot to watch the sun rise or set and/or do some yoga.

I'm looking forward to the return of the full Woodford Festival, but in these uncertain times, the six-day Bushtime certainly gives a pleasurable taste of that experience.



Lifeline for major events in NSW



Major Australian musicals cancel shows as more than 90 performers contract Covid

On January 13, NSW Labor's **Walt Secord MLC, Shadow Minister for The Arts, called on NSW Arts Minister, Ben Franklin, and NSW Treasurer, Matt Kean, to urgently create a "business insurance fund" to protect the live entertainment industry.**

This is after another NSW festival has been cancelled due to Covid.

It is also the third this week nationally. Earlier that week, the Grapevine Gathering music festival in the Hunter Valley, just days out from the event, was cancelled due to new changes to COVID restrictions.

It's estimated that the economic loss to the region will be over \$5 million, Secord said.

The festival included acts like The Veronicas and Peking Duk on the bill (no pun intended apparently!)

The Tarnworth Country Music Festival was postponed on Friday January 7, for the same reasons. On January 12, Sian Cain of the Guardian reported that in December, Victoria introduced Covid-19 Event Insurance, the first scheme of its kind.

"But despite calls for a national insurance scheme to protect live events, the federal government has continued to delegate responsibility to the states," he said.

Evelyn Richardson, Chief Executive of Live Performance Australia, said the LPA met with Federal Arts Minister, Paul Fletcher, in December to lobby for a federal scheme, but that there was currently "no appetite" for it.

"Omicron has played out worse than anyone expected.

"We appreciate the support we've had, but the government needs to step up and introduce a national scheme," Richardson said.

"Yes, the states have a role, but it has been very disappointing that the federal government hasn't led and pulled the states together and worked with them.

"We have people that haven't been able to work for two years.

"Before Omicron, workers could get daily PCR tests to keep working, now they can't even get rapid antigen tests.

"We've fallen into an abyss ... the notion that it is all over and that we'll ride through this is not the reality we're living in right now.

"We need support until things settle down."

Support Act, a non-profit for the music and performance industry, received a \$40m funding boost from the federal government and has paid out 15,000 crisis grants to roadies and crew.

The organisation has seen a rapid rise in callers reporting suicidal thoughts and mental health issues due to the lack of available work.

"The mood is pretty desperate," said Support Act CEO Clive Miller.

"The summer was shaping up to be an opportunity for people to return to work but it's all come to a crashing halt once again, and that puts enormous pressure on the artists, on crew, on promoters.

"So many of them are also testing positive, it's happening at a much higher rate than ever before.

"When you put it all together – the cancellations, the postponements, the new restrictions, the case rate, the low consumer confidence, it is a perfect storm on steroids," Miller said.

NSW Shadow Arts Minister, Walt Secord, said that the State Government announced in November that it had been working on an insurance model to cover Covid related losses of large events "for several weeks."

"Why are we still waiting for this?"

"It is time the new Arts Minister acted.

"In the absence of federal leadership to protect big live events like festivals, the NSW government must step in to give some certainty to the live music and entertainment sector," Secord said.

"Why should hard working

performers, promoters, organisers, and festivals shoulder all the risk during the pandemic?

"It is well past time for the NSW government to step up and take responsibility to protect this vital industry and so many local jobs."

A national survey showed that at least 32,000 gigs have been cancelled since July 1, 2021, equating to at least \$94 million of lost income.

NSW usually accounts for over a third of Australia's annual live performances revenue.

"The risk is a silent year with no festival season, with no music," said NSW Shadow Minister for Music and the Night Time Economy, John Graham.

"We can avoid that with proper support for festivals so that they have the certainty they need to plan ahead for events over summer and beyond.

"The State Government needs to implement a business interruption plan as they promised they would months ago when Bluesfest was suddenly shut down over Easter."

In a quickly evolving situation, on January 17, NSW Premier, Dominic Perrottet, announced a lifeline for major events in NSW.

Organisers of major events and festivals that have been cancelled or significantly disrupted by COVID Public Health Orders will be supported by funding through the NSW Government's Event Saver Fund, Premier Dominic Perrottet said.

"The funding is a critical lifeline for major event organisers who have had to cancel, postpone or vary their events, providing them the financial security and certainty to plan and deliver their future

events in NSW.

"Major events are a key economic driver that create thousands of jobs across the state.

"The Event Saver Fund will ensure that organisers aren't left high and dry as we work through this latest phase of the pandemic and sends a strong signal that the Government is here to support business," Premier Perrottet said.

Treasurer Matt Kean said the funding was recognition of the important impact that major events have on driving tourism as well as on the broader NSW economy.

"Festivals and major events are huge drawcards and they have been significantly disrupted by the latest Omicron wave of COVID-19," Treasurer Kean said.

"It is vital that we provide them the support they need when their event is impacted by a Public Health Order.

"That is exactly what this funding commitment does."

"That is exactly what this funding commitment does." Minister for the Arts, Ben Franklin, said while the pandemic has had a devastating effect on artists' ability to perform live, today's announcement shows the Government's strong commitment to the arts.

"Major events provide tremendous social benefits to the community, bringing us together to enjoy live performances," Franklin said.

"As we look to rebound from the effects of the past two years, this funding will help support local jobs and ensure major event organisers can plan with confidence to safely deliver their events in 2022/23."

Major event organisers will, from today, be able to pay

event organisers can plan with confidence to safely deliver their events in 2022/23."

Major event organisers will, from today, be able to pay suppliers, staff and recover other costs where an event is cancelled or significantly disrupted as a result of public health orders imposed as a response to the COVID-19 pandemic.

In yet a further development, on February 1, the NSW Minister for the Arts, Ben Franklin, announced that the NSW performing arts and live music sector will be further supported with \$85 million in NSW Government funding to provide artists and performers with increased confidence to take their place on centre stage and help kick-start the state's economy.

Minister Franklin said the \$85 million package included an extension for the Performing Arts Relaunch package and a grant to music charitable organisation, Support Act, to assist individual performing artists.

"As we continue to work through this current phase of the pandemic, the \$80 million

extension of the Performing Arts Relaunch package will support our wonderful performing arts and live music sector to continue to confidently return to the stage and deliver the vibrant, diverse and inspiring works we have missed so much," Franklin said.

"The additional \$5 million grant that we are providing to Support Act as part of this package will help to bridge the gap for assistance for those not eligible under other Government funds and ensure that our state's artists are not left behind as a result of disruptions caused by the pandemic.

"The arts are crucial to helping communities across NSW heal, unite, and inspire as well as being essential to our state's economic recovery."

CEO of Support Act, Clive Miller, said the funding will offer critical relief to support the health and welfare of people working in the music industry.

"The funds announced today will ensure that those hardest hit will be able to access crisis relief through Support Act to help pay the rent, put food on the table, pay urgent medical bills and

stay connected with family and community," Miller said.

Chief Executive of Live Performance Australia, Evelyn Richardson, said the package will benefit the economy and increase the confidence of the sector.

"The arts and entertainment industry are a critical part of rebooting the economy which has once again been acknowledged by the NSW Government.

"This package will enable companies to keep shows on stage and people in work and provide much needed business confidence to continue investing," Richardson said.

The \$85 million package is on top of \$125 million in funding announced in 2021 to support the performing arts and live music sector.

Applications for the Performing Arts Relaunch package are open to eligible NSW venues, promoters and producers to relaunch performing arts activities.

For more information, including guidelines and to apply for funding, please visit the Create NSW website at www.create.nsw.gov.au.

Numeralla 2022 cancelled

By Fran Robertson

We started planning and preparations in the hope of being able to have a festival this year in Numeralla but, once again, COVID has made it impossible to stage the festival.

With regret, disappointment and frustration, we have had to

cancel the event for 2022. We hope you are safe and well.

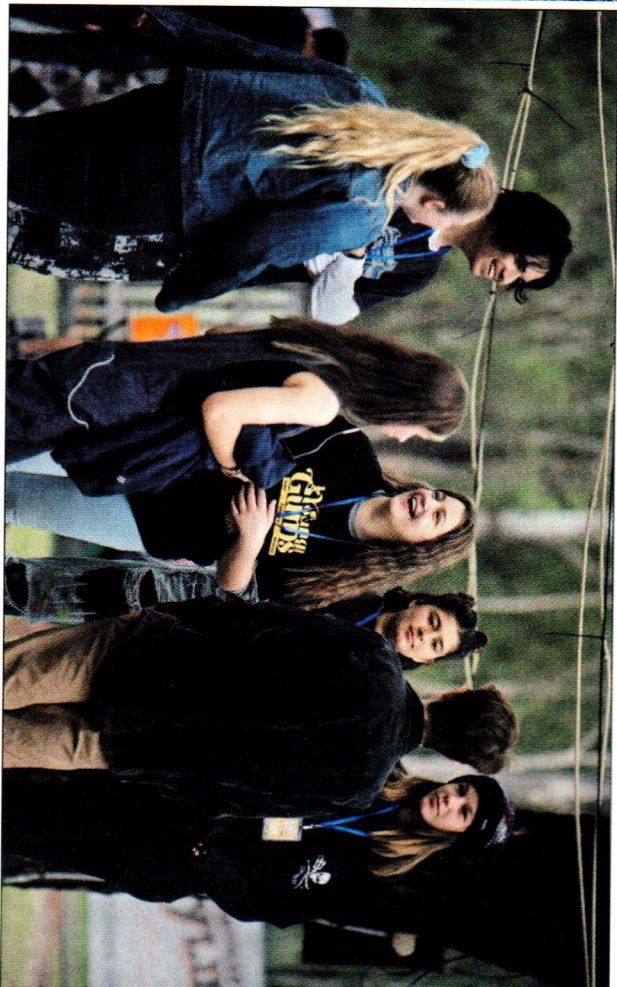
We dream that you are somewhere, with someone that you can share music, poetry or dance with, even though we can't all be together.

At this point, 2023 is looking like a safe bet for having a social gathering. We certainly hope so.

We are really looking forward to being able to have a festival in January 2023 where we can all sing our hearts out, hug, see each others' smiles, laugh out loud and dance our socks off.

Until then, take care. Keep on writing and playing and singing, even if it is just in your own lounge room.

Young Gums is back for 2022!



The Dashville team were stoked to learn a few days ago that The Gum Ball Music and Arts Festival was successful in achieving grant funding for the very popular 'Young Gums' Youth Mentorship program to be held again at this year's festival.

Courtesy of Festivals Australia, the Young Gums project came to life in 2021 and was an instant hit, as an immersive five-day music industry based learning experience for selected regional high school kids who are interested in music festival

production and events.

It is run by a team of qualified professional artists, event managers and musicians who pair up with specially selected regional youth interested in festival production, staging, lighting, recording, singing, songwriting, music production and performance.

If you were at last year's Gum Ball, you'd no doubt remember when those ten kids finally hit the stage to deliver a huge ensemble live performance on the final day of the festival.

What a magical moment that was.

We're stoked to be able to do it again and we can't wait to see it all unfold at this year's Gum

Ball in April.

Applications open to students aged 14-18 March 20.

All applications require parental consent.

The success of Young Gums in it's first year was incredible and one of the main reasons for that, was the man on the right there with the big leafy grin, the incredible Dave Wells.

Dave Wells is not only a performer but also a local primary school teacher who literally took the concept by the gum balls.

Using his big back pack of showbiz wizardry, he made it an absolute amazing experience for all involved.

Cygnnet Folk Festival news

by Erin Collins

In Trad&Now edition 146, less than month before it was due to start, we published an advertisement for Cygnnet Folk Festival confirming that, at that date, the

Well, here we are on the day we would normally be bumping out after a festival weekend.

While it certainly feels strange, we are assured by all that it was the right call to make to keep everyone safe.

Thank you to all who made a donation to keeping our festival afloat, either with a percentage or all of the ticket costs, or a separate donation or membership.

It all helps a lot and we are eternally grateful to be surrounded by wonderful humans.

You can also support us by purchasing for yourselves, friends and family some of our 40th anniversary merchandise T-shirts, tote bags, tea towels and even a CFF branded face mask that will surely become a collector's item!

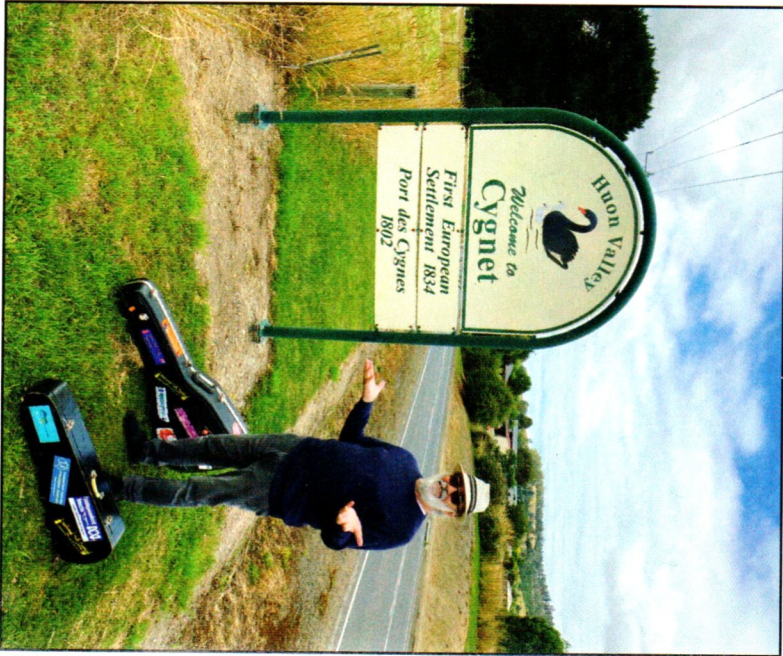
As COVID wrecks its particular kind of havoc, we'll all be watching in hope for when it's safe for everyone to celebrate once more with some of certainty.

Hopefully our first one will be on the actual anniversary of the Festival in early May, so look out for a very special kind of birthday party in Cygnnet! Our 2023 event will be

festival was going ahead. I made arrangements to go and was looking forward to my first festival in a very long time. However, this was not to be with a cancellation only

days before the published commencement date. This did give me a few more days to enjoy Tasmania, so it wasn't all bad news. Ed

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"I'm here but where is the festival?"

on January 13-15 and we mostly plan to bring you all the wonderful artists we'd hoped to have on stages this weekend just gone plus a few surprises! In these uncertain times, we hold out hope that those events

still in the planning stages may be able to get artists on to stages!



Vale Koady Chaisson



In very sad news, we have recently lost a young musician who was very dear to all of us at the Cygnnet Folk Festival.

Koady Chaisson from The East Pointers, died suddenly at his home on Prince Edward Island, Canada on January 6.

The East Pointers were Cygnnet Folk Festival favourites

in the two festivals they played, and many fans followed them throughout Tasmania's inaugural Festival of Small Halls in 2016 and whenever they returned to other venues throughout the state.

Our hearts go out to Koady's beautiful wife, Chloe, his parents Donna and Kenny and his large extended family as well as to his handmates Tim, Jake and their

sound man Donny. Koady was not only a brilliant banjo player and multi-instrumentalist, he was a truly generous, loving man who genuinely took the time to make everyone he met feel special and acknowledged. Koady will be remembered fondly and missed by many.

