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ADVERTISING BOOKINGS AND
EDITORIAL DEADLINE: **Apr 30, 2022**

Trad&Now welcomes contributions of news, features and photographs but cannot accept responsibility

for unsolicited material.

The views expressed in **Trad&Now** are solely those of the author and do not necessarily bear any relationship to other members of editorial staff. We welcome items for review. Send all items for review to the editor for distribution to the review panel. **Advertising artwork & copy deadline for Issue 148** Advertisers are advised to book space as early as possible. Material is required by **Apr 30, 2022**

A Weekend of Bush Traditions

by Emma Sputnik



(Puns intended apparently)

Whether we've been there before or not, Goulburn shore is the centre of the Southern Tablelands bush music tradition, having played host to many past events and gatherings, as well as being the home of national icon "The Big Merino".

Rammed in between a restaurant and an RSL lies another iconic fixture, The Goulburn Club, established in 1877 as a place for people to enjoy themselves.

Author's note: I am sheepish to admit, I can't fit another pun into the first three sentences of this article.

Editor, give it a clip if required...!

However, I digress.

On the first weekend of March, this charming venue played host to the Bush Traditions Autumn Gathering, and what a fine start it was, to the return of the Folk Festival experience.

If I had horses not horsepower, I would have wheeled right through an impressive stone archway and straight back in time via the historic venue.

But pulling the buggy up by a park filled with roses, a fountain, and rotunda was a romantic entry to a weekend that was true to its namesake: Bush Traditions.

In view from the vehicle is a brick building with a grand stone archway.

Following the sound of fiddle, concertina, whistle emanating out the windows, I passed through a wood-lined foyer, and upon ascension to the second

floor, saw a sight surreal: friendly faces greeting those who entered the door - people... together!

Some local, others having travelled a very long way, others still wearing and making Cabbage Tree hats - but all enjoying conversations and the company of each other.

The atmosphere was light hearted for the sheer joy of each other's company after nearly two years of such delights being forbidden, and forsaken due to the dratted c-word of the 21st century.

The old bands have played on in small and distanced groups, but here they got back together in a proper gathering.

Might I add, on a personal note, it was a joy to meet some hallowed legends of lore in person.

A programme of workshops was scheduled for Saturday, and

these did not disappoint.

Facilitated by experienced leaders, and well attended by those interested, each workshop covered an area of interest including but not limited to: Schottisches, Shanties, Henry Lawson poetry, Guitar technique; Songs of Rebellion, and those Borrowed, Bent, and Bastardised; Tunes of the Central West, Victoria, and Joe Yates; and a warmup for the Settler's Sessions which will be reprised at the National Folk Festival in April.

Music filled the air as people formed sessions and socialised outside, under verandahs, and in the large and handsome rooms of The Goulburn Club, a venue tailored for, and well suited to the needs of artists and musicians.

Saturday Night was a "Singabout", the circle of social singing, poetry, and contributions from each member on the floor.

It was a big one, filling the main room with voices singular, singing along, or showcasing an instrumental or poetic work.

A Singabout is for the people and by the people, with everyone encouraged to join in with their contribution - original works,

classic works, solo or in chorus - fast or slow, triumphant or tearjerker - Singabout is a time for the substance of the work and the style of its presenter to warm the hearts of each other in the circle and surrounds, discuss and debate variances and variety, in the 'bush tradition' of entertainment for the love of it and each other.

With record rains across NSW, Goulburn wasn't spared and a planned outdoor session was moved inside the Club as the last of the flock played through Australian collected tunes.

An informal topic of the day was 'the difference between Victorian and New South Welsh approach' and 'the art of playing in the key of C/D/F/G' as an odd balance of instruments left valiant leaders transposing on their toes to cater for all attendant.

And then, it was time to go home - this Bush Traditions Gathering was like a Drover's Dream: passing all too quickly in a blur of merriment and mateship.

But photographs and memories remain of seeing people who haven't been seen

together in years.

A gallery is present on the Bush Traditions website, www.bushtraditions.org, and the next one is 'gunna' be in Gunning, September 30 to October 3.

Shed your commitments, pack your bluey, bale up your chums - come and join the flock for a shear bloody good time in Spring!

Apologies once more from the Author.

With special thanks to the volunteers at the Goulburn Club who maintain the venue and manned the bar, the workshop presenters: Richard Ayling, Andy Baylor, Don Brian, Denise Hibbs, Moir Holmes, Dave Johnson, Ron McLaughlin, Pete McMahon, Mariamma Mitchell, Ray Mulligan, Ralph Pride, Helen and Tony Romeo, Tony Stuart; the Bush Traditions Organising Committee: David Johnson, Ray Mulligan, Moir Holmes and Don Brian; Sue and Don Brian for manning the entry...and last but not least, all the folks who came along and made Bush Traditions Autumn Gathering 2022 a weekend to remember.



'Gum Tree Canoe' is not about eucalypts

by Stephen Whiteside

The Australian folk song, 'Gum Tree Canoe', would appear to have been adapted from an American song of the same name, written by Silas Sexton Steele in 1847.

The American version has been recorded by several artists, the most prominent perhaps being the American musician, John Hartford, who included it on his 1984 album of the same name.

Mindful that the Australian gum tree, the eucalypt, had not been introduced to the U.S. until the late 19th century, I turned to Quora, a Californian website for asking and answering questions.

I received a prompt reply from Ben Waggoner who said that, while he was not familiar with the song, he suspected the

tree referred to in the American song was the sweetgum tree, *Liquidambar styraciflua*.

To quote Waggoner directly: "This is a native tree to the southeastern United States, and it does exude a sweet gummy sap when cut.

"My grandmother used to chew the sap instead of chewing gum.

"The leaves turn an attractive red in the autumn, and the dry spiky fruits are excellent for throwing at people if you are an obnoxious seven-year-old."

He posted an addendum that the song refers to the Tombigbee River, which is very close to where his mother grew up, in the town of Columbus, Mississippi.

I have uploaded onto YouTube

a video I took of the Victorian Folk Music Club performing the Australian version of 'Gum Tree Canoe' in 2015, at the annual Wattle Day Festival held in Hurstbridge, Victoria.

The musicians are wearing yellow and green, the colours of the Australian wattle.

Here is the link: <https://www.youtube.com/watch?v=sm5uEi9lQdE>

A performance of the American version of 'Gum Tree Canoe' by John Hartford can be found here: <https://www.youtube.com/watch?v=-rPME6PcmiQ>

I must admit, I was amazed to discover there was an earlier version of the song that was not about eucalypts at all!



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Become a community radio presenter and help spread the word

by Ross Fear

Calling all music lovers and/or collectors.

Community radio is a vital part of our local community culture, and it is fun to be a part of broadcasting to our local community.

There are over 450 community radio stations spread across Australia and they often need additional radio presenters, so have you ever thought of becoming a radio presenter?

Community radio represents a diversity of music genres and community interests and news that is either rarely or not heard on mainstream media, and it

especially represents our own Australian music and artists.

Community radio stations are your local radio station, a not-for-profit association run by volunteers and broadcasted by volunteers on the FM radio band and streaming online worldwide.

Supported by a team of IT, web and social media volunteers, and often needing more volunteers for these roles as well as presenters.

Broadcasting a show for one (1) or two (2) hours a week regularly can be a great outlet and radio stations often need shows that present: Music

genres not currently represented of blues, roots, folk, classical, new country, ukulele, alternative rock, classic Aussie Rock, stage and screen musicals, singer song writers, etc, especially shows that feature Australian music artists from new to legends; Breakfast and drive time presenters using station approved music library and presenting weather, traffic, time calls and community service announcements; and, Community interest midweek daytime magazine shows of gardening, healthy budget cooking, health education by

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a qualified registered health professional, retirement planning and living, local performing and visual arts scene, community news, parenting skills and support, business advice shows, etc.

Community radio stations offer training in broadcasting and ongoing professional development seminars.

Later you might like to consider doing a Certificate 3 or 4 in Media through the Community Media Training Organisation (CMTO) which is a subsidiary of the Community Broadcasting Association Australia (CBA).

WHAT DO YOU NEED?

Firstly, you need a good clear spoken diction for radio and good pace/rate of speech (not too fast, not too slow) ("Have a great face for radio" – just kidding - no one can see you).

You also need a sense of community and commitment to volunteering and some knowledge and passion for the theme of your radio show.

You have to make a regular and ongoing weekly commitment to your show and to live in or near the local government area of your community radio station.

You cannot be presenting the

same or similar show at another station and as it is a volunteer role, you do not get paid as it is a not-for-profit community association.

You need to understand that you are likely to be presenting the show alone or with a friend and will need computer skills and besides being the announcer, you will also be the panel operator and producer of the show.

We are all mostly one person does everything radio presenters.

Find a local community radio station here <https://www.cbaa.org.au/about/our-members>



Fred Smith nails it

by Peter Wilkins



In edition 146 of Trad&Now, we previewed a concert by Fred Smith to welcome Afghanistan evacuees to Canberra.

The concert was held on February 18 and Peter Wilkins from the Canberra Critics' Circle was there to review it.

Projected onto a screen

above the stage of the Canberra Theatre's Playhouse, the poem by 17th century poet, Saib-e-Tarizi, paints an harmonious and beautiful picture of Afghanistan's capital, before the Russian invasion, before the 1996 occupation by the repressive Taliban regime, before the American and allied invasion and before the unopposed return of

the Taliban.

Saib's song of praise to his homeland turns to songs of grief and lament in songwriter Fred Smith's charity concert to welcome to Canberra Afghanistan refugees after their terrifying evacuation from Kabul airport in August 2021.

Supported by soul soaring vocalist, Kim Yang, and perfectly attuned band members, Dave O'Neill on guitar and violin, Mitch Preston on drums, Matt Nightingale on Double Bass and Hayden Kinsmen on piano, Smith sings songs from his album 'Dust of Urugzan' throughout the first half of the concert and then introduces original new songs, inspired by his recent deployments to Afghanistan as a diplomat and his experiences at Kabul airport during the chaos that ensued after the Taliban's return.

Let there be no doubt about it. Fred Smith is an Australian national treasure.

Diplomat, philosopher, poet and raconteur, his songs reverberate with the prophetic voice of humanity.

Smith's songs of experience echo the poetry of Bertolt Brecht and the music of Kurt Weill.

Politics and social justice combine, not as harsh didactic judgements, but as the profound voice of empathy.

Smith's songs take us on a roller-coaster ride of turbulent emotions.

We are gripped by the cruel suffering of a courteous, hospitable and humour loving people, celebrated by his joyous song 'Live Like An Afghan'.

We are distraught at the deaths of young Sappers barely turned adults, accompanying images of soldiers at war and human suffering sear the mind and blazon upon the heart of an audience gripped by Smith's powerful narrative and the driving lyrics of his songs.

Smith's charity concert is a moving awakening of the danger, the fear, the perils and the futility of war, played out by politicians, determined by commanders and lived by innocent victims of man's inhumanity to men, women and children.

But the laconic Smith, dealing in wry irony, does not allow his audience to wallow in indulgence.

The social and political conscience of his tribe, Smith is also the consummate showman.

He closes the first half of the programme with a flippant singalong version of 'Niet Swaffallan op di Dixi', a cheeky swipe at a strange Dutch tradition that only men can participate in.

An audience that only minutes before had been listening grim-faced to 'Sappers' Lullaby' in memory of Darren Smith and Jacob Moerland, killed by explosive devices while on combat duty, were now laughing uproariously and singing along.

Smith's song palette paints life's diverse tapestry in all its colours, sad, funny, haunting and irreverent.

Listening to this master storyteller in song and anecdote, I am aware that we are one humanity travelling through the canyon of life's experiences.

Smith's journey is extraordinary.

He sings of extraordinary lives and times in 'Century's Girl' as images of prominent people and events over the past hundred years flash across the screen.

He sings of ordinary times as images of him and his young daughter appear in an ordinary domestic setting.



*Ah! How beautiful is Kabul
Encircled by her arid mountains
One could not count the moons
That shimmer on her roofs
And the thousand splendid suns
That hide behind her walls*

Smith opens the second half with an original song, 'Covid 19 Blues', describing his six stints in isolation, and towards the close of the show, he reflects on the inevitability of human conflict with 'Sparrows of Kabul', a wry poem of resignation.

Finally, in an encore, Smith's unequivocal song of condemnation, accompanied by images of familiar antagonistic talk back shock jocks and an angry redheaded politician, we are left to ponder Afghanistan's cruel and unjust fate.

Anger swells, pathos erupts, compassion collides and the minstrel of the nation's conscience carries us along the roller-coaster ride of emotions and towards the height of understanding.

At the beginning of this celebration of freedom for the 131 evacuees in Canberra and



Photo by Geoffrey Dunn

the 4,100 who Australia helped to escape Kabul airport, MC Virginia Haussegger eloquently articulated the hope that the evacuees could have in their new found home.

All in all, the total number that the international community got out was 125,000.

Australia flew 4,100 of those out, and of them, 3,300 came to Australia.

Others went to N.Z, U.K., etc.

We are reminded, however, in Smith's acknowledgement of 'Watan', or 'Homeland', an Afghan song that segues into Smith's song 'Trembling Sky', sung so hauntingly by Kim Yang and Smith on guitar, that like refugees before them, the Afghanistan evacuees who are making Canberra their home are exiles pining for their own

land and it is our responsibility to make them welcome and help them.

Virginia Haussegger, in her concluding remarks, announces that the concert had raised \$18,000, which was rounded up to \$20,000 by a donation from the Canberra Centre.

In the foyer, volunteers from Red Cross and Rotary collected a further \$4,800 as the audience left the theatre, and further donations can be made to the Rotary Club at make a donation | Rotary Club of Canberra Burley Griffin (rccbg.org).

All money will go towards the education of the young refugees, support for housing, and swimming lessons for the young girls.

If you are reading this review of an extraordinary, wonderful

and heart-uplifting concert then I urge you to welcome these new citizens by donating to the Red Cross and Rotary.

Cherish your freedom and help these Afghanistan refugees to find theirs in their new Australian home.

I echo Virginia Haussegger's remarks that this concert must tour.

It should be supported to tour every capital and festival throughout the land.

Hopefully, Fred Smith and his support musicians and vocalist have taught us that the price of compassion is the cost of action that can add new patterns to the nation's multicultural tapestry.

This is Smith's gift to our welcoming spirit.



MUSIC INDUSTRY REVIEW

A national review of sexual harm, sexual harassment and systemic discrimination in the contemporary Australian music industry and recommendations for reform was announced in December 2021.

Titled the Independent Review into Sexual Harm, Sexual Harassment and Systemic Discrimination in the National Music Industry it has recently commenced.

As part of this work the independent review team has begun a national consultation process to listen to stories, experiences, observations and suggestions for change in an industry that the whole world benefits from.

By contributing to the review, your voice, which may have been silenced in the past, will be elevated.

Your voice will help shape the findings and recommendations of the review and importantly, influence reform across the music industry.

You can have your say safely, confidentially and anonymously.

The review is a broad review of the workplace culture of the music industry through the lens of sexual harm, sexual harassment and systemic discrimination.

It is not examining individual instances or complaints of these behaviours.

The review is seeking the participation of music industry professionals, including song writers and composers, artists and performers, crew, agents,

members of the live touring companies and record labels, promoters, employees of record companies, managers, publishers, venue managers and staff and company executives.

There are several ways you can participate in the review, and you may select one or more of the following options:

Registering for a focus group

Booking a confidential one on one interview

Sending a confidential written submission - E-mail to musicreview@mapnconsulting.com.au

Participating in the confidential

survey

Further details on these options are below.

We want to hear all voices.

These include those who may have experienced sexual harm, sexual harassment and systemic discrimination, those who may have been bystanders to these behaviours, and those who want to share their observations and insights.

We are keen to hear about where change and reforms are needed.

Focus Groups

Focus groups are made up of no more than 15 people and are

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facilitated by two review team members.

The review team members are experienced facilitators, particularly in relation to sensitive issues including sexual harm.

They are experienced in ensuring the sessions are safe, respectful, and inclusive and that everyone has the opportunity to share their experiences and/or their observations, views and suggestions for change.

A foundation of this safety is that all participants agree that what is said in the room, stays in the room.

There will be specific identified focus groups where you may feel more comfortable to contribute (eg. Women only groups, First Nations groups and LGBTIQ+ groups).

These focus groups are available on registration and will where possible be co-facilitated by facilitators with similar lived experience and/or expertise.

Focus groups generally run between 60 – 90 minutes and commenced on February 24.

All information is anonymised and/or de-identified.

Confidential Interviews

Confidential interviews are one on one sessions between an individual and a review team member.

They run for 45 minutes to 1 hour and commenced on February

28.

With the consent of the individual being interviewed, notes are taken and are stored in password protected files that can only be accessed by the review team.

All information is anonymised and/or de-identified.

Written Submissions

You may feel more comfortable sharing your experiences, observations and/or insights into the music industry in writing.

Written submissions can be emailed confidentially to: musicreview@mapnconsulting.com.au

Written submissions will be held in a password protected file that can only be accessed by the review team.

Whilst you are free to prepare your submission in any format, see the website for some questions that you may wish to use as a guide.

Written submissions close on April 30.

Once you have sent your submission you will be asked to sign and return a consent form that allows the review team to use anonymised and de-identified quotes from your submission in their report of the review.

Any information used by the review team will not include your name, the name of any other

person you refer to or any other information that may enable yours or another's identification.

Please contact the review team if you would like any further information about providing a submission at musicreview@mapnconsulting.com.au

Confidential Survey

A confidential survey that captures the themes from the focus groups, interviews and written submissions is in development.

Support

The issues that the review is examining may cause distress and can be unsettling.

Support Act will offer a dedicated Sexual Health & Safety Helpline for artists, crew and music workers which is a free, confidential phone counselling service available to anyone who works in the national music industry.

It has trained Sexual Health & Safety experts for callers to speak with and it began operating on January 31.

It is accessible 24 hours a day by calling 1800 959 500 within Australia Final Comments

You are able to utilise any or all of the options above to participate in the review – register for a focus group, an interview or make a written submission.

Everyone creating and working in the music industry has the opportunity to contribute to the review.

In doing so, you will help to transform the culture going forward.

By sharing your voice and providing solutions for reform, you will be part of a critical change process that aims to make the industry safer, more respectful and inclusive for all.

Join the Folk Federation of Tasmania.....

....and take advantage of a host of membership benefits including:

- * DrumBeat magazine regularly delivered to your home provides interesting articles and current information on folk events including dance
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Music industry raises \$25m for flood victims

by Paul Cashmere Courtesy Noise 11

The Australian Music Industry has once again gathered as a show of support, this time to help raise over \$25million for flood victims in the recent East Coast floods.

Tones And I, Jimmy Barnes, Delta Goodrem, Jon Stevens, Missy Higgins, Jessica Mauboy, Vanessa Amorosi, Hunters and Collectors, Guy Sebastian, Kate Miller-Heidke, The Living End, Casey Donovan and Sheppard performed for the Australia Unites Flood Appeal with many of the artists brought together



with thanks to Duane McDonald and his Red Hot Summer line-up.

The \$25 million raised from the event will go to the Red Cross who will distribute aid to the people affected by the floods.

The united music industry

once again donated time and talent to the Australia Unites Flood Appeal, Australia's first natural disaster since the pandemic of 2020 started.

It should be noted that the Federal Government gave little support to musicians during the pandemic, with many classed as sole-traders and ineligible for the huge amount of government wastage that went to undeserving businesses that made money during the period..

The Australia Unites event was broadcast as a joint effort on channels 7, 9 and 10.

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Australia Council for the Arts

We stand with Ukraine



On March 10, APRA AMCOS released the following information in relation to the Russian invasion of Ukraine.

APRA AMCOS stands in solidarity with music creators, music publishers and our partners in the Ukraine, who find themselves under attack from the Russian Government.

Along with many of our partners in the international music community, we have suspended royalty payments to Russian collecting society RAO.

As a member of CISAC, we endorse the launch of a CISAC support fund dedicated to helping the victims of the war in Ukraine.

The fund is part of a wider initiative called 'Creators for Ukraine'.

Donations made to the support fund will be used to help refugees fleeing the war as well as projects specifically targeted at helping Ukrainian creators.

Our global music community stands with Ukraine.

CISAC is the International

Confederation of Societies of Authors and Composers and is the world's leading network of authors' societies.

With 228 member societies in 120 countries, CISAC represents more than 4 million creators from all geographic areas and all artistic repertoire.

On March 1, CISAC issued the following statement.

The CISAC global community laments the catastrophe now unfolding in Ukraine and condemns the brutal assault by Russia on freedom and human rights.

We stand alongside our colleagues and partners in Ukraine who are suffering from the war instigated by the Russian Government.

Their work is to support creativity, art and culture, precious qualities that enrich our lives and communities, but which are now under attack and facing terrible humanitarian consequences.

Our thoughts are with friends and creators who have been forced to flee their homes,

hide in shelters and take to the streets to fight to protect their country and freedoms.

As an international organisation with members across the world, we believe that peace must prevail.

We encourage in the strongest terms the path of dialogue and co-operation and insist on an end to aggression and violence.

Similarly, on March 2, Eddie Schwartz, President, The International Council of Music Creators (CIAM) said CIAM condemns in the strongest terms possible the Russian invasion of Ukraine.

We believe this brutal act of aggression is completely unjustified, and is not only an assault on the lives, rights and freedoms of the Ukrainian people, but on the irreplaceable culture and creativity they have given to the world.

We stand in steadfast solidarity with our Ukrainian sisters and brothers in their resistance to this act of savagery, and through their courage and humanity, we hope and believe that ultimately, they will prevail.

We at CIAM encourage our members and fellow creators around the world to join with us, and raise their voices in forceful opposition to this invasion of the Ukraine, and in expressing revulsion of the current Russian regime which has perpetrated this assault on our friends, our colleagues and on all humanity.



Peer-Voted APRA Song of the Year down to 20 songs

A cracking list of 20 songs will contend for the title of 2022 Peer-Voted APRA Song of the Year.

In what remains the largest peer-voted music award in Australia, the list represents the songs chosen by APRA AMCOS members as the finest of 2021.

One of these songs will take home the Peer-Voted APRA Song of the Year accolade when the APRA Music Awards return for the 40th time to celebrate the songwriters and music publishers that have excelled in the past year.

A diverse and exciting group of songwriters, some veterans and some newcomers, have been announced as the shortlist for the 2022 Peer-Voted APRA Song of the Year.

Twenty-three songwriter members are newcomers to the Song of The Year shortlist: Ngaiire, Jack Grace, Gabriel Strum (Japanese Wallpaper), Liz Stringer, Milan Ring, Tung Yeng, James Iheakanwa (B Wise), Tasman Keith, Roy Kellaway and Yirrŋa Yunupingu with two King Stingray songs, Amyl and the Sniffers members Fergus Romer, Amy Taylor and Bryce Wilson, The Kid LAROI, David Le'aupepe, Dominik Borzestowski, Maxwell Dunn & Jung Kim (Gang of Youths), Genesis Owusu, Michael Di Francesco, Andrew Klippel, Julian Sudek, and Budjerah.

2021 shortlisters back in contention for the 2022 Award include: Tones And I, Tim Minchin, Rob Hirst, Nick Cave & Warren Ellis, Matt Corby, Baker Boy, Dallas Woods, and Lime Cordiale's Louis Leimbach, Oliver Leimbach, and David Haddad.

No strangers to APRA Music Awards are Cave & Ellis, Midnight Oil's Rob Hirst, and Angus and Malcolm Young with appearances spanning decades.

The final five nominees

across all 2022 APRA Music Awards categories will be revealed in March, with winners announced when the awards ceremony returns to Melbourne Town Hall on Tuesday, May 3.

All APRA AMCOS songwriter and publisher members who voted for the Peer-Voted APRA Song of the Year are automatically placed into the draw to win cash prizes totalling \$5,000 courtesy of Marsh.



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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

**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

**NSW - Folk 4 U/ 2 Way
103.9FM Sydney (2114-153)**

Australian & overseas folk/ bush, festival & performer updates

Every Saturday 2-4pm
rodworthing1@gmail.com

**NSW - Focus on Folk 2MBS
102.5 FM Sydney (245-164)**

Folk Federation of NSW radio show presented by various local performers bringing you their choice in Folk music.

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

**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.

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

**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](http://WWW.highlandfm.org.au)
brian@haydons.com

**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

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

Australian smorgasbord is airs in South Western Victoria. Presenter plays Australian folk and blues artists.

Every Tuesday, 11am-1pm.
(03) 5232 1991
moonlightau@gmail.com

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

Presented by Jan Dale live and archived on www.pbsfm.org.au Bluegrass, Old-Time and some Blues, Cajun and Western Swing.

Tuesdays 1-3pm (AEST)
ozbluegrass@gmail.com

Behind the man from marketing

by Tony Macfarlane

Friends, relatives and countrypersons, below is a link to Spotify for my song "Behold The Man From Marketing".

The song may also be found on iTunes, under my name or the song title.

I am sorry, my hosting site won't do Google Play.

It may seem I am anti-Christian but I most definitely am not.

Although not a Christian, I think that Christian beliefs, if truly aligned with those of Jesus, are admirable.

However, the Bible itself contains admonishments ranging from "kill everyone and spare the virgins" to "love thy neighbour"..... so it spans thinking from racist and isolationist, to loving and inclusive.

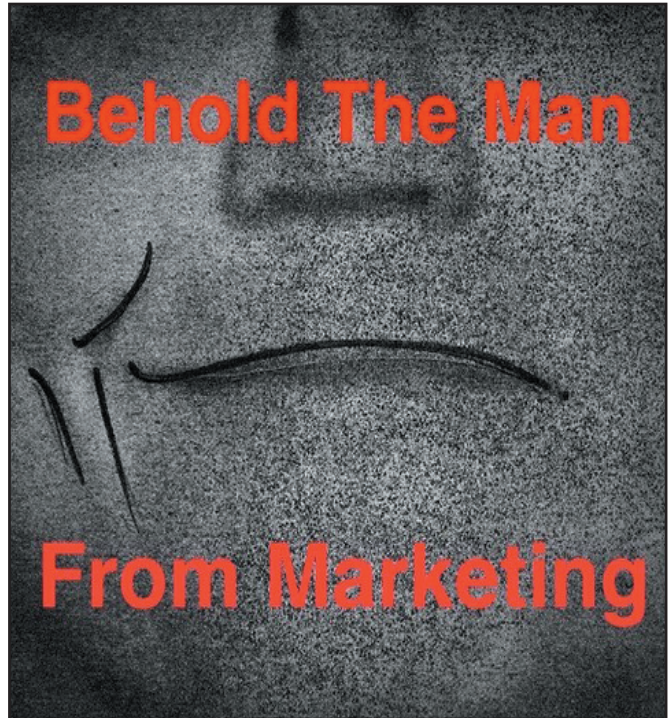
A fair minded person would say there is room for interpretation in the Bible.

Many different religions based on the Bible, often contradictory in important ways, are possible and exist.

So, what about an organised religion that operates on the ethos that God wants us to be rich, and that people who are poor deserve it because Jesus does not love them?

Such an ethos would actually be counter-Christian.

Disturbingly, such an ethos informs our national leader.



This issue is more fully discussed in an article by Phillip Almond in "The Conversation", on May 23, 2019.

Pentecostal thinking, and Hillsong's too, is generally exclusive rather than inclusive, acquisitive rather than charitable and, for those not included, disdainful rather than loving.

Jesus would be disappointed in them I think.

I am uncomfortable that such a philosophy should inform our Prime Minister, and I think it should be highlighted.

That is the purpose of this song.

To those Christians who are truly aligned with Jesus and can quote and follow his core humanitarian beliefs with a clear conscience, I say good luck to you.

I am happy that you have such a belief to sustain you.... perhaps you have even picked the winner.



Crowdfunding used to help record a new album

by Bruce Watson

Victoria's Bruce Watson has advised his many fans that he is "about to record a new album."

"I've got some great new songs and I can't wait to get decent recordings of them out into the world.

Making an album costs a lot of money, Bruce said.

"I usually pay for albums from the sales of previous albums, most of which I sell at gigs, so no gigs for two years has meant virtually no sales.

"I had wonderful support from my community when I reached out and tried crowdfunding to help make my last album, 'Mosaic', so for both these reasons, I am crowdfunding again for this album."

If you wish, you can support this project by pledging a certain amount, "but it is not a donation", Bruce said.

In return, you receive a reward.

"I have made the rewards very generous, you will literally

get your money's worth and more.

"You only pay out if I reach my funding target.

"If I don't make the target, I have to find other funds to make the album.

Here is the link to the project, with lots more information: <https://www.pozible.com/profile/bruce-watson-4>

A wide selection of Bruce Watson CDs is available from WWW.TradandNow.com



The BUG - Brisbane Unplugged Gigs

News to the rest of Australia perhaps but apparently not to Queenslanders, is The BUG, a weekly Brisbane acoustic/folk music concert

evening held generally every Tuesday (except for the Christmas/New Period) at the New Farm Bowls Club, 969 Brunswick Street, opposite New Farm Park.

The long list of people and acts that have performed there, as listed on their website, is truly amazing.

They are looking for 2 acts an evening.

Fees are very modest

David De Santi is booking artists in an honorary capacity.

Standard programming is:

7.30pm - Blackboard (3x10minute spots)
8.15 - 9.00 pm - First Act
9.15 - 10.00 pm - Second Act
Visitors are encouraged to bring their instruments and their voices!

The blackboard segment will be first in first served.

There is a full bar and food is available at reasonable prices.



The Songwriting Society of Australia

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

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

Performers' Directory

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

Alanna and Alicia (1924-154)

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

0416546410

maudeesmail@inet.net.au

Asleep at the Reel (629-157)

Join the dots between Celtic music and contemporary Australian song in a wonderful melding of Celtic influences and Australian stories.

M.Cryle@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

tomflood@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 Hearn (2267-152)

Long time roots musician, well known for fronting the iconic Melbourne ska band Strange Tenants since 1981, the multi-instrumentalist Bruce Hearn 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'.

brucehearn2020@gmail.com

Bruce Watson (217-159)

Multi-award winning singer/songwriter whose performances are highly entertaining as well as moving. Bruce is a regular at festivals and is a folk icon?

0407 898 168

jandbwatson@gmail.com

Chloe & Jason Roweth (940-163)

Performing and recording artists of traditional and original Australian music. Regular on-line performances.

0429 911 663

JasonRoweth@me.com

CJ Shaw (2297-154)

ARIA Award nominated musician and educator who has spent 20 years writing, recording and performing songs.

'All Sorts' is his latest album.

CJShawMusic@gmail.com

www.CJShawMusic.com

Evan 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/Jazzy/Blues.

www.evanmathieson.com.au

Lyn curates the whaling songs and other insightful writings of Folk icon Harry Robertson (1923-1995) www.harryrobertson.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

Glenys 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

glenys@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 fx, 5-string banjo.

02 4787 5689

tomflood@hotmail.com

Hither and Yon (1669-151)

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

Hoya (20-164)

Sydney based quartet made up of Margaret and Sonya Bradford, Gwyn Cleaves and Ian Knight.

Their CD, Inspirational Women, includes songs and stories of remarkable Australian women, many of whom remain unknown.

The CD is an excellent resource for women's studies.

MargieB639@gmail.com

Johnny Huckle (1989-153)

Singer songwriter and recording artist. Children's entertainer and story teller. Music therapist with an

Performers' Directory

indigenous background using music and counselling to help people in detention centres, nursing homes, churches and more.

0423 341 320

Johnny.Huckle@gmail.com

Joni Mitchell Tribute duo (2239-166)
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

Maggie Somerville (2238-155)
Singer songwriter who performs regularly at the VFMC as well as various folk festivals. Performs her own material usually solo but sometimes with others.

Ph: 0429 386 044

Maggies88@Bigpond.com

Mark Lucas and the Dead Setters (1718-153)

Australian roots music, a sense of place.

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

Mary-Jane Field (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

MJMMartha@Optusnet.com.au

Mic Conway (568-159)

ARIA Award winning multi-talented performer also known for his work with Captain Matchbox, Circus Oz,

ABC for Kids, National Junk Band and more.

Mic@MicConway.com

www.MicConway.com

Nerds & Music (425-152)

Original wordy comic songs by Novocastrian nerds led by Clark Gormley.

GormleyClark@gmail.com

Nick Charles (744-143)

Performs acoustic 5roots 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 Vadiveloo (1795-153)

Captivating indie-folk singer/songwriter Peter deftly weaves folk, funk, blues and roots music around a rich seam of social justice and environment issues.

http://www.petervadiveloo.com.au

Rare Treats (2000 - 199)

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

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

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 Rough

Red, has released three solo albums to date, tours and plays solo or with his band The Train Rex.

www.stevetyson.com.au

steve.tyson411@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.witney@bigpond.com

Ted Egan - (54-153)

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

Available! 0427 849 555

Ted@TedEgan.com.au

Traditional Graffiti (2294-165)

Evolved out of the Wheeze and Suck Band, 'The Trads' formed in 2016 and continue their performances of traditional and contemporary roots material.

JMilce@Sherborne.com.au

Urban Guerillas (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!

HelloGuerillas@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@Mmnet.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.

Live music returns to Hornsby

Rather than not present music at all because of Covid-19 restrictions, the Hornsby NSW Folk Club (HKFC) went digital and presented a series of Zoom concerts.

"These Zoom shows that HKFC has been putting on have allowed us to showcase a variety of talented local performers as well as international ones

who would probably bypass our club even if they were touring in Australia", organiser Bob Armstrong said.

"But for now, we are really happy to announce a live show in March", a show featuring Amy Williamson, which was held on March 18 after Trad&Now edition 147 closed.

"This was a terrific opportunity to support Ami and as well, join your friends live

again.

"Get your Covid booster, bring your mask, and book," Bob said.

The club meets on the third Friday of each month at 8pm.

It's in a candle lit venue and tables can be booked.

For further information, contact the team: hornsbyfolk@gmail.com



Make recycling at work easy...on the go

plastic wrap timber pallets food cardboard furniture electronics aluminium cans printer cartridges containers packaging

The BusinessRecycling.com.au website is now fully compatible with mobile devices, making it even easier to recycle at work. The site hosts a comprehensive list of recycling services, free signage, a step-by-step recycling toolkit, and much more.



Planet Ark's BusinessRecycling.com.au is a partnership program that has been funded by the NSW Environment Protection Authority, and the Victorian Government.

Is there a CD revival or not?

by Tony van Veen

Tony van Veen, CEO, Disc Makers, the largest independent CD manufacturer in the USA, released a video with data, charts and graphics on where the CD music industry stands today.

There were quite a few breathless music blogs and magazine articles in recent weeks, including in Rolling Stone and Pitchfork, about how CD sales in the US were up for the first time in 17 years.

Then within days, there were more articles about how CD sales really were not up.

So which is it?

"In the video, I analyse the physical media trends for the music industry over the past decade, and for the first time, I report CD sales data from unsigned independent artists.

"This is data that has never been available until now.

"The conclusions are very interesting.

They include that unsigned artist CD sales are a much

bigger part of industry revenues than anyone ever thought.

"Also that Indie artist CD sales declined much less than major artist CD sales.

"We may indeed be at a tipping point in the sales trend for CDs, both industry-wide and for emerging artists," Tony said.

For more information on this very interesting question see #indiemusicminute #CD #CDrevival



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 bmcm11954@gmail.com

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

Floods have one positive outcome

by Michael Fix

On March 3, Queensland's Michael Fix advised Trad&Now that the signs were too powerful to ignore.

"This past week in SE Qld, we've experiencing torrential rainfall", Michael said.

"I didn't plan it this way, but it couldn't be a more appropriate time to release 'Rainy Day Blues'".

Rainy Day Blues was composed over twenty years

ago.

"I rediscovered the tune earlier this year, while rummaging through my back catalogue.

"Maybe it was the weather, but I was immediately drawn to the tune and decided to use the original 2001 backing track, with a younger brown-haired me, and replace the main acoustic guitar with an older white-haired me.



Make our voices heard: Put Double J On FM

by Cec Bucello

A petition on Change.org is currently circulating seeking to have the ABC radio program Double J, currently only available on digital FM, which never really took off in Australia, also heard on FM.

The petition is to the Federal Minister for Communications, Paul Fletcher.

Petitioners are Missy Higgins, Kasey Chambers, Kate Miller-Heidke, Sarah Blasko, Vikki Thorn and Deborah Conway, prominent singer/songwriters who are currently touring together as part of a successful new all-female Australian music festival called "Wildflower".

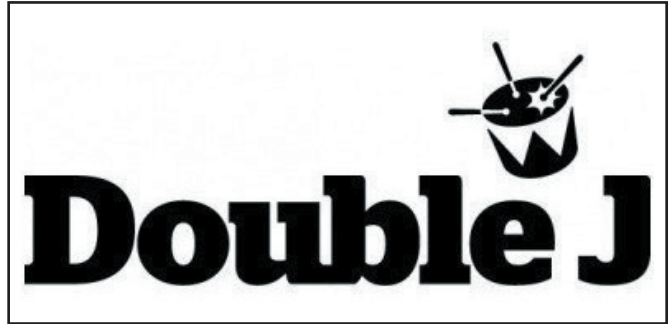
The petition states: "We write to you on International Women's Day to seek your public support of a modest initiative which we believe would benefit all Australians, but particularly Australian women.

"While our live performances together attract crowds of 5,000-10,000 people per night, none of these fans can hear our new music on local FM stations.

"In the United Kingdom, BBC Radio 2 continues to play artists like ourselves.

"In the United States there are dozens of so called "AAA" and "Non-Comm" stations that allow fans to discover new releases from established artists.

"Thankfully, some older male musicians can still have their latest songs heard around



Australia on the Triple M network but, sadly, there is no local FM equivalent for women.

"Given the imminent federal election, we therefore call upon the Coalition and the Australian Labor Party to commit modest extra funding during the first year of the next Government to allow the ABC's "Double J" to start being broadcast on the FM spectrum, particularly in regional Australia.

"At the moment this fantastic digital-only channel plays a lot of new music by female (and non female) artists over the age of 30, but its reach is severely limited.

"Some of us can fortunately still be heard on triple j and community stations.

"The rest of us benefitted hugely from FM radio exposure in our 20's and 30's and the hits we had in those years continue to receive recurrent airplay for which we are sincerely grateful.

"However, like our male counterparts, we continue to release new music of which we are proud and we believe that our fans deserve an equal

opportunity to hear it on the radio.

"The expansion of Double J would be a relatively simple solution to this current inequity for artists and fans alike.

"To that end, we have launched this petition and are inviting people to sign it to show their support for this idea.

"We fully respect that there are more significant issues which require the attention of Governments, particularly when it comes to the many serious challenges faced by women.

"Nonetheless, the United Nations' expressed goals for International Women's Day are to "celebrate women's achievement, raise awareness against bias and to take action for equality".

"We respectfully submit that the expansion of Double J to the FM band would neatly meet each of those goals", the petition concluded.

Whilst I don't believe that there is such an inequity between men and women when it comes to lack of exposure of music, there certainly is when it

comes to age of performers and particularly genres.

While folk festivals around Australia will continue to attract large crowds, a very high percentage of performers at these festivals will never be heard on commercial FM radio or the ABC's Triple J network.

Community radio is their only faint hope.

The revived Double J was supposedly designed to attract all the older Triple J listeners that

stopped listening because music being played then was for the younger audiences and was not to their liking.

However, Double J is only able to be heard on digital FM and had almost no promotion, so many people do not know it exists and if they did, they could only receive it on Channel 200 on their television.

In my opinion, the music being played on that platform, in the main, while much better

than what's currently on Triple J, is still nowhere near as good as the old Triple J of say 20 to 30 years ago.

Nevertheless, I wholeheartedly support signing the petition to at least get some "better" music on our Australian airwaves, especially as radio National dropped so much of that music as well a few years ago.



Live music as we know it is back at Manly

The Manly, NSW Fig organisers, Robbie and Steve have advised TradandNow that thanks to feedback and kind words in response to their email about the future viability of The Fig, they are very pleased to announce that sufficient interest was shown by the Sydney live music fans to tentatively restart their monthly

shows.

They couldn't get organised in time for March so their first show will be on Friday, April 29 and then on the last Friday of each month thereafter, if demand continues.

They will start taking bookings from April 1 for that first show.

Initially, bookings will be limited to 3/4s of normal capacity as some people are still anxious about proximity.

Vaccination and masks will

not be mandatory.

Ticket price will probably be \$25 but may be \$30 if numbers are very low.

Details of the shows will be on their website.

The Fig is based at Seaforth Bowling Club, Kirkwood St, North Balgowlah NSW.

The Fig is a volunteer run, non-profit, family friendly event which supports live music and helps build community.




Live Music

7:30pm

www.TheManlyFig.Org

The destruction of cultural artefacts in Ukraine borders on genocide

by Dr Tony Smith

Amid the destruction of life and infrastructure during the invasion of Iraq by Australia, the USA and the UK, one unnecessary consequence was the bomb damage and looting of cultural treasures in Baghdad and other centres.

The barbaric invasion of Ukraine by Russia will likely target cultural treasures as the invasion is based on an ideological conviction that Ukraine has no right to exist.

The 'looting' of Baghdad's National Museum of Iraq was one of history's worst acts of cultural vandalism. <https://www.sydney.edu.au/news-opinion/news/2018/04/10/iraq-museum-looting--15-years-on.html>.

The lost treasures belonged to the world's heritage.

Ukraine's cultural treasures include visual artworks, sculptures and important public buildings.

Already, in the military barbarity in Ukraine, some artworks by Maria Primochenko have been destroyed in the burning of Ivankiv's Museum of Local History.

The artist's style is in the folk art form.

Folklore societies in both England and the USA have

condemned the potential vandalism and have planned co-operation with folklorists in Ukraine to rescue and archive electronic resources where possible.

Rare and irreplaceable films, for example, cross numerous genres.

See for example <https://folklore-society.com/blog-post/a-message-in-support-of-the-people-of-ukraine/>

Archives in Ukraine are under threat.

These include repositories of the records of music, dance and folk arts and crafts.

There is no way that the invading Russian military will show sufficient restraint to preserve cultural treasures.

It is more likely to wilfully destroy these important bases of Ukrainian identity.

In its efforts to spread disinformation about the war, Russia is proving that truth is an early casualty and that it will be ruthless in destroying the historical records of its victims.

The only sure way to guarantee the safety of Ukrainian folk life is to stop the invasion now.

The UN Convention defines genocide as an 'intentional effort to completely or partially destroy a group based on its nationality,

ethnicity, race or religion'.

<https://www.un.org/en/genocideprevention/genocide-convention.shtml>

It is difficult to interpret the Russian invasion as anything other than an attempt to obliterate Ukrainian identity, which is the basis for an independent state.

Several of the regular visitors to www.melodeon.net have produced renditions of the Ukrainian National Anthem <https://forum.melodeon.net/index.php?topic=28031.0;topicseen>

while pondering what else they might be able to do.

People in the folk music community always show compassion for people less fortunate than themselves.

Ukraine is far distant from Australia and it is difficult to feel we are doing something either for the victims of the war or for ourselves.

Perhaps taking an interest in Ukrainian culture and valuing it would be a way of showing solidarity.

Sting has certainly done so.

See <https://www.youtube.com/watch?v=IWOWq-t4kSQ>.

Dr Tony Smith is a folk musician based in the Central West of New South Wales.

Vale Rod Cork

By Russell Hannah



Russell Hannah, Illawarra NSW Folk Club President informed Trad&Now: "Our life member and vice president, Rod Cork sadly passed away in February.

"Rod and his wife Judy, also a life member, have been the backbone of much of the club's activities over many years.

"Rod and Judy used to come to our Jamberoo Festival many years ago.

"When they retired and moved to Kiama permanently, they became involved in one of their great loves, Folk Music.

"They were especially involved in starting and co-ordinating Folk by the Sea, our Kiama Festival that we hold at the end of September each year (pre covid).

"As well, Rod had an incisive mind, developed as an official with the pilots' union and as a Flight engineer with QANTAS during his working life.

"This meant he was a particularly brilliant ambassador when it came to dealing with DA's and regulatory bodies.

"Much more will be said about Rod and Judy and we will be planning a memorial concert for him in the future," Russell said.

Rod's funeral was held on February 18.



PENINSULA FOLK CLUB March club night cancelled

by Peter Stanley

Victoria's Peninsula Folk Club, based in Frankston, announced in their February newsletter that "your committee has made the difficult decision

to cancel our February and March Club Nights in response to the spread of the Omicron Covid variant".

"We do not want to be in the position of putting our members

and friends at risk.

"Hopefully, we will be able to get back together for a normal club night in April.



The case for an Australian folk music tradition

by Chris Sullivan

In Trad&Now edition 143, we presented the first part of a doctoral thesis by Chris Sullivan.

The following is part two of the presentation and consists of extracts from chapter 4 of Chris Sullivan's Doctoral Thesis.

The aim of this chapter is to present the earliest evidence for (folk) music in the Australian colonies.

Fiddlers

The first accounts of fiddle music coincide with the commencement of newspaper coverage, therefore, it can be inferred that it arrived with the First Fleet.

Fiddlers were a functional part of a sailing ship's company, providing entertainment and on occasions, an accompaniment to work.

African-Americans often filled the dual role of Ship's cook and fiddler.

From 1803/4, brief references to fiddle music and dance appear in the Sydney Gazette, together with advertisements for instruments and strings.

This anthropomorphic comment suggests the learning of dance steps from the Kangaroo:

... an equal prospect of success, recommends some parts of the Bush for an improvement in the talent of DANCING, as there much instruction might be expected from the assistance of the accomplished KANGAROO. This extraordinary idea insinuated itself upon my stepping into a house of HARMONY a few

months ago, in which an illegitimate descendent of APOLLO sat moving his elbow to a group of caperers whose motion rendered it difficult to determine whether he scraped to their dancing, or they hopped to his fiddling.

Also in 1803, a 'pleasure party', when about to embark Cockle Bay (Darling Harbour/Barangaroo) for a picnic at South Heads, the boat was overturned and the 'unfortunate fiddle still remained invisible'.

The Rocks is an area adjacent to Sydney Cove that was occupied by convicts.

A number of characteristic 18th century Country Dances were performed at a wedding celebration:

... a Celebration of Nuptials took place on the Rocks, at which a numerous group of congratulants assembled ... the circling planet of the board was briskly courted, and a fiddler with his merry crowd, received a universal welcome: the merry dance commenced, and the fair bride led down the Country Bumpkin, which was performed in character. The Cheshire rounds and Irish Trot were also gone through with equal success, after which a contest for the Breeches ensued ...

The following evening, the same married couple were treated to 'a serenade of culinary instruments ... the marrow bones and cleaver'; as a 'tin-kettling' this marriage custom was afterwards widespread in Australia (1914).

On occasion it is possible to distinguish between convicts, ex-

convicts, free emigrants, soldiers and sailors.

However, these groups mixed freely and not infrequently inter-married.

Soldiers were confined to the guarding of prisoners.

Street-level policing was the work of constables.

Called 'Charleys', they were mostly convict or ex-convicts, and they policed both town and country districts.

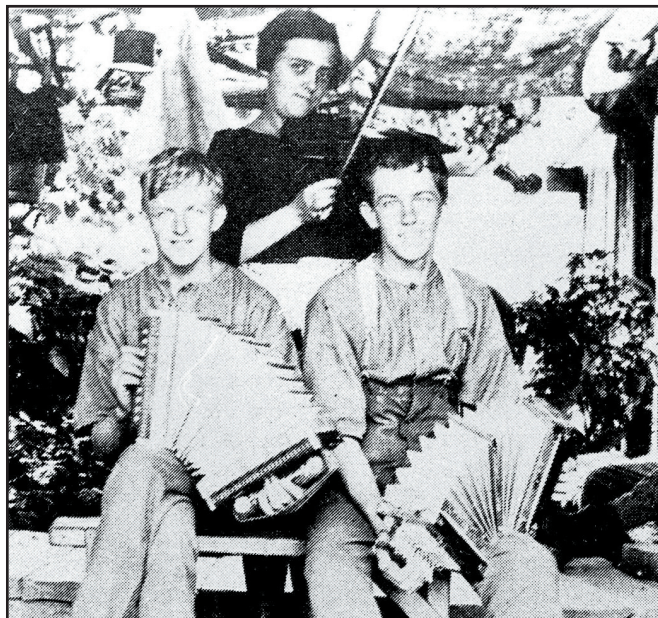
They often appear in court reports as the key witnesses, the usual charges being: theft, late-night disturbance, after hours drinking, partying at a public house or in a private dwelling, or drinking or dancing on the Sabbath or other religious days.

For example, 'the constables entered a private house in Sydney, between the hours of 8 and 9, having heard dancing, singing, and a fiddle playing therein'... fiddling and dancing on the night of Good Friday'; and breaking the Sabbath:

John Kelly, prisoner of the Crown ... charged with having been found in a public house, playing a fiddle for a number of persons assembled between the hours of twelve and one on Sunday morning ... [was seen] in the very act of entertaining a delighted throng with the mellifluous notes produced with his fiddle and stick.

Kelly expressed regret ... he was accidentally called into the house wherein he had been found, and was prevailed upon to play "just one tune"

Kelly had been granted leave



Chris Sullivan's photo of John Meredith and Joe Yates, Sofala, NSW 1983, the first visit and recording session with Joe.

from the convict barracks to attend a funeral and wake and had used the opportunity to have a night on the town.

Six years later, another fiddling John Kelly, or perhaps the same one, is recorded in Tasmania, attached to a public house:

John Kelly fiddler to a whaling company, and for a long time master musician to "King William the Fourth," at Hobart Town, at whose residence he so played upon constable Clarke's service (who went to execute a warrant upon him) as to overpower him; and he escaped, but was afterwards heard of playing his tender ditties in the bush, and was brought from his Arcadian retirement to Hobart Town, to attend a concert at the Police Office.

Dances and impromptu music performance were common in private dwellings in Sydney.

On such occasions, the Constables could exceed their remit and be censured by the

Courts, as here, in a house occupied by a husband and wife, both of whom held Tickets-of-Leave:

... between the hours of 8 and 9 having heard dancing, singing and a fiddle playing therein, and on their entering the house a violent scuffle ensued ... the male prisoner was severely cut and in attempting to rescue him his wife sustained injury ...

For the most part, professional musicians supplied the fiddle music.

They obtained a fee for their services, and clients often pressed them not to leave before the money ran out.

Fiddlers also appear in the Court records claiming monies owed for their services.

Public house music

The association of music with Public Houses is a longstanding one.

The prohibitions placed on music being performed in public houses appear as late as the

1970s, and it was a factor in the survival of fiddling.

In 1838, the Catholic Bishop, Dr. Ullathorne, noted that there were 224 licensed taverns lining the roads of Sydney, not counting the numerous illicit sly-grog shops, wherein could be heard 'the incessant noise of fiddles, tambours, and hautboys — the drunken song'; for example, at this Parramatta hotel:

Mrs Armstrong was brought forward, charged with keeping a disorderly house. Brown and Crummy heard fiddling and dancing at 10 o'clock last night. (The Sydney Gazette)

In the Hawkesbury district blind fiddlers were the main performers:

It seemed that the company, after exhausting not a few pots ... prepared to "shuffle the brogue" in the proper jig style, while a half blind fiddler scraped away at some discordant measure, "in concert and rude harmony".

The party continued to "foot it on the light fantastic toe," until between dancing and drinking, they kicked up such a row, as to reach the ears of some passers by ... who turned out to be constables ... (The Australian)

Prestige attached to having the best fiddler, and Public Houses competed keenly for their services:

Music was allowed in the Public Houses in the early days, and on holidays no establishment would be without their musician.

Whether it was that each hotel had its favourite musician or each musician his favourite hotel I cannot say, but you would mostly see the same men at the same hotel, and they were mostly fiddlers ...

There were other instruments — the clarinet, the flute, and I think the bagpipe.

I knew there was "Harry the Piper", or "Hails Harry" as he was sometimes called ... then there was Old Pugh, the fiddler — a blind man ... Old Slater — another

fiddler, was a cripple ... (Cooramill)

Assigned convict servants would avail themselves of every opportunity to enjoy a slice of freedom, notwithstanding the severe punishments for doing so.

Revelry in a public house was available at a moment's notice:

Patrick Carey and Miss Sally Shea ... the parties, on the morning of Sunday last, on the pretence of going to church, had dropped anchor in a house of ill fame on the Rocks, where gin and jollity ... [a day and a half later] ... the son of the complainant, happening to pass the domicile which contained the parties, heard Sally ejaculating a well known Hibernian song with great fervour ... instantly recognised Sally's voice ... they heard Sally warbling the following lines: —

All the sweet faces at
Limerick races,

From Mullinavat to
Maghern-felt,

At Paddy's beautiful
name would melt.

The quoted lines are from the song, 'Paddy Carey's Fortune or Irish Promotion: A Favorite Comic Song', words by Mr. Cherry, music by J. Whitaker, published by C. Taws, Philadelphia.

In this song Paddy 'takes the King's shilling', enlists in the army, and later returns a Captain and everyone's darling.

Somewhat less romantically, our Patrick is sentenced to 6 months in a road gang, while Sally is sent for the same period to the 3rd class at the Female Factory.

Court references to fiddling, singing and dancing in Public Houses are often associated with prostitution:

Ellen Jackson was charged with being found a few hours before as merry as a crow in a gutter, in a house in Kent street,

dancing, singing, eating and drinking, and all that sort of thing ... [to which the Constable adds] Your Worship, such doings are scandalous and immoral, time it was put a stop to, dancing and a fiddle, jorum of punch, oh dear,

Caroline Cochrane or Martin, free, charged with keeping a disorderly house, open for the reception of loose characters at unreasonable hours, and with encouraging fiddling and dancing therein, was brought up, and fully committed for trial.

On Friday last as passing through Cambridge street, Rocks, my attention was attracted by the scraping of a fiddle and a number of children assembled around a door, when curiosity induced me to stop, where I beheld a female dancing with her clothes around her waist ... and within, several of the most abject wretches who have lately been discharged from the Factory (Veritas).

For the Sydney toughs, going on a spree was closely linked to fiddling and dance:

An inquest was held at the Red Cow, public house, in Bathurst street, on Wednesday last, on the body of William Smith, the holder of a ticket-of-leave, who was found dead lying in the privy of that house.

The deceased was the celebrated "Billy Double", for many years the celebrated reaper of chins in this Town.

He was not less celebrated for his graceful bearing in the dance and some years ago, scarcely a fiddle was in motion, from the Rocks to the Brickfield-hill, but "Billy" became the principle figurante.

His propensities for capering, and latterly for excessive drinking, had frequently got poor "Billy Double" into trouble.

To the amusement of court officials, convict women, perhaps Irish women in particular, vociferously defended their actions.

The following is a mild example:

Catherine Boyle, free, and a ticket-of-leave man whose name bears some affinity to leeks or garlick were found ... in a disorderly house and it appeared also that the parties had been in there fuddling, fiddling, and dancing at the hour of 12 last night.

Kitty's elegant chops, in answer to some questions put by the bench, were instantly in motion.

She stated that her owld man was ill at home ... that she had just come down from the country with another man, and landed in the aforesaid house quite without her knowledge at all at all.

Similar situations are recorded for Hobart town.

In this so-called, 'poor land of Egypt', the rights and interests of officialdom were paramount and for a variety of reasons convicts were often detained after the expiry of their sentences.

This happened to Billy, Captain Piper's household fiddler:

Captain Piper's old fiddler, Billy, shipped himself as cook, on board the Ephemina, but on Mr Cubit mustering the crew at the Heads as usual, he found poor Billy's certificate of freedom did not bear the signature of Mr. Healy.

Billy was in consequence put back in the guard-boat, to the great mortification of the ship's company, who had provided him with a violin, in the hope of having some music during the ensuing Christmas ... when a prisoner has served his time, he is as free as His Majesty and has no more right to be taken into custody when found on board the ship he proposes to

convey him to his native land, than the Governor himself.

Magna Carta and the common law, secure to every man his personal liberty, till by a breach of that law, he forfeits it. (The Monitor)

In 1832, the Polish explorer, Baron Lhotsky, stayed overnight at a Public House at Myrtle Creek, NSW, where the explorers, Hume and Hovell had stayed in 1824 on their way south to 'discover' Australia Felix, or what became the State of Victoria:

At the "Traveller's Arms" I found a merry party dancing to the strains of the violin.

Music is a thing seldom heard in our Colony, I listened therefore with pleasure even to these monotonous tones.

All passed very decently, and I enjoyed myself in my room seeing others to enjoy (Lhotsky)

Step Dance

Step dance, of one form or another, is closely associated with early fiddle music.

It was a major form of entertainment and it continued to be so into the mid 20th century, overlapping with the advent of the folk revival.

In the following account discernment, preference, and the competition between fiddlers and step dancers is apparent: Mr. Wallace was a stage-fiddler, styled as 'the Australian Paganini'; the 'celebrated' Joe Love was 'the first Australian [native-born] Musician who ever learned the violin':

A son of a blind fiddler (Joe Love) some few days since went into the shop of a music seller to purchase a few strings of cat-gut for his parent's fiddle.

The vendor of music, knowing the boy was in his line, asked him whether he had heard the performances of Mr. Wallace, and what he thought of it, to which the urchin replied "that for a Waltz or Quadrille or any thing in that 'ere way, Wallace was very well, but let him try father at a hornpipe or a jig,

lad" said he with a knowing look and shrug of his shoulders, "and then you'll see which can play the best."

Here there is evidence that prestige attached to playing the older jig/hornpipe repertoire, which had obviously become established Australian forms.

Couples' dances and square dances were the newer, emergent forms.

In the following account the blackening of the busker's face probably references the arrival of the minstrel show format, although face blackening in England may have predated the 1830s:

... a person named Dennis O'Sullivan, alias Dr. O'Toole, who, begrimed with chalk and charcoal, was amusing the assembled crowd with dancing jigs and hornpipes, much to their satisfaction, if we may judge from their plaudits.

Yet, though this exhibition lasted about twenty minutes, not a single constable came near the spot.

Women commonly performed step dance:

Margaret Cains, exhibiting the Irish fling at a soiree, to the great delight of a numerous assembly, who were shouting "Go it Mog, you're the girl for bewitching them, hurrah ould Ireland for ever, and etc." when the Charleys, who were attracted by the hubbub, introduced themselves and the unfortunate Margaret was conveyed to the watch-house.

Dancing Masters and Professional Fiddlers

Convicts, whose former occupation did not immediately fit them for a specific task, were engaged in one or other of the many unskilled occupations.

They were assigned as servants to settlers, or placed in the government gangs.

A fiddler/Dancing Master appears in the makeup of this convict clearing gang, lodged in

the bush at the Cowpastures, where cattle from the First Fleet decamped after escaping and going feral:

... this little detachment of the sons of Albion, who were to sojourn in the wilderness for a year or two ... There stood an old foots guardsman from the North of Ireland, and a Bristol chimney-sweep; a butcher and a gentleman's groom; a baker and a hedge carpenter; a superannuated scribe in a Government office (a complete oddity in his manners who served as a butt to his companions) and a Newmarket jockey; a brogue maker and a London pick pocket; a coster monger and a worn out man of wars-man; a translator of soles, alias a cobbler, and a non-descript animal from France who united in his own individual self, the diverse callings of a tailor and a cook, a dancing master and a musician; he could with equal ease metamorphose a beautifully ornamented coatee ... dress a warm steak, yet quivering from the rump of a wild cow, a la maintenon ... his overseer quickly discovered that he could dance to his own fiddle, and that with the grace of a Le Clerq, much more skilfully as well as cheerfully, than he could bring down a black-butt tree ...

This is a sketch of a diversity of beings, as multifarious in their natures, as the inhabitants of Noah's Ark.

At Melbourne, the presence of Dancing Masters was used as a sign that society had reached a certain stage in its development.

Remarked upon in a speech by Sir Richard Bourke to the Legislative Council, it caused a minor controversy:

His excellency did not mean the Council to infer the prosperity of the Colony from the simple fact alone, that "fiddlers and dancing-masters find ample support from the affluent."

The following accounts describe an Irish convict Dancing

Master, who plied his trade in association with a house of ill-fame.

Transported for life, he was assigned to his wife, a common occurrence at Port Jackson:

... a light of foot sort of personage, who might be denominated a "lifer," and assigned to he who had taken him in the bands of wedlock, his profession being to "cut capers," was charged with knocking up an incessant row, to the disturbance and evil example of no very creditable neighbourhood, by keeping a house of ill-fame in Kent-street, whose tripping feet kept time almost continually to cracked flute and fiddle, and tinkling tambourine.

Resolved to put a "step" to this "minauderie," the bench sentenced the melodious catgut scraper, and nimble cutter of capers, to practise exercitative [sic] minuets ten days upon "the mill."

When this fiddler did not play longer than the agreed hour and a half for which he was paid, he was set upon, chased home, and his windows were broken with a brick:

Mary Rice, a lady whose two eyes were nearly turned into one by a particularly unbecoming squint ... appeared determined to have a dance, and accordingly went to the house of ... an itinerant fiddler, whom she found at home, but not at all anxious to scrape his catgut gratis.

Miss Mary was exceedingly vexed at this, and told Master Fiddler if he did not strike up, he would be struck down, as to dance she was determined; she was well in she said, and he was bound to play for money ... Mary, with one eye looking at her apron and at the other cast full upon the Magistrates, exclaimed, "Your Honours, it's all a lie, I'm Blest if it isn't!"

For many of the blind fiddlers, performance was their only means of sustenance.

In Hobart town in 1950 an interesting case appeared before the courts concerning a blind fiddler and his son, who also played the fiddle, as well as leading his father about.

Through the father, the son, who was just 12 years of age, was engaged to play nightly in a public house, but the publican refused to pay the stipulated amount:

The boy played from 6 to 10 p.m. in the defendants house every night; the witness chiefly supports his blind father by playing the violin.

The agreement between the parties was for 6 months.

Metropolitan Music

Many early music references concern events close to the site of the first European settlement at Sydney Cove, a pattern that was repeated in other colonies.

That music performance had a metropolitan base that challenges the rural emphasis in Ward's frontier conception.

Impromptu performance in the streets was common:

Ann Smith, found on Sunday evening rather queer in Market-place, dancing a Dutch hornpipe in the middle of a score of men, who were whistling in concert, as she jigged, was placed at the bar ... [and sentenced] to the stocks.

A few years hence, the same Anne Smith, or another, was again before the courts:

... was charged with bolting from home.

The defence was that her master kept a fiddler, who was instructing her in the positions, but the fiddlestick and her toes were in constant contact in consequence of their not being duly pointed.

In convict settlements men who were missing a leg were referred to as a 'man on timber', and they were usually employed as overseers (Woomera).

This Sydney busker was perhaps a survivor of the Napoleonic wars:

A man, who has sustained the loss of a leg and thigh, as he states, in a naval engagement, crawls about the streets of Sydney singing sea songs, and collecting pence from the charitably disposed.

This group were professional Sydney buskers:

... my attention was called to sounds of music by the voices of sundry persons, singing one of Dr. Watt's hymns.

They turned out to be the waifs, and, as I had often heard, yet never seen these itinerant musicians, I lost no time in making up to the spot whence the sounds proceeded, which turned out to be in front of a well frequented public-house in — street.

It was between 12 and 1 o'clock, and by the help of two clarionets (sic), two female voices, and two bass singers, there was no lack of music.

You will believe me, however, in saying that it was not exactly music of the spheres ... not at all — they were of the earth — earthly men without their jackets; and e'er their last conventicle twang was finished, the women singers exclaimed "let us have a glass!" ...

... in a few days we shall have these sleek faced, half and half serenaders calling on us to remember the waifs, by giving them a dollar, I suppose, to help in washing off their public house scores.

Music is associated from the earliest times with a wide variety of public sporting events and festivities, in particular, boxing matches, horse racing, and sculling.

Regattas were usually held on the foundation day of each Colony, which in Sydney, was called Anniversary Day.

The people were diverse.

In Brisbane, it included Aboriginal crews from Amity Point.

In Hobart, it featured a whale

boat race with crews from off the whalers, and fiddle music accompanied by 'the jingle of the tambourine'.

The horse races at Launceston impart a similar feel:

... booths with their party-coloured ornaments, ... for the accommodation of those who relish the pleasures of the jocund dance, or the joys of Bacchus ... how active, that joyous groups all for the dance are dressed, the merry fiddle and the noisy tambourine impart fresh spirits in each nimble footed dancer, each anxious to outshine the other, that smiles from fond woman may repay his toils.

At Sydney's first racecourse (now Hyde Park) the music was more varied:

The race course for the last two or three days has been a complete fair; with booths, and gingerbread, fiddles, flutes, and other instruments; a most enlivening scene and the lads and lasses tripping it on the grain, under the enlivening influence of old Jamaica [sic].

Some latitude was given for drinking and excessive enjoyment on days of public celebration, such as Saint's Days, horse races, and the King's birthday.

On this Hobart occasion the coronation of William the Fourth is being celebrated:

In numerous houses was to be heard the feet of dancers beating time to the notes of the merry fiddle and the jocund flute.

The Editor of a Launceston paper could hear fiddling while he sat in his office chair, which gratified him because the pleasures were 'of an innocent cast':

Those who say Launceston is not a merry town, evidently show they know nothing about it.

The lads and lasses are lightly tripping on the light fantastic toe to the notes of the joy inspiring fiddle, and the soft breathing flute,

the sweet sounds of which, gently wafted upon the evening breeze ...

The Maritime Frontier

The maritime influences on music are of many different intersecting types.

In this thesis, references on different aspects of the same thing appear in different Sections.

The intention behind this 'thick description' is to demonstrate that these facets of Australian experience existed within a complex, inter-related cultural web.

With some notable exceptions, maritime songs are under represented, because there was no early concerted effort to collect that material in seaports or on offshore islands.

Sailors were generally considered to make good bush workers and colonists and Sea songs were widely performed.

In the collected music, they are found in Norm O'Connor's recordings of Captain Watson, of the Victorian Ship-lover's Society, and in the author's recordings of 'Wal' Marshall, Newcastle, NSW.

Some maritime songs were the basis for bush songs, for example, 'Brisbane Ladies' is set to the tune of 'True British Sailors'.

An allusion to the Western Plains being like a 'sea of grass' was an apparent motivation.

A British Naval influence is evident for example, 'The Crocodile', which was composed by the Officers of a Man-of-War while in Sydney, and later appeared as a broadside, and 'The Settler's Lament', which was composed outside Sydney Heads, before arrival in Australia, and appeared on a broadside in 1842.

The Merchant Marine was important to the distribution of songs, initially in the Colonial trade.

It is responsible for the occurrence in Australia of the 'Bush Bass', which spread from American war ships to merchant ships and throughout the Pacific Islands during the Second World War, in

1953 Meredith adopted it from Waterside Worker's in Sydney.

As a major seaport, Sydney played host to visiting sailors and catered for their tastes ashore.

Ships usually employed fiddlers in various capacities.

Aboard American ships, the fiddlers were often African-American, and they played a not insignificant part in the early musical life of Australia.

Sydney Cove was a focal point for music, this account is of a fiddler attached to the ship Waterloo:

... charged with dancing a reel on the King's wharf at the hour of eleven overnight, to the music of a black fiddler, who, seated on an anchor stock, most manfully scraped away, all parties being at that time in a very happy state of forgetfulness.

On the charleys making their appearance, the three prisoners made some demur to their sports being disrupted, which cause them to be marched off to the Watch-house; the black fiddler being too good a judge to be caught in that manner, bolted, pulling out of his instrument as he went "Off She Goes."

'Off She Goes' is a well-known English single jig, it is the tune to the nursery rhymes, 'Georgie-Porgie' and 'Humpty-Dumpty', and was used in Australia for the square dances.

It is a matter of surprise that fiddlers are allowed nightly to practise their vocations in two or three public houses, near the King's Wharf, where are congregated in abundance loose women and drunken men, to the great annoyance of the more orderly and peaceable neighbours.

It may be said, that "Jack" ought to be indulged with a dance upon coming ashore after the fatigue and privation he may have undergone at sea, yet it is hardly to be expected that for their temporary amusement, so many

other persons should constantly be annoyed by such noisy brawls and blackguardism as is there nightly witnessed.

Music and the Growth of Native Identification

The influence of the native-born population increased proportionally as their numbers increased, between 1820 and 1840 (Waldersee).

These Australian born were called 'natives', 'currency' and 'colonial', terms that always denote the native born.

Native was a term that was also used to describe Aboriginal people, as well as flora and fauna, but increasingly, it was used to denote a native born Australian of European ancestry.

Colonial was a term applied to any local product, character type, customary behavior, or manufacture that was sourced from within Australia.

Currency was always used for an Australian born person or thing: horse, boat, public house, song, tune, newspaper.

Currency was used irrespective of class or station in life, as in this account of an 1830 Ball held to celebrate the King's birthday:

The Misses Blaxland, Brooks, and others of the "Currency Lasses" performed their part in the first style of grace and elegance, and reflected honour on the beauty and accomplishments of the Australian fair, and among their partners in the gay circle were not a few of the "Currency Lads," who lost nothing by a comparison with the young gentlemen educated in the mother country,

The music for the ball, as for most official events, was supplied by military bands.

Horse races held at Tasmania's Sandy Bay in 1827 were viewed as a revival of English pastimes.

It was 'a display we never witnessed in the Colony' and was attended by all classes, including

the 'respected and the wealthy'.

With a thousand people and a hundred horses, it went off without disturbance:

The margin of the bay was lined with boats, sloops, and pleasure vessels, laden with beauty, youth, and fashion; while the notes of the rustic Pandean pipe and drum, mixed with those of the more jocund fiddle, "tickled the ears of the Ladies," and set all mirth, festivity, and glee.

One race was won by a horse called 'Currency Lad', and in another event, 'A mare, named Currency Lass, belonging to Mr. Kearney, a native youth', was matched against 'Speedy':

The circumstances of these being all native bred horses, (got originally by the real Arabian and Cape), and with the exception of Mr. Risley, all native youths, is peculiarly interesting, and is a pattern well worthy of imitation by our English emigrants.

Amorous attachments go hand in hand with music and dance.

In one report the attraction was strong enough to induce the person to break the bonds of confinement.

A 'colonial youth', Timothy Lacey, was lodged in Parramatta Gaol for selling liquor without a license.

On hearing that his love attachment was to attend a dance he escaped:

... hearing of the route, and that a certain currency lass, to whom he had but lately been paying his devoirs, was footing it away on the "light fantastic toe," broke from his confinement, made his unexpected appearance among the merry party, as merry as the best of them, and after dancing away until midnight, returned again to his solitary confinement, before the constables who went in quest of him

Temporarily being absent from employment, or some other official task, was a regular occurrence for

the convict class.

It was often attended by punishment, but it was not considered a heinous crime and good Masters tended to overlook such matters.

A later New England song collected by Wendy Lowenstein from Basil Cosgrove, 'The Wallaby Track', speaks to this point:

One morning I rolled up the few things I'd got,

My swag, my pack and my billy quart pot.

I told my old Master I'd shortly be back,

I was off for a trip on the Wallaby Track

The Morning was fine, but it blew rather cold,

The sun was just topping the mountains with gold.

With my faithful old dingo so close at my back,

He knew I was off on the Wallaby Track.

Summary

A rich and varied assortment of transplanted music was being performed in Australia from the earliest times.

The population was mixed.

They were displaced persons, making sense of the new setting.

Official attempts at controlling events, both government and religious, had little effect on people who were determined to have their amusements.

The dominant forms were fiddle music, step dance, and Country Dance, within which national distinctions are evident.

The public house was the usual venue.

The nascent influence of the native born was noted at all levels of society and was a subject of great interest.

The next chapter will examine the consolidation of native born solidarity and the formation of a new cultural norm.

Festival News & Reviews

WOMADelaide 2022

by Peter James Dawson

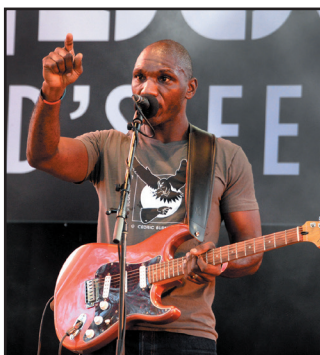


Emma Donovan

So many great Aussie acts graced the multitude of stages at the revitalised WOMADelaide in its 30th incarnation in March.

Paul Kelly, Vika & Linda Bull and a crackerjack band closed the festival and for many was the highlight.

Emma Donovan was a fine example of the fabuadeadly First Nations mob representing various musical styles, as well as



Cedric Burnside

cultural survival.

With her funky band, The Putbacks, she played two stunning shows of soulful songs.

American bluesman, Cedric Burnside, was one of the few able to make it from overseas and played a classic style to an appreciative audience.

King Stingray, from Yothu Yindi territory, Yirrkala, in Eastern Arnhem Land, displayed a vibrant professionalism with a power packed set of punk rock



*King Stingray Dimathaya
Burarrwanga*

and traditional manikay.

Sikh rapper, L-Fresh the Lion explained between numbers how music had been his saviour and his lyrics covered much of his life fitting into Australian life as someone seen as different.

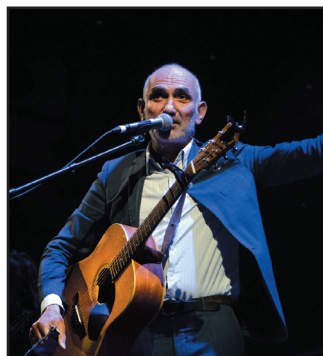
Here's a little photo spread by Mike Magee to give you a taste of the full WOMADelaide review to be published in a forthcoming edition of Trad&Now.



King Stingray



Vika, Linda and Paul Kelly



Paul Kelly

Festival News & Reviews

The National – welcoming back old friends and curious new ones

by Claudia Vannithone

For over five decades, the National Folk Festival has served as the ultimate opportunity for folk fans of Australia to come together in a celebration of music, culture and food.

Throughout its long history, the festival has become known as the heart of folk life in Australia and a place where friends can catch up and renew.

For the past two years, loyal visitors have had to miss out due to COVID continuing to affect events across the globe.

But now, the National Folk Festival is finally back, ready to invite old and new friends to return for the Easter long-weekend.

To celebrate its return, expect to see the team pulling out all stops with this year's event shaping up to be the best one yet.

The line-up will feature over 200 acts spanning across 12 venues, as well as multiple vendors operating food and market stalls.

The program is overflowing with performances, workshops, dancing, spoken word and plenty of interactive opportunities for patrons to join in on the fun, even providing an instrument lock-up for all your accordions, banjos, guitars and tin-whistle storage needs.

And whilst it could be easy to get lost in the big names that

are on the bill, we are just as pleased to see the return of the many familiar faces that have performed at the National for decades.

Festivalgoers can watch (and join) the Bush Traditions, who have been leading sessions at the National since 2003.

These sessions are part of the heartbeat of the event, not only to give audiences a taste of some great traditional Australian music, but they allow skilled and beginner musicians to get involved.

The sessions have been so popular, the festival has introduced a second outdoor sessions venue for even more opportunities to participate.

The 2022 National Folk Festival line-up will thrill audiences with some big names in Australian folk music: Archie Roach, Josh Pyke, Warren Fahey and Aine Tyrell will be performing.

The Folkie is also bringing the rhythm with percussionist and educator Greg Sheehan.

Greg has been a major influence in Australian music, even creating a unique system known as 'Rhythm Diamonds', reshaping the map of rhythm.

At this year's Festival, Greg will deliver riveting performances and workshops alongside violinist, Naomi Jones.

Several tribute concerts will also be happening throughout the festival, celebrating the likes of Joni Mitchell, Don Walker and

Judy Small.

Judy Small is one of the most influential folk singer/songwriters to come out of Australia, and is considered an icon in Australian folk music.

Winner of the 2022 NFF Lifetime Achievement Award, she has released hundreds of songs, and after more than 30 years in the industry, the National Folk Festival will be celebrating her continued passion for folk music and storytelling.

Also performing are folk favorites, Paverty Bush Band, who started in 1970 as Franklyn B Paverty and the Platt Valley Crooners.

They have been playing at concerts and festivals ever since.

They offer an eclectic mix of traditional folk music with country, blues and rock influences.

Complementing the folk royalty in this year's line-up, the 2022 NFF boasts exciting and authentic folk performances from some local bands.

Canberra-based Romanian band Super Rats promise to take their audiences on a "hijacked Balkan taxi ride through the backstreets of Bucharest".

Their performances are a unique and diverse blend of different types of music, including Balkan folk music and traditional Ottoman court music blended with more contemporary jazz and tango styles.

And, a huge plus: with multiple family friendly activities

Festival News & Reviews

a unique and diverse blend of different types of music, including Balkan folk music and traditional Ottoman court music blended with more contemporary jazz and tango styles.

And, a huge plus: with multiple family friendly activities and entertainment, it's one of the best places you could hope to entertain the kids over the Easter long weekend.

Kids under 12 enter the festival for free with an adult ticket and are sure to enjoy the family-friendly

program which aims to wow all ages.

Catch kid-friendly musical concerts featuring Justine Clarke and The Vegetable Plot, circus workshops, and plenty of opportunities to learn from storytellers, dancers and musical artists in the various children's workshops.

Also, we can confirm that this year, all ticketholders will be entitled to free public transport.

Travel to and from the festival, all trams and buses will be free

with an integrated event ticket.

Join your folk family from across Australia for a five-day celebration of music that becomes more adventurous, more colourful and more surprising with every year.

You can plan out your visit day-by-day by checking out the full program, or take it slow, and come down to relax with friends and let the festival come to you.



Dorrigo musings

by Bridget Rees

As the rain continues to persist on the Dorriggo Plateau of NSW, one can only think of all the good things that come with it, and be grateful that for the most part, our water drains away without causing the disastrous consequences that have occurred elsewhere.

Mother Nature is surely testing us, and I hope that by the time this goes to print, communities are seeing and feeling definite improvements in their situations.

It feels strange and at times daunting, to be at last thinking that a festival is taking shape for this coming October.

I have definitely felt that now, more than ever, is the time for music, song and dance and am thankful to everyone who contributes and works tirelessly to enable events that encapsulate these elements to happen.

Already this year we have seen cancellations occur and I am sure that we will see those same events

bounce back with strength and integrity supported by their festival communities.

We hear the words "Major Events" frequently at the moment and the many benefits they bring to communities and the economy, but please let's not forget all the Smaller Events and the importance of them in the long chain that brings us together and the teams of mostly volunteers who work so steadfastly behind them.

These smaller events come up against many of the difficulties that larger events experience but have smaller resources to throw in the deep end, but despite this they continue to keep coming up to the surface and provide all the positives of a major event and I believe even more, at a smaller scale.

Our festival is one of these smaller events amongst many others and it is the support that we get from our close and wider communities that helps us to forge ahead in these rather uncertain times.

It has a lot to do with the beauty

of music and the multiple essences of the folk world and the benefits that we reap from participating.

For all of us working towards re-engaging with our festival communities there is a deep seated passion for gathering momentum, pushing forward against all odds and traveling along a sometimes-shaky path to experience that wonderful communal sharing that is a folk festival.

To know that there will be tunes shared, songs sung, words spoken, friendships made and re-kindled, spaces made for creative imaginings, floors to dance upon and the chance to find just a little bit of serenity from the world we live in is what we look forward to.

As we strengthen from within, we can share the gift of music and all it encompasses, with others and make this world a better place.

Bridget is the Director and Artistic Director of the Dorriggo Folk and Bluegrass Festival.



Festival News & Reviews

CresFest line-up continues to grow



D'Arcy Spiller



Zoj

More acts join the ever evolving and stellar line up for the inaugural CresFest 2022.

New announcements include D'Arcy Spiller, Liz Frencham, Archer, Enda Kenny, Zoj, Jojo Rainwater, and community bands Invy Horn Jam, Kyneton Street Band and the Zamponistas.

In only four weeks, on April 1, the historic town of Creswick, Vic, nestled between Daylesford and Ballarat, will stage its inaugural festival of music, showcasing the town's beautiful historic gold rush era architecture, local pubs, cafes and forests and unique outdoor spaces with concerts

by celebrated local, regional and statewide contemporary folk and world music artists.

Local talent will be an important focus, with new announcements coming daily. The provisional program has been released and can be viewed on the website.

Thanks to support from all levels of government, the organisers have been able to program artists from the worlds of theatre and dance, as well as music.

Shows include 'Picture Her' by actor/playwright Marg Dobson, 'The Man They call the Banjo' by musician/composer Felix Meagher, and 'The Last Lockdown' by poet Megan J.Riedl.

The festival will build to a wild crescendo featuring a parade with street bands and Bollywood dancers, then culminate in a party with Luke O'Connor's latest baby, FOOLS.

Full of natural beauty, Creswick is just 1.5 hours' drive from Melbourne, is on the Maryborough V/Line route, and boasts comfortable accommodation options and delicious drinking and dining.

On Saturday, April 1, the famous Creswick Market will come alive with music on the open air stage, building a festival village atmosphere for locals and out of towners alike.





NATIONAL FOLK FESTIVAL

14-18 APRIL 2022

EPIC - CANBERRA - NGUNNAWAL COUNTRY

OVER 5 DAYS SEE YOUR FAVOURITE FOLK LEGENDS
WITH OVER 200 BANDS & ARTISTS PERFORMING
ACROSS 12 STAGES + SPOKEN WORD, SESSIONS,
DANCING, FOOD, CIRCUS, STREET PERFORMERS,
WORKSHOPS, KID'S PROGRAM & HEAPS MORE.

FEATURED DAILY CONCERTS:

FRIDAY APRIL 15

'LET LOVE RULE' NATIONAL FOLK FESTIVAL OPENING CONCERT

Archie Roach · Kate Ceberano · Layla Barnett
The Phoenix Collective String Quartet · Jack Carty
Parvyn · Tenzin Choegyal · Emma Donovan &
The National Folk Festival Family Choir

SATURDAY APRIL 16

SONGS OF DON

Emma Donovan · Catherine Britt
Jo Davie · The Hauptmann Trio

SUNDAY APRIL 17

SONGS OF JONI

Queenie van de Zandt · Melody Pool · Parvyn
Angela Newcomb · Lucy Wise · Zulya · Jo Davie
Melanie Horsnell · Little Quirks · The Maes · Kim Yang
Sarah Humphreys

MONDAY APRIL 18

SONGS OF JUDY

Ruth Hazleton · Jo Davie · Andrea Kirwin
Robyn Archer · Ruth O'Brien · Dale Dengate · Maggie Carty
Georgia Mooney · Kim Yang

NATIONAL FOLK FESTIVAL CLOSING CONCERT

Yothu Yindi · Sammy Butcher · Neil Murray
Jack Butcher · Crystal Butcher · The Hauptmann Trio
Greg Sheehan · Lior & Domini · Montgomery Church
Archer · Omar Musa & The National Folk Festival Choir

CHECK OUT THE FULL PROGRAM AND GET YOUR TICKETS AT

folkfestival.org.au

FIND YOUR HOME · FIND YOUR FAMILY · FIND YOUR FOLK



Festival Directory

Attention Festival Organisers

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

APRIL

ACT – National Folk Festival (1226-163)

The heart and home of folk culture, music, dance and art in Australia, an immersive experience and celebration of all things folk.

Held every Easter, Thursday to Monday, Exhibition Park, Canberra
info@FolkFestival.org.au

Vic – CresFest 1-3 April, 2022 (1309-155)

Three day celebration of life and music in one of Central Victoria's most picturesque towns, 1.5 hours from Melbourne.

Features great acts and plenty of chances to sing and dance – a folk'n roots festival for all.
JudyTurnerMusic@Gmail.com

JUNE

NT – Top Half Folk Festival (329-148)

The 2022 Top Half Folk Festival has been cancelled.

Further information will be available on the Facebook page
<https://www.facebook.com/tophalffolkfestival>

OCTOBER

NSW – Kangaroo Valley Folk Festival (1873-154)

A 3 day celebration of music, poetry and dance in Australia's most beautiful valley.

Next scheduled for October 14-16, 2022.
www.

KangarooValleyFolkFestival.com.au

NSW – Wingham Akoostik Music Festival (1955-153)

The festival brings a burst of activity to the mid-coast for three brilliant days on Wingham Showground with on-site camping

and walking distance to town centre.

Three day event on the third weekend October across Friday, Saturday and Sunday.
hello@akoostik.com.au

NSW – Dorrigo Folk & Bluegrass Festival

Dorrigo comes alive with 3 days of concerts, workshops, dance, jamming, impromptu performances and children's entertainment.

Features some of the very best performers in the Folk, Bluegrass and Old-Time genres.

21-23 October 2022
Festival@DorrigoFolkBluegrass.com.au
www.DorrigoFolkBluegrass.com.au

SA – Fleurieu Folk Festival (1134-152)

An annual three day family friendly multi-staged event set in the historic township of Willunga

SA 2-21-23 October 2022
admin@fleurieufolkfestival.com.au

NOVEMBER

Qld – OzManouche Festival (2290-153)

Festival celebrates jazz manouche and is held on the last weekend in November annually in Brisbane.

The festival presents concert performances and masterclasses featuring Australian musicians and international guests.

Phone: 0418 113 7831
CameronJones@tpg.com

JANUARY

Tas – Cygnet Folk Festival (2241-165)

Showcases local and

international music, dance, poetry, workshops, kids' entertainment and a festival marketplace; set in the breathtaking scenery of Tasmania's Huon Valley.

2nd weekend of January each year.

info@cygnetfolkfestival.org

Vic – Newstead Live (2269-153)

A celebration of folk and acoustic music, spoken word, kids shows and sessions all in the welcoming village of Newstead in beautiful Central Victoria.

Held annually over the January weekend before schools go back.
newsteadlive@gmail.com

MARCH

Vic – Port Fairy Folk Festival (100-153)

Established in 1977 and has grown to become one of the highest regarded festivals both in Australia and on the international festival circuit.

Has won numerous awards and is inducted into the Australian National Tourism Hall of Fame.

Held on the March long weekend every year.

Admin@PortFairyFolkfestival.com

DATE TBA

NSW – Sydney Folk Festival (92-146)

Next date TBA: A World of Music in the Heart of the City
Join the e-News list: www.sydnefolkfestival.com.au
<https://www.facebook.com/SydneyFolkFest>

#sydfolkfest
Tickets: <https://www.sydnefolkfestival.com.au/buy-tickets/>

www.sydnefolkfestival.com.au/buy-tickets/

Margaret Walters 0427 958 788

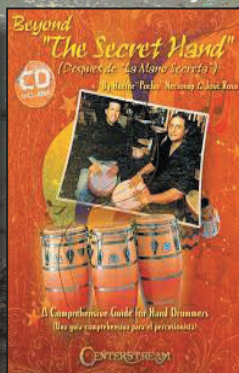
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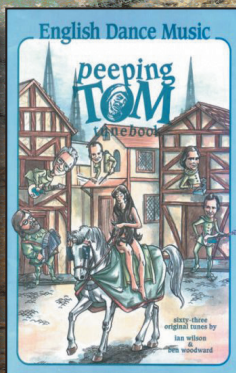
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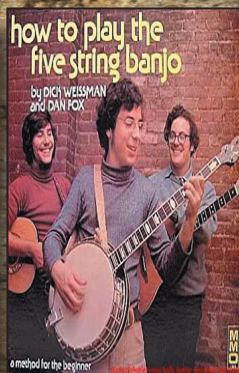
Hal Leonard Easy Rhythm
 Guitar – Latin Volume 5 CD
 Included – TN2470-B \$15.00



Beyond "The Secret Hand" – CD
 included – TN2467-B \$20.00



English Dance Music – Peeping
 Tom Tunebook – TN2464-B
 \$13.50



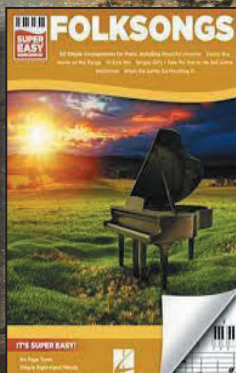
How to Play the Five String
 Banjo – Dick Weissman & Dan
 Fox – TN2461-B \$10.00



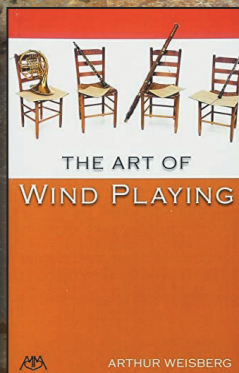
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 McCartney Guitar Play Along
 CD Included – TN2469-B \$15.00



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 & Effects – CD Included –
 TN2455-B \$7.50



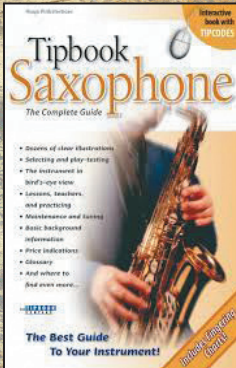
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 TN2456-B \$12.00



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 – TN2454-B \$12.50

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Tipbook – Saxophone –
TN2453-B \$10.00



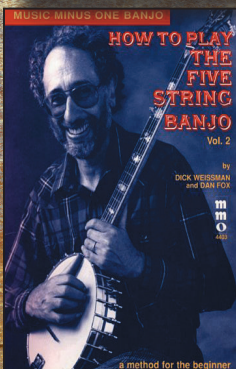
The Brass Player's
Cookbook – TN2452-B
\$25.00



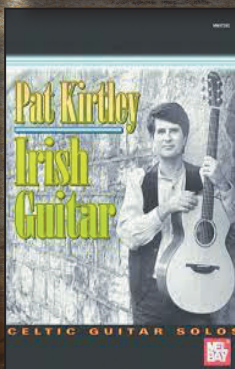
The Woodwind Player's
Cookbook – TN2451-B \$25.00



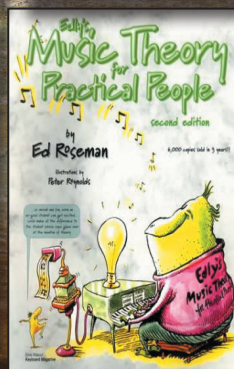
All you need to know
about Music & The Internet
Revolution – TN2450-B
\$12.50



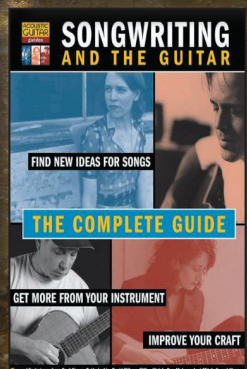
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Banjo Volume 2 – Dick
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TN2444-B \$10.00



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TN2186-B \$20.00



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– The Complete Guide –
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Bluegrass News

by Lindsay Mar

Interview with Greg Blake Part 3



We conclude our interview with Bluegrass singer, Greg Blake, discussing vocal technique, assisted by Rod Jones of the Bluegrass and Traditional Country Music Society of Australia.

T&N: Are there any techniques that you use to keep your voice?

GB: As far as that goes, I always try to take care of myself somewhat, you know, physically, minding the temple, so as to speak, and there are definitely things that you can do, that have a negative effect on your voice, try to stay away from particular habits, won't mention those specifically and get preachy here

today, but just from the standpoint that some things have on your voice, it is best to stay away from.

T&N: At this point, if you were a fiddle player, people would ask "Are you classically trained?"

GB: (Laughs) Well it is interesting that you should ask that, I spent a good deal of my career in the Southern Gospel realm too and sang with a Southern Gospel Quartet in college and that is actually how I paid my way through the Christian College I went to.

I sang in the summers with the quartet and paid my way through school that way.

But as a requirement for being in the quartet, I had to take

Classical voice lessons and so I actually took a year of Classical voice and some of those rudimentary practices of helping with projection and enunciation.

Those two things right there, I would credit mainly to my, if you want to say, Classical voice training, that is, the emphasis I try to place on projection and enunciation.

To me, I think I can sing, as we say in West Virginia, "I'm singin' as purty as I can", but if you can't understand the words I am saying then you have lost a lot of the experience of the song.

RJ: And that is where the vowels are important.

T&N: So Classical training places emphasis on vowels?

GB: Yes, vowels, yes.

T&N: And breathing?

GB: And breathing particularly, and support, you know – not just singing from the top or the bottom of your neck, but singing from the top of your belt.

T&N: Right, and what did you say?

GB: I call it the resonance chamber, if you can think of your voice, don't think of the vocal cords and just your voice, think of singing as the entire, at least the entire upper half of your body, and some will even say go further than that, to the soles of your feet and sing from there.

T&N: Singing with soul?

GB: (Laughs) Exactly.

RJ: What I noticed at the workshop that Greg did, was that he was in one part of the main concert hall, and that he and his guitar, is that you could sit at the back and still hear and understand everything that he was saying and singing, and I thought that I should question him about that, because maybe he and the whole band could have just done the whole thing acoustically and you could have still heard it all.

T&N: Well, I think that is part of that classical training too, that you really don't depend upon the microphone but that in a listening room or the concert hall, prior to the advent of good PA, you maybe had the assistance of maybe good acoustics, but you still had to sing to the back of the room, you still had to project to the back of the room.

In theatre, in classical theatre, you have to project to the back of the room, that is where your audience is and you don't want to leave them out.

And it is the same way, I had that thought in my singing, I want to make sure that even the

guy or gal in the back row not only hears what I am saying and singing, but that they understand it.

RJ: I've often heard popular vocalists and other genres, and that without a microphone you don't hear them beyond a few feet, their "technique" comes from the electronic enhancement.

GB: That is one of the reasons why we go with the single mic setup too with our performances, it is nice to see the choreography around the mic too, and that is part of the show too, but the idea is that all we need is a little bit of help sometimes, with a large room, and I've said many times to a sound engineer back on the board, that there is a reason why we have a fifteen minute sound check, set it and leave it alone and we'll do the rest.

We also have the sound engineer cut the monitors as well, you know the floor monitors on the stage, we don't want anything artificial coming back at us, unless it might be you know, a little bit to help the bass, might want to hear a little bit of the thump of the bass and give it a little bit more prominence on the stage.

T&N: No monitors at all?

GB: No monitors whatsoever, what I call dynamic monitoring where we just monitor ourselves, we listen to ourselves and create a volume level, an overall volume level just between the singing and the playing.

T&N: So the microphone in the middle is representing the audience and the people out there in the house should be hearing exactly what the microphone is hearing.

GB: Exactly, that is exactly



right.

RJ: Apart from what you were saying about projecting the voice, what have you picked up along the way that people might keep in mind that might be useful and helpful for them?

GB: Well again, I think, you know, just good breathing technique, what I find a lot of people do, is, you know, don't relax and then there is that whole performance anxiety if you are not used to being in front of people and sharing a song, or sharing your music, for more than just your own personal enjoyment, there is just that nervousness that comes and that discomfort, you know the body begins to shutdown and that flight or fight mode kicks in (laughs), you know when you are nervous and anxious about something, scared really, and that fear and anxiety causes everything to become uncomfortable, distraught and tight, and they are not the things you want for good tone, pitch, resonance and projection.

You have to learn to be comfortable.

T&N: So perhaps open nights like the Bluegrass and Traditional Country Music Society of Australia have at Annandale with the Safety in Numbers would be the solution to getting in front of the microphone and in front of a live audience, giving it a go and getting accustomed to public speaking.

GB: Absolutely.

T&N: That would be a tip from Greg.

GB: Absolutely, number one tip.

T&N: Get over the stage fright.

RJ: Yes, and bring your friends along, at the November get-together I counted 40 something people on stage.

GB: Again, it is a classic, what happens, we always think we

sound our best in the shower, and it isn't necessarily the acoustics.

T&N: So you have been there too?

GB: Yeah (laughs), it is the comfort, and you are pretty vulnerable in the shower, there is nothing in there but you (laughs).

RJ: Are there any particular vocal warm ups you use?

GB: Oh yeah, that is a great question Rod, because I actually normally teach some vocal workshops not only at festivals for an hour but I also do weekend long and week long camps, and I love teaching at those camps and I always teach vocal students this simple exercise where I go through putting vowels and consonants together and it goes like this. May Me MaMo Mu, Lay Lee Lalow Loo, Day Dee Dadow Doo, Kay Kee Karkow Koo.

You put the M L Oh, D and K sounds together with the vowels and you start at a certain pitch and then go up and down and you get faster.

It is the idea to help you, because what happens is that the mouth gets lazy and the face muscles, cheeks and everything don't want to work as hard as the inside parts of your voice, and so I call those the external parts of your voice, you know, your lips, tongue, roof of your mouth, cheeks, facial muscles, but that little exercise helps work your facial muscles and helps get your mind concentrating on the fact that you have to cut those consonants real good and open up on those vowels.

Clarity comes from the consonants, resonance and tone comes from the vowels.

Good vocals is what distinguishes a great band from a good band.

RJ: And timing.

GB: And timing, yes.

T&N: Well, with that, Greg

Blake of the Jeff Scroggins and Colorado Band, thank you very much for leading us through those vocal ideas, getting rid of the nerves and getting into your comfort zone in front of an audience, about some of those vocal techniques, warming up with those vowels and consonants and speaking about the differences between Bluegrass and Country vocals and things like that, thank you very much for being with us.

GB: You are more than welcome and thank you and Rod and always good to be with fellow West Virginians.

T&N: And Rod Jones of the Bluegrass and Traditional Country Music Society of Australia and the My-T-Fine Stringband, thank you very much.

RJ: And come along to our get togethers at the Annandale Neighbourhood Centre.

T&N: Rod Jones, thank you very much.

RJ: Thank you.

Festival Watch

The Yackandandah Folk Festival, Vic, had been cancelled last month, but organisers are proud to announce that they will now be hosting a one day event headlined by Shane Nicolson on March 26, entitled "The Festival That Wasn't" between 2pm and midnight with two venues, the Star Hotel and one TBA – that's right, this is an event to replace a cancellation.

Cresfest is a three day event, Apr 1-3, in Creswick Vic, 20 minutes north of Ballarat, and will include a dedicated Sunday morning Bluegrass Breakfast with the ever-entertaining Pete Denahy.

The National Folk Festival Canberra ACT, Apr 15-18, includes Bill Chambers, Ruth Hazelton with Luke Plumb &

Fiona Steele, the Water Runners, and the Green Mohair Suits.

The Tamworth Country Music Festival NSW and its 50th anniversary have been postponed to April 18-24.

The 36th Illawarra Folk Festival, Bulli NSW, as we currently understand it, has been rescheduled from January to May 13-15, but keep yourself online to be updated for any further date adjustments.

The Penola Coonawarra Acoustic Music Gathering SA, which was to have included Andrew Clermont and Bluegrass Junction in March has been cancelled.

The St Albans Folk Festival NSW in April has been cancelled due to Covid, a decision that was made before the flooding occurred.

Other Bluegrass News

Mandolinist Kym Warner of the Greencards has returned from the USA, making SA home once again, and his home state will induct him into the South Australian Music Hall of Fame with an event at the Gov Hotel, Adelaide on Apr 7.

South Australians have a new Bluegrass jamming place and occasional open mic session on third Sundays, 1pm to 5pm, at the Salisbury RSL, 19 Park Terrace, Salisbury SA.

For more information, contact Derick Winterbottom 0418 828 274.

The Sunk Bar first Sunday jams have come to an end as The Narrabeen RSL, in Sydney's north, unfortunately closes its doors permanently.

We hope that Jason and company will be finding a new home soon.

The Bluegrass and Traditional Country Music Society of Australia will be hosting its first event on the April 2 as venues and musicians come out of Covid restrictions once again.

Australian Artist Dates

Jane Germain entertains the NSW Central Coast on Mar 19 at Ettalong Bowling Club; 20 Gwandalan Bowling Club; 26 Gosford RSL; and, 27 Galleria Courtyard, Ettalong.

Kym Warner tours his SA home state, Apr 7 The Gov, Adelaide; 9 Three Brothers

Arms, Macclesfield; 16 The Wheatsheaf, Thebarton; 24 Beach House Cafe, Victor Harbor; May 1 Murray Delta Juke Joint Goolwa; 7 Auburn Courthouse; 8 Trinity Sessions Wayville; 15 Semaphore Workers; 20 Club5082, Prospect; and, 21 Stone Pony, Willunga.

The Davidson Brothers play Apr 10 Goulburn Valley Country Music Festival, Shepparton Showgrounds Vic.

The Weeping Willows play the Apr 12 Brisbane Unplugged Gig, New Farm Bowls Club, New Farm Qld.

The Green Mohair suits play the National Folk Festival ACT Apr 15-18.

Transcription

Given our recent focus on vocals in the last few months, our tune is Jenny Lynn, inspired by the fiddling of Tim Bing, and the tune itself inspired by the 1850 US tour of Swedish Opera star, Jenny Lind – or at least that is our current understanding of the situation.



Jenny Lynn Traditional, transcribed by Lindsay Mar from the playing of Dave Bing

Part A A E A

A E A

Part B A E

A E A

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

Foghorn Music Group (2292-153)

Record label, PR company, music publishing, music consulting, CD and vinyl manufacturer.

0416 143 030
Marshall@FoghornRecords.net

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

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

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

MAD CDs (2000-199)

Have been providing world class packaging and disc replication for independent musicians since 1999.

03 5762 5490/ 02 9557 9622
Melinda@MadCDs.com.au
www.MadCDs.com.au

No Daggy Music (2000-199)

Provide live music from a

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

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

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02 9319 1799
https://troyhorse.com.au

Poetry and the written word

Poem for LAST WEEK

by Michael Johnathon, Woodsongs

LAST WEEK

I decided to take my wife out
on a date to a small café

LAST WEEK

My children wanted to play
so I brought them to a nearby
park

LAST WEEK

I sat at my computer and
answered email from friends
and relatives

LAST WEEK

I relaxed on my porch and
played a new song
on my guitar as I watched
the sun go down

LAST WEEK

I went on a rant about how
much I did not like my job
and I wished my life was
better

LAST WEEK

I turned on my faucet and
filled the pot with water
to make my family dinner

LAST WEEK

Me and my buddy came up
with a new business plan
and I'm thinking of changing
careers

LAST WEEK

A friend and I got into a
senseless argument about
politics and we blocked each
other.

LAST WEEK

The gutters on my home
needed cleaning so I made
plans
to climb on a ladder and get
busy

That was LAST WEEK ...

... BUT THIS WEEK

My home is gone and my
gutters no longer exist
THIS WEEK

I can't reach my friends by
email, my brother is missing
and my cell phone does not
work

THIS WEEK

The café we used to love has
been bombed
and no longer exists

THIS WEEK

The child I just helped with
her homework was killed
by shrapnel from a stray
bomb

THIS WEEK

I miss my guitar, I miss
singing but I can't make noise
and I'm not allowed to turn
my lights on

THIS WEEK

The business where I
worked is gone, my boss is
gone

and the life I complained
about is gone

THIS WEEK

All the politics and foolish
issues that made me
lose friendships just don't
matter anymore.

THIS WEEK

I miss everything I used to
complain about.

THIS WEEK

The friend I blocked helped
me hide from invaders

THIS WEEK

My family is scattered, my
wife has fled to another country
because I'm not allowed to
leave

THIS WEEK

I am grateful for all I had
Last Week

THIS WEEK

I miss
Last Week.

***"It's a very important thing
to learn
to talk to people you disagree
with."***

Pete Seeger

***"There is peace even in the
storm"***

Vincent van Gogh

***We've learned to fly the air
as birds,***

to swim the sea as fish

***Yet we haven't learned to
walk the Earth***

as brothers and sisters."

Martin Luther King, Jr



Poetry and the written word

Youth nature-writing prize set to bloom in its second year

by Juliette Younger

As World Poetry Day and International Day of the Forests coincide on March 21, the 2022 POEM FOREST Prize will open for entries.

In its first year, this empowering competition turning words into tangible climate action saw over 5,000 entries.

In 2022, organisers call on young people everywhere to write a poem and grow a forest!

The prize, created by Red Room Poetry in partnership with The Australian Botanic Garden, Mount Annan, invites students and teachers across Australia to use their words to create tangible climate action, planting

a tree for every poem submitted to help heal critically endangered habitats, and create a forest of poems for future generations.

In its inaugural year, over 5,000 teachers and students from K-12 shared poems that soared with wonder and carried a fierce call for climate action.

The prize's high profile judges include award-winning author of *Bindi*, Gunai woman Kirli Saunders (NSW), co-founder of Good Life Permaculture and guest presenter

on *Gardening Australia*, Hannah Moloney (Tas), Senior Research Scientist at The Australian Botanic Garden, Dr Marco Duretto (NSW) and 2021

POEM FOREST Upper Secondary winner, Saufi R (WA).

Young poets will be inspired by POEM FOREST commissioned poets who have written their own nature poems in response to the prize.

The writers are: Larrakia, Kungarakana, Gurindji, and French writer and performer, Laniyuk Garcon-Mills (Vic); youth climate activist and author, Gamilaroi poet, folklorist and musician, Luke Patterson (NSW); Bornean-Australian author, visual artist and poet, Omar Musa (ACT); and, illustrator and educator, Brenna Quinlan (WA)

"We can all make the world a better place through our daily actions, and activism is something that each and every one of us can partake in." Brenna Quinlan, 2022 Commissioned Poet Reflection



Poetry and the written word

Project lead and Red Room Artistic Director, Dr Tamryn Bennett, says: "During the School Strikes for Climate, we heard from young people across the world how deeply they feel for nature and the climate and yet we've seen little in the way of real action from leaders.

"The POEM FOREST Prize draws attention to the voices of young people and recognises their words with genuine environmental outcomes that care for country."

Principal Patron of the POEM FOREST, John Fairfax, AO says: "Supporting the development of the POEM FOREST Prize achieves several vital outcomes: it plants thousands of trees for the benefit of the local community and our environment; it encourages and introduces

many people both young and old to the world of poetry; it involves the Indigenous peoples in the land that is so dear to them; and, it is a wonderful project of nature and literature."

The POEM FOREST Prize is open from March 21 until close on September 23 and coincides with Poetry Month throughout August.

All submitted poems will be published on the Red Room Poetry website and go in the running for \$5,000 worth of prizes including a \$500 cash prize, book packs, seeds and plants.

For more information head to: redroompoetry.org/projects/poem-forest/



Poets Directory

Attention Poets. "If you are involved with Bush Poetry and would like to be included in this Directory, see pages 72 and 73 for more information.

Directory entry is free to subscribers.

Keith McKenry (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

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

Poetry and the written word

It's WA's turn but you can't stop the poetry

by Christine Boulton

Well first it was the Nannup Music Festival, then Boyup Brook Country Music Festival, then Bridgetown Down Under and finally Fairbridge, all cancelled.

Many smaller concerts are now also being cancelled.

What a sad year for the performance communities of WA.

Ever keen, the Bluegrass Jammers were planning on setting up at the Nannup Bowling Club.

However, that has also had to be cancelled.

The last I heard was that several jammers were planning on busking in the streets and playing at the caravan park.

Green Bushes Acoustic Club is still planning a mini weekend at the free camp ground near the footy oval in March.

Following all the disappointment from these cancellations, the intrepid Bush Poets and Yarnspinners of WA decided to head down to the Gordon's farm at Boyup Brook and celebrate Banjo's birthday.

Bill and Meg Gordon enthusiastically agreed to host us and about fifteen poets attended from the Perth, Collie and Peel regions.

For the bush poets, it still felt as though we were having a festival, although we did miss the main events and the music.

As it was Banjo Paterson's

birthday, we decided to have a celebratory concert on the farm.

The shearing shed was decked out with balloons, bush blossoms and Australian flags.

We had around twenty five poets and an audience so we recited mainly Banjo poems.

To finish, we had the Greenbushes folk duo, Green Herring.

Then the compulsory sun downer and barbeque followed by more recitations and music.

This was the pattern for the next few days, with a few alterations.

Bill Gordon had some videos of the late David Proust.

Dave set up the video and spoke at his own moving funeral and ordered much laughter at the event.

Some technical hiccups meant that this took us a couple of days to watch, but viewing his performance poetry proved a delight for many of the bush poets.

It is always sad to lose such a prominent, loved member of the Australian bush poetry community.

Saturday saw us at the local café for head shaving to raise money for Ronald McDonald house and a local child with a brain tumor.

It is wonderful to see the camaraderie present in smaller townships.

Several local people had their

heads shaved and the morning raised around \$20,000.

Then it was back to the farm for more poetry and a barbeque.

We did try to support local business but the club had to close its kitchen as one of its staff had to isolate.

Covid is close even in the country areas and people are following every required protocol.

Sunday afternoon saw us at the Greenbushes Acoustic Club in the Greenbushes park.

This time it was a slightly different format.

They started the programme with our poet's brawl.

Poets pay \$5 for a line and have to write a poem that runs for under a minute.

The poem has to contain the line 'Winner takes all'.

This time there were three winners, three disqualifications for going over time and several close contenders.

The audience was appreciative and the afternoon followed with music alternating with poetry.

A jam finished the afternoon and the audience of around ninety people had a great time.

Most people departed from the farm by Monday morning but a few of us stayed on to help Meg dry some grapes and play in a concert in the park.

This was scheduled for the Old People's Home but couldn't go ahead because of Covid.

Poetry and the written word

Of course, some of us joined in and some came to swell the audience numbers.

The WA Bush Poets and Yarnspinners poetry musters are still going ahead on Fridays, however, the numbers are down to around thirty.

Folk Clubs keep on keeping on

At present it would seem that small events are proceeding.

However, many gatherings have moved to outside venues.

The Hills Folk Club successfully moved Bluegrass Parkway onto their verandah.

The band performed to an audience of about forty, all bringing their own chairs.

This solution may not continue to be possible with

autumn coming up.

Hats off to John Ralph and his WAFF team who always seem to have a concert in the pipeline.

The Irish and English sessions are continuing on Mondays, as are most Morris sides.

Scottish and old timey sessions are also happening.



Yoko, Linda, Get Back and shifting perceptions of the women of the Beatles

by Christine Feldman-Barrett, Senior Lecturer in Cultural Sociology, Griffith University
Courtesy: The Conversation



When the official trailer for The Beatles: Get Back was released in October, 2021, commentary across social media often referenced how harmonious and collegial the band looked in the footage.

Undoubtedly, much of the anticipation surrounding Peter Jackson's docu-series was its suggestion that the Beatles' final years were much less acrimonious than previously believed.

In tandem with this, another set of comments focused on Yoko Ono's inclusion in the jovial preview.

After all, the 1970 Beatles documentary *Let It Be*, directed by Michael Lindsay-Hogg, which was created from the same 60-plus hours of footage, has not only served as supposed evidence of the group's disintegration, but as "proof" that artist Ono, John Lennon's then girlfriend and soon-to-be wife, played a major role in the world's greatest rock band splintering apart.

Given that docuseries director, Peter Jackson, is also a lifelong

Beatles fan, he was likely familiar with how the "Yoko broke up the Beatles" narrative was often mapped onto *Let It Be*, and has continued as popular discourse today.

Little wonder that *The Beatles: Get Back* trailer included Paul McCartney quipping, "It's going to be such a comical thing like in 50 years' time: 'They broke up because Yoko sat on an amp.'"

Shots of Yoko smiling, dancing with John, and sitting with Ringo's wife, Maureen Starkey, depict her as a welcome, observant guest rather than an intrusive figure in the Beatles' workspace.

Similarly, this can be said for the other major female figure present at the filmed *Get Back* sessions, Paul McCartney's future wife, American photographer, Linda Eastman.

While she did not face the extreme criticism that Ono initially

received for partnering with a Beatle, by the early 1970s, she would be the punchline for cruel jokes about McCartney's post-Beatles group Wings, of which she was a founding member.

In this way, Jackson's trailer suggested the potential to reframe Ono and Eastman in the Beatles story and its continuing cultural legacy.

The Beatles: Get Back

The Beatles: Get Back, the three-part Disney+ series, follows John Lennon, Paul McCartney, George Harrison, and Ringo Starr throughout January 1969 as they practice and record songs that would appear on their final two albums, with the majority of them making up their 1970 swansong, *Let It Be*.

Since the Beatles stopped touring in 1966, filming the group was in conjunction with a proposed TV special.



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The Beatles also wanted to record an album featuring live performances, which reflected their early history of electrifying club gigs.

While the TV program was cancelled, the footage became the documentary *Let It Be*.

The story that emerges from Jackson's retelling is how the Beatles worked together during what was a transitional time.

Both Lennon and McCartney, to varying degrees, are shown as regularly inviting girlfriends Ono and Eastman to the recording sessions.

Though Ono's presence is the more documented of the two, both couples would marry by March 1969.

John Lennon and Yoko Ono waving their marriage certificate after their wedding at the Rock of Gibraltar on March 20, 1969. AP

In the series, Ono's attendance at the *Get Back* sessions is not introduced.

She is simply there, often sitting close to Lennon while the band works out new songs or runs through old favourites.

Sometimes she is raptly attentive to the music, smiling and rocking along to the beat, while in other moments she is involved in her own activities, often reading

and writing.

Mostly, hers is a quiet but constant presence on film, though interspersed with a few avant-garde jam sessions with both Lennon and McCartney.

In those moments, her singular voice comes through loud and clear.

Though McCartney has said that Yoko's initial presence at the recording studio felt uncomfortable, such sentiment is not on display here.

McCartney seems an enthusiastic participant in these sonic forays, not looking at all annoyed that his musical partner's girlfriend is getting in the mix, if even just for fun.

Eastman, meanwhile, is introduced to viewers by way of McCartney's own introduction of her to members of the film crew.

Most of the interspersed close-ups of Linda are of her photographing her future husband and his band mates, which references the fact that Eastman was already a rock photographer when she first met McCartney in 1967.

Other shots of Linda depict her quietly regarding Paul as he focuses on his work.

Elsewhere, she is depicted as a young mother, when she brings

daughter Heather to the studio, and as a true Beatles enthusiast, when she jokingly argues with director, Lindsay-Hogg, over who is the bigger fan of the band.

For contemporary viewers encountering such scenes, it might be difficult to understand how Ono's or Eastman's presence could have been perceived as a disturbance or distraction by some fans and cultural observers when the *Let It Be* film debuted in 1970.

Cultural changes since *Let It Be*

But there have been many changes in music and culture since *Let It Be* premiered over 50 years ago.

Shifting perceptions of both Yoko Ono and Linda McCartney since 1970 will likely foster different interpretations of the footage, any directorial or editorial decisions aside.

For instance, from the advent of punk and new wave onward, with many women performers adopting those genres, Yoko Ono became a musical icon in her own right.

Meanwhile, Linda McCartney may have received flak for her involvement in *Wings*, but her work for animal rights, promoting vegetarianism, and a clear dedication to family life won over

some original and latter-day fans prior to her death in 1998, a trend that continues today.

Posthumously, her photography continues to be exhibited around the world and praised by many.

In terms of wider cultural change, the seemingly fixed nature of women's roles both professionally and personally was greatly challenged through second-wave feminism soon after *Let It Be*'s release.

Arguably, both women's reputations within Beatles history likely benefited from a cultural movement that advocated for female individuality and agency.

Though second-wave feminism did not take off until the early 1970s, the 1960s was still a transformative decade for women.

This is demonstrated by both Ono's and Eastman's careers and their status as divorcees.

However, even before these two women entered the Beatles' sphere, the way the band interacted with women and addressed them in their songs often proved forward-thinking.

Female photographers, journalists, fellow musicians, and fans were included in the Beatles' world early on and treated respectfully.

While the postwar era still favoured men as the dominant participants of society, each band

member, and the Beatles' music itself, nonetheless created an exciting, new space for girls and young women to boldly engage with cultural life.

No wonder their initial presence elicited screams.

Women and the Beatles: on-set and behind the scenes

If the footage that comprises *The Beatles: Get Back* can allow us to review and reconsider Yoko Ono and Linda McCartney within the Beatles' later history, it can also serve as a jumping-off point for re-examining how women, both real and fictional, are situated within the Beatles' first feature film, *A Hard Day's Night*.

Since the Beatles' films can help audiences better understand the band's cultural impact, looking at their 1964 debut as a bookend to Jackson's docuseries can provide insights into how women fit into an epic story that continues to fascinate contemporary audiences.

A Hard Day's Night was directed by Richard Lester and premiered soon after the Beatles achieved international fame.

The film aims to replicate the band's experiences during the height of Beatlemania.

Performing as fictionalised versions of themselves, John, Paul, George, and Ringo are introduced onscreen running from screaming,

mostly female fans as they catch a train to London.

Though girls and young women were often considered their core audience at this time, the band's subsequent encounters with them in the film are relatively brief: serenading teenage schoolgirls on the train, responding to journalists at a press event, chatting and dancing with young women at a nightclub, or walking past dancers backstage at the TV studio.

And, of course, there are screaming girls at the band's actual performance.

While the film helped capture girls' excitement about the Beatles in early 1964, the stories off-camera tell of different relationships.

The then 19-year-old Pattie Boyd, who would marry George Harrison in 1966, was cast as one of the schoolgirls in the film.

In other words, she met her future husband through her career as a model and actress.

And, while some female reporters are depicted interviewing the Beatles early in the film, behind the scenes it was London Evening Standard journalist, Maureen Cleave, who was one of the band's very first champions in the mainstream press.

Indeed, young women were at the forefront of nascent rock journalism in the mid-sixties, often interviewing the Beatles.

While no women are shown in the film taking pictures of the Beatles as they arrive in London, their first (unofficial) band photographer and friend, Astrid Kirchherr, whom they had met four years earlier while performing in Hamburg, was on set taking photos for German magazine, *Stern*.

Kirchherr's significance in the Beatles' story also extends to the different sartorial styles and music genres she introduced into their world.

In these respects, though the "screaming fan" became the



The Songs of Henry Lawson

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

The new edition adds 45 new settings for a total of 275 tunes. Australian folk songs have developed alongside our national identity.

This collection reflects the truth that the song making tradition lives on and that Lawson's poetry expresses timeless ideas.

This new edition is designed with the needs of performers, teachers and students in mind, being spiral-bound and easy to prop on your music stand and now ONLY \$35! Singers and musicians will find in it inspiration for their own performance and composition.

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main female image connected to the Beatles at this time, it is a limited view of girls' and women's engagement with the band, both before and during Beatlemania.

Women were always important to the Beatles, not just as a fan base, but as people whose opinions and ideas mattered to them.

By the time the *Get Back* footage was filmed, this aspect of the band remained unchanged.

What we can learn from The Beatles: Get Back

Returning to *The Beatles: Get Back*, it is not only the depiction of Ono and Eastman that demonstrates women's inclusion within Beatles history.

Though they are the two most dominant female figures in the docu-series, George Harrison's wife, Pattie Boyd, makes a brief appearance, while Ringo Starr's wife, Maureen Starkey, an early Beatles fan in Liverpool, continues

to show her enthusiasm for the group's music in a few key scenes.

Paying closer attention to how women have been part of this phenomenal story helps us to better understand the Beatles and their continuing appeal. AP

Some female employees of the Beatles' Apple enterprise, as well as two dedicated fans, part of the Apple Scruffs fan collective who would wait outside the band's Savile Row headquarters, make brief, if noteworthy, appearances in the film.

With the *Apple Scruffs* in particular, the adolescent, screaming fans of 1964 are now quietly observant teenagers hoping for a brief audience with their favourite Beatle.

Interest in the Beatles remains evergreen with many newly published books and myriad podcasts available to today's fans.

Peter Jackson's docu-series will undoubtedly inspire new cohorts of enthusiasts.

For those with a longer history observing the Beatles, this intimate view of the band at the end of their career may prompt a re-evaluation of what they have believed about the band's final years and breakup.

The Beatles: Get Back both provides a new window into the dynamic relationships within the band itself while posing a challenge to those who, for whatever reason, still insist that Yoko Ono's role in the band's history was a negative one.

It also reminds viewers that one of the greatest stories of the 20th century is not only predicated on the friendship and talent of four British musicians, but on the people who have loved them.

Paying closer attention to how women have been part of this phenomenal story helps us to better understand the Beatles in their time and the band's continuing appeal.



The Beatles had the fans hanging from the rafters for their appearance at Suffolk Downs in Boston, August 19, 1966. AP Photo

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 (2247-147)

Traditional dances from

around the world. Meet each Tues at 5pm – 7pm & each Thurs 9am – 11am at the 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.

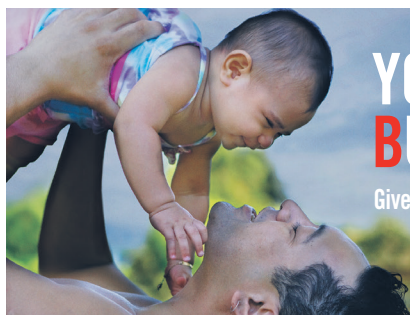
\$5 adults incl light refreshment.

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@

atbdsdancesa.com.au
http://www.atbdsdancesa.com.au/



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Sensory technology to convert dance movement into sound and visuals

by Teju Hari Krishna

People living with disability will have the world of music opened to them at this year's Melbourne Design Week, with performances involving hi-tech instruments that use sensory technology to convert movement into sound and visuals.

AirSticks 2.0 are the latest in a string of gestural musical instruments developed at Monash University's SensiLab that allow musicians and dancers to trigger and manipulate sounds and visuals through body movement.

They will be used in new works by five pioneering physical artists over three concerts, in a partnership between SensiLab researchers, part of the Faculty of Information Technology, Melbourne Design Week and the Jolted inclusive performance space.

AirSticks 2.0 look like drumsticks and are able to convert movement into sound and visuals through in-built sensory technology.

The drumsticks can be handled easily and make the art of music creation accessible to a diverse range of performers, including those living with disability.

SensiLab researcher and co-designer of Airsticks 2.0, musician Dr Alon Ilsar, said many people with disability are not given the opportunity to find their musical creative outlets, particularly as the vast majority of instruments are designed by people without disability for people without disability.

"AirSticks 2.0 can be customised for the individual to promote creative musical improvisation and emotive responses for people with cognitive and physical limitations.

"The instrument promotes social engagement, connection, and a sense of self and identity through creativity," Dr Ilsar said.

During Melbourne Design Week 2022, performances using Airsticks 2.0 took place over three nights from 25-27 March.

The first performance was by dancer and poet, Dr Melinda Smith, premiering her new work, 'The Rhythm of my Body Shapes.'

Dr Smith promotes the health and wellbeing outcomes of dance for people with disability, and also mentors young people who use alternative means of communication around the world.

The performance was inspired by Dr Smith's own text, reflecting on getting to know

the possibilities of the AirSticks technology.

It was a collaboration with University of Melbourne music researcher, Dr Anthea Skinner, disability advocate, Libby Price, and Dr Ilsar, funded by the Australia Council for the Arts' Arts and Disability Mentorship Initiative.

"I've had many years' experience working in disability, art and education but I could not have imagined that I would have such a unique opportunity to connect with sound through my dance movements and integrate it with my words in this way," Dr Smith said.

"I use dance and movement to communicate ideas and experiences that cannot be conveyed by words alone, so to combine movement with sound and text, and have the technology from SensiLab to do this with so much expression and transparency, is a match made in heaven."

Other performers at the event included emerging sound artist, Alessio Dilettoso, composer and PhD candidate, Ciaran Frame, Safe in Sound Founder, Robbie Avenaim, dancer, Amanda Bethlehem, Dr Ilsar, artist, Sam Trolland, and Croatian musician and new media artist, Lucija Ivšic.



Against all odds

by Antonella Salpietro

In Trad&Now edition 145 we previewed the Monaro Folk Society's New Year's Eve bushdance at the Yarralumla Woolshed in Canberra thinking at the time that perhaps it would not go ahead given the Covid-19 situation at the time.

Well, against all odds, the New Year's Eve dance went ahead with the support of many people who didn't want to miss the opportunity to welcome in 2022 with family and friends and have fun dancing to a program especially developed by Don Richmond.

Dancers, musicians and caller donned masks that reflected a spectrum of colours from tropical rainforests, English gardens and exotic flora and fauna to themes such as fairy tale adventurers and medieval knights and damsels.

A contagiously energetic and enthusiastic contingent of experienced dancers from NSW, including the Editor of this magazine (yep, I was there), contributed to making it a great night of dancing

Don Richmond, a widely appreciated Caller who is well known around Australia for his clear teaching, vast dance repertoire and relaxed stage presence, choreographed the evening with a variety of dances

and tempos that delighted the dancers.

Stringfiddle Band, who have made regular appearances at various Monaro Folk Society dances over recent years, kept faith to their reputation as incredibly talented musicians and were led by the inimitable and phenomenal Bob McInnes, who made the dancers glide on the smooth floor of the Woolshed.

There were lots of smiling faces on the dance floor.

The event had received the imprimatur of the ACT government and all participants ensured that it was a safe event by following Covid safe practices.



Club and Venues Directory

Attention all clubs and venues. If you are a functioning club or venue and would like more people to know about you, then become included in this Directory. See pages

72 and 73 for more information. Directory entry is free to subscribers.

ACT – Monaro Folk Society (932-165)

Run a variety of folk music and dance workshops and other events in Canberra.

Tuesday night music group session

info@MonaroFolk.org.au
www.MonaroFolk.org.au

NSW – Bowral Folk Club (1952 – 164)

Local performers sign up to a white board and take turns with songs, poems and stories.

Candlelight atmosphere. BYO refreshments. \$5 donation

4th Thurs each month Feb – Nov, 7pm setup, 7:30 start
13/40 Station St, Bowral. Advice via mailing list. New venue!

0406 939 309

brian@haydons.com

NSW – Bush Music Club (1115-154)

Founded 1954 to promote Australian folk tradition through collecting and popularising songs, dances, music and folklore. Contemporary compositions encouraged.

Beecroft Bush Dance – 1st Saturday.

Pennant Hills Dance Workshop – each Monday night.

Concert party & music workshop – Monday night (Marrickville)

0466 877 423

www.bushmusic.org.au
bmcm1954@gmail.com

NSW – Goulburn Club (2054-163)

The Goulburn Club is a heritage venue promoting music and art, focusing on local and touring performers presenting alternative music, folk, blues, jazz and roots.

Aus blues festival - 2nd

weekend in Feb

Bush trad sessions - 1st Fri of month- 7pm

Celtic trad sessions - 3rd Fri of month - 7pm

Folk music sessions - every sun - 3 - 5pm.

secretary@goulburnclub.com.au
Ph: 4821 2043

www.goulburnclub.com.au

NSW – Humph Hall (2288-153)

Formerly the Allambie Heights Uniting Church, Humph Hall is now part of Gail and Wayne Richmond's home. It is used as a rehearsal and performance space for Loosely Woven. Since opening in 2009, it has also hosted performances by hundreds of artists from around Australia and across the globe.

Wayne@HumphHall.org

NSW – Newcastle and Hunter Valley Folk Club (532-162)

Newcastle and Hunter Valley Folk Club supports and encourages Folk Music, Dance and Poetry with regular concerts and activities showcasing international, national and local artists. Club night concerts are held on the first Saturday of each month (except January) at the Uniting Church Hall, 178 Glebe Road, Merewether, starting at 7.30 pm. Check out our website for details.

Chris 0408428083

NSW – Toongabbie Music Club (2148-159)

Welcome all performers from beginners to professionals. Musicians, Singers, Poets and yarn spinners. Since 1983 performed at festivals, charities, etc.

Meet 2nd & 4th Friday (except Jan) 7:30pm – 11:30pm and 3rd Wednesday's 11am – 3pm at Scout's Hall Northmead NSW, Cost

\$7

allendavisguitar@gmail.com
**NSW – Troubadour Central
Coast (2028-150)**

Folk and acoustic music and spoken word.

A community built on the love of traditional and contemporary music, verse and home made entertainment.

Regular concert – 4th Saturday
Sessions – 1st and 3rd Sunday

Ukulele group – the

Troubalukers – weekly practice
TroubadourFolkClub@gmail.com
www.Troubadour.org.au

NSW – Wagga Acoustic Session (1935-154)

Not meeting at present.

Mick 0431 246 023

Hootwhistle@gmail.com

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

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

We are a membership based organisation with an elected committee.

Various sessions most Friday nights, plus annual bush dance / 3 day festival and xmas carols show.

www.nffc.org.au

info@nffc.org.au

Vic – Victorian Folk Music Club (2231-164)

Practising Australian traditional dance, music, poetry and song since 1959.

Meets every Tuesday for round robin session, all in session or concert night.

Family Bush Dance 1st Sat.

www.VFMC.Org.Au

Enquiries@VFMC.org.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



Noel Gardner - Justice and Pride

*CD review by Greg Barnett
TN234-28 - \$25*

With 12 self-penned tracks, this album is a testament

to Noel Gardner's continuing concerns about historical, social, and environmental injustices.

His tasteful fingerpicked guitar and clear tenor vocal are ably supported in various configuration by friends on plucked, bowed, blown and hit instruments, as well as plentiful vocal harmonies.

Full of pleasing melodies, arrangements, riffs and pointed lyrics, it is no surprise that subsequent to this album that Noel garnered several songwriting awards and high placings.

Noel Gardner has performed at eighteen Maleny/Woodford Folk Festivals.

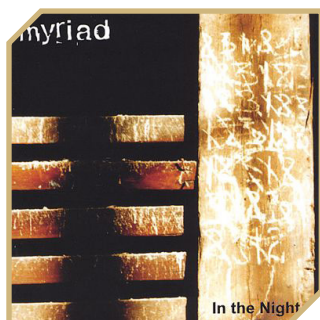
"Havens of dollars, fistfuls of crime. You take from the country, you take what is mine."

His capacity to sing of both beauty and injustice is a refreshing reminder to keep thinking about what kind of world we want to live in.

This album is a rewarding all-round listening experience for both the message and the music.

13 tracks and 49:49 playing time.

Jewel case with 16-page booklet with lyrics and credits.



Myriad - In the Night

CD review by Tony Smith
TN233-26 - \$25

This album of 12 mostly original tracks by Gordon Wallace and Hannah Croke is very easy on the ear.

Both musicians share the writing and also the arranging credits on the traditional numbers such as 'Lowlands of Holland'.

Croke carries the vocals, plays cello, bodhran and bouzouki.

Wallace plays bouzouki, harmonica, stomp box, guitar and mandolin.

Peter Winkler supplies jaw harp on one track as well as recording, mixing and mastering the album at Bondi Pavilion Studios.

'Grant Street' is an urban blues.

Someone has partied too late and is no longer feeling upbeat.

The gutters, symbolically, have turned to mud.

'The Duke of Palma's Daughter' is an excellent ballad telling a love story and pairs very nicely with the instrumental 'Whiskey Before Bed', which in this case shows both bouzoukis interacting in a lively duet.

The Spanish duke's daughter eloped with a coachman and eventually they settled in Australia.

Their humility and the happiness of their children who 'squealed and giggled as they ran on the sands' reminds us all that a nation is more than the propaganda that the resource rich wants us to believe.

Penniless migrants can contribute so greatly.

'Scrubbed Up Well/ Ten Quarters of the Universe' presents a sad story of injustice about a man called Rory McTaggart who was new to a valley and made the mistake of preventing a neighbour from killing his wife.

On 'Far Away' the mandolin has some nice breaks, while on 'Crooked Branch' the cello is outstanding.

It is a feature as intro and between the verses, but also soars in an extended break after the song is over.

The lyrics here are a little mysterious, a little poetic, but they seem to carry a warning about the land, the trees and birds.

For 'The Lowlands of Holland/ The Chase' the combination of mandolin and bouzouki works especially well.

'Another Woman' is a tango and Hannah Croke's voice is an excellent fit here.

On 'Arsenic in Macondo', Croke plays cello like a lead violin!

'Salvation/ Paper Mache Mountains' is a fitting finale.

It is a kind of rocking ocean lullaby reminiscent of the 'Mingulay Boat Song'.

Other tracks include 'In the Night', 'The Path' and 'Drifting'.

Myriad acknowledge the Bondi Pavilion emerging artists' subsidy, the Australia Council, NSW Ministry of the Arts and Waverly Council.

These organisations should be satisfied that they have helped in the production of a highly professional album.

Hannah Croke and Gordon Wallace made In the Night both very listenable and a clear demonstration of their musicianship.



Nerida - Living Desert

CD review by Hugh Worrall
TN133-26 - \$10

The most striking things about this record are Nerida's lovely vocals, the high quality production and musicianship, and the spiritual themes in the lyrics.

The songs definitely feel like they are in the folk, singer-songwriter tradition, but they are also infused with world music sounds and textures, particularly some lovely Celtic themes.

The music is built around Nerida's voice and guitar and coloured with tin whistles, violin, bodhran and cello.

I particularly enjoyed the rich sound and rhythms of the bodhran.

The production qualities of this recording are really high with lovely sounds on all the instruments and the vocals.

The subtle use of electronic instruments hints at a modern,

world music sound too.

The lyrics are clear and easily understood.

Nerida builds her songs around themes of nature, spirituality and relationships.

Nerida isn't afraid of talking about God in her songs on this CD and what that means for her.

She says, "I look on my life as a journey, a road winding round mountains and gullies and vast red plains ... and in front, the One who leads out way".

The final song, Living Desert, is a beautiful acapella song which uses evocative desert and earth spiritual metaphors: "my roots have grown deep ... anchoring in the earth ... but anyone knows ... it's what's inside that counts ... I'll wait for my Maker to come".

It reminded me of the themes of some old gospel songs which describe a longing for a better life with God after passing.

This is a really interesting, well produced CD which I enjoyed listening to.

It's a short CD with only six tracks, but it is priced lower than a full-length CD.

You may have seen Nerida Cuddy playing at some of Australia's best folk festivals and this CD gives you a really nice introduction to her.

Athenaeum) - A Tribute to Woody Guthrie

CD review by Tony Smith

TN2487-89 - \$40

To mark the 50th anniversary of the death of the famed Woody (Woodrow Wilson) Guthrie, Bruce Hearn assembled The Machinists.

The band name reflects Guthrie's slogan 'this machine kills fascists' which emblazoned his guitar.

This double CD album of 20 tracks is mainly songs penned by the prolific Guthrie himself.

It is indeed a powerful reminder of the courage shown by Guthrie and the influence which he has had both in the USA and internationally.

The Machinists are Hearn (vocals, guitar, banjo, harmonica), Kavisha Mazzella (vocals, guitar, mandolin), Peter Beulke (backing vocals, double bass), Chris Pascoe (backing vocals, accordion) and Craig Woodward (backing vocals, mandolin, fiddle).

They are joined by special guests Eric Bogle (with Peter Tichner), Margret RoadKnight, 'Magical' Mic Conway, Kerri Simpson, Jan 'Yarn' Wositzky and the Victorian Trade Union Choir.

Hearn also mentions many performers who contributed to other tribute concerts around the country.

Bruce Hearn sings 'Song to Woody' (by another admirer, Bob Dylan), 'Oklahoma Hills', 'I Ain't Got No Home', 'Jesus Christ', 'Sacco and Vancetti', 'Worried Man Blues', 'Lonesome Valley' and 'All You Fascists'.

Kavisha sings 'Pastures of Plenty' and 'Deportee'.

The Machinists are there for 'Will You Miss Me'.

Blues diva, Kerri Simpson, has 'Ramblin' Round' and Yarn Wositzky 'Hobo's Lullaby'.

Eric Bogle sings 'Vigilante Man' and 'Hard Ain't It Hard', Margret RoadKnight 'The Rape of Ruth Farnsworth' and the Victorian Trade Union Choir, 'Union Maid', while Mic Conway asks 'What Did the Deep Sea Say?'.

The concert concludes with mass singings of 'This Train is Bound for Glory' and 'This Land Is Your Land'.

With so many contributions from seasoned performers, it would be wrong to single out particular songs.

Each track is handled professionally and with the spirit of the great folk composer in mind.

It is good to be reminded just how prolific Woody Guthrie's output was, and in a time and place where to be critical of racism and oppressive businessmen placed protest singers in personal danger.

Hearn observes that with threats to peace, equality and the environment being so great lately, this 2019 album will carry many important messages from Woody Guthrie, who died at the age of 55 of Huntington's Disease.

Some of us might prefer the slogan to say that 'this machine kills fascism' rather than fascists, but not everyone will worry about such niceties.

The album is dedicated to activists everywhere who strive to improve the lives of the powerless.

With Australia's wealth increasingly dominated by the richest people, the ranks of the powerless are growing, just as they were in Guthrie's depression era.

His songs are timeless.



Bruce Hearn and the Machinists (Live at the



**Cath Connelly and Greg Hunt
(aka Liminality) – Invocation**
CD review by Greg Barnett
TN615-61 - \$25

Steeped in Irish traditional folk, Cath (Celtic harp) and Greg (violin, cello, mandolin, mandola) combine their skill and musicality to provide an album of sweet and contemplative sounds via sparse arrangements.

They wrote half the tracks, the remainder being traditional, and all are instrumentals.

The playing is spot on and the recording fully captures the tonal resonances of the harp.

Personally, I would have enjoyed some variations in the sonic landscape, e.g. additional instruments, some vocals, or a break from the constant slow contemplative tempo.

But for anyone who enjoys the Celtic harp and a dreamy ambience, this is a worthy album.

13 tracks and 43:51 playing time.

Jewel case with 4-page booklet with notes/credits for each track.



Nerida Cuddy – Woven
CD review by Greg Barnett

Nerida is a singer songwriter from Central West NSW.

She sings from the heart and with a social conscience.

Woven's songs are all by Cuddy and reflect on themes mainly about the landscape and the often-harsh life of those who live in it, and some are clearly informed by her experience and emotions as a mother living in the bush.

Nerida has a distinct voice and can clearly announce the lyrics.

A wistful, sparkling, clean acoustic vibe permeates the whole album.

The simple story-based folk songs are delivered mainly using guitar with occasional vocal harmonies.

There are sparingly tasteful contributions from eight supporting musicians on a wide variety of instruments.

This would make a great live set in any folk club.

13 tracks and 52:13 playing time.

4-panel card wallet with credits.

8pp booklet with lyrics.

CD book Reviews



Penny Davies & Roger Ilott - Opal Miner 2 (The Songs of Bill Scott)

CD review by Greg Barnett
TN2490-100 - \$15

I've discovered that Bill Scott is apparently a 'name' in Australian Folk.

He was a founding father of the Queensland Folk Federation and wrote the classics "Hey Rain!" and "Where the Cane Fires Burn".

He served in WWII and was a manual labourer in the cane industry before becoming a writer and then writing the occasional song.

This album is the follow-up to "Opal Miner" (1999).

Penny Davies and Roger Ilott are long-time fans and collaborators with Bill Scott.

13 tracks are shown as Scott/Ilott, but there is no information as to what each contributed (e.g. did Bill Scott just provide the lyrics?).

Most are quintessential traditional Aussie folk, referencing working on the old ships and delivered in shanty style.

CD book Reviews

Three tracks are simple but eloquent spoken word.

Music is largely guitar but occasionally a banjo either joins in, or is the featured instrument, and there are a couple of places where the banjo sounds delicate, something I always thought was impossible!

Penny's and Roger's voices harmonise beautifully and give a dimension to otherwise simple songs.

17 tracks and 54:46 playing time.

4-panel card wallet with story and credits.



Penny Davies and Roger Ilott - Chimes of Freedom

CD review by Tony Smith
TN2491-100 - \$15

These stalwarts of the ongoing 'folk revival' have been producing high quality music since the 1970s.

In this album, Davies and Ilott have covered some folk classics and given us some original works.

There are several songs popularised by the Byrds, a couple written by Bob Dylan,

the title track 'Chimes of Freedom' and 'Lay Down Your Weary Tune' and 'Turn, Turn, Turn', using lyrics from the bible set to music by Pete Seeger.

These tunes hark back to the days of the Vietnam war protests.

They also do some Gary Shearston songs, 'Tenterfield' and 'Shopping on a Saturday' and 'Isle au Haut Lullaby' by Gordon Bok, who is one of their favourite songwriters, and Joni Mitchell's 'River'.

An interesting cover is a lesser known song from the 1980s 'Summer-Winter Phase' by Les McKinna.

The original tracks are among their best.

'Light Across the Sea' is a powerful plea on behalf of people incarcerated unjustly, such as asylum seekers and critics of various dictatorial regimes.

Ilott's 2013 song 'Whitehaven Coal' recorded by Barleyshakes in 2015, takes aim at the greedy peddlers of fossil fuels, such as the notorious Adani.

The song asks where Whitehaven's soul is and worries that Australia could become little more than a quarry, a 'hole'.

'The Round Wood' tells of Davies' Nottingham childhood and how the young manage to locate any bit of nature in which they can spread their wings.

Ilott's 'Whiskey Grass on the Line' is an important reminder of the social and environmental destruction caused when public assets such as railways are pushed aside to allow avaricious investors to provide transport infrastructure.

The Coalition Government elected in New South Wales in 1988 was determined to

destroy the railways, much to the delight of investors in toll roads, trucking companies and fuel depots.

Accidents are more likely to be fatal where heavy vehicles are involved and roads deteriorate quickly as trucks rumble over them.

These social disasters hardly matter to the ideologues of economic rationalism.

Davies (vocals, mandolin and mandola) and Ilott (vocals, acoustic guitars, banjo, mandolin, pedal steel and bass guitar) are joined here by J.D Ilott (pedal steel, Dobro and vocals), Clara Barrs (violin), Tony Ilott (bass guitar), Tom Battle (bass guitar) and Barleyshakes Kristin Kelly (violin) and Alan Kelly (bodhran).

The arrangements by Davies and Ilott ensure that the various instruments are used to maximum advantage.

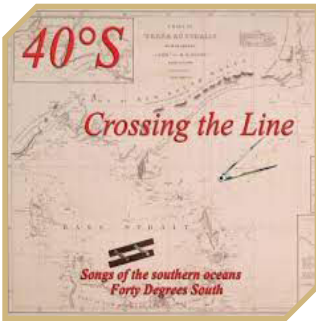
The pedal steel, for example, makes 'Tenterfield' an earthy song, Ilott's banjo is a feature of his original songs and the Byrds' covers depend heavily on the 12-string guitar.

There is a familiar and comfortable pattern to albums by these veteran writers, arrangers and performers.

Their Restless Music/ Storm King productions are always of a high quality.

There is a good balance between tunes which take the listener on a nostalgia tour and songs that discourse on very contemporary issues.

This is gentle but biting protest music and very pleasant listening.



Forty Degrees South - Crossing the Line: Songs of the Southern Ocean

CD review by Dr Tony Smith

Shanties and other sea songs are enjoying an upsurge in popularity.

Several groups are active around Albany and Perth particularly.

The dedicated singers from groups such as 'The She Shants', 'Shantylillies', 'Shantily Clad' 'The Kat 'n' Nine Crew' and the 'Lost Quays' inspired an online hit 'Wellerman'.

In fact there are groups in all states and they congregate at special events such as shanty, folk and wooden boat festivals.

The late Danny Spooner drew on his experience as a mariner and love of the sea to produce several albums in collaboration with shanty groups.

Following the popularity of the 'Pirates of the Caribbean' movies, Johnny Depp and others assembled the Rogues Gallery CD which was followed by a 'Son of' album.

In Sydney, the inner city Redfern Shanty Club meets regularly and the stalwarts of 40 Degrees South are regarded as the club's godparents.

The beauty of the 22 tracks on this group's latest album, Crossing the Line, is that they focus on songs from the southern hemisphere.

Of course, not all songs of the sea are work shanties.

They include forebitters sung in the forecandle, ballads, capstan, pump and halyard shanties.

Shanties typically use a call and response system for maximum audience participation or ease of singing while engaged in heavy or tedious work.

Imagine whalers relaxing ashore in a tavern, thumping their tankards of rum on the table as they belt out the chorus to unwind after months at sea.

The four singers, Margaret Walters, Chris Maltby, Don Brian and Tom Hanson, are veterans of the folk music scene in Australia and beyond.

They support each other with rich harmonies as each takes a turn with the lead.

They are long term collaborators and their voices blend superbly.

The common form of shanties is call and response often in the pattern: solo line 1, response A, solo line 2, response B.

In 'On the Middle Ground' for example, the response runs 'Whaling in the South Pacific' then 'On the Middle Ground'.

The liner notes are excellent.

Don Brian is credited with the research and writing and the notes to the songs set a high standard indeed.

Brian's meticulous research is in evidence in his earlier album (with Sue Brian), 'The Convict Voice: Songs of Transportation to Norfolk Island and NSW'.

A good few of the songs are traditional: 'Packet Ship (Bounty Shanty)', 'Bob Marney', 'Blood Red Roses', 'Ballad of the Catalpa', 'South Australia' and 'Across the Line (The Sailor's Way)'.

Even so, the notes give the provenance of each song explaining which versions are being sung here.

CD book Reviews

Some tracks are recent.

Brian wrote the lyrics to 'On the Middle Ground' when researching whaling around New Zealand, and Lord Howe and Norfolk Islands in 2013, and they are set to a tune by evergreen folk composer, John Warner.

There is Bernard Bolan's humorous 'Rose Bay Ferry' from 1973 and a very welcome inclusion is 'The Birchgrove Park' written by Merv Lilley in 1963, and set to music by Bill Berry.

The '60 miler' collier en route from Newcastle to Sydney foundered off the Barrenjoey light with heavy loss of life.

In the early 1800s, when Newcastle was known as Coal River, William Eckford, a forebear of mine and a former Royal Navy gunner, was harbour pilot and guided many vessels past the treacherous Nobbys Head.

William had a famous brother, Henry, who made his name as a naval architect in North America.

William's daughter, Jane, married Frederick Horatio Dixon, whose father had a shipbuilding yard in Southwark on the banks of the Thames.

Frederick also had a famous brother, John Poore Dixon, who skippered a vessel called the Argo which seems to have disappeared mysteriously from Hobart Harbour.

All of my ancestors had arrived here by about 1870, so all came over the seas.

Despite these roots, I am not a very good sailor.

I would probably be comfortable enough on a Murray River paddleboat, so it is good to see 'A Nautical Yarn' included.

CD and book Reviews

There are also three songs by Harry Robertson from the 1970s to 1990s included and it is good to see 'Ship Repairing Men' acknowledged.

Barry Skipsey's 1979 'Ocean Liner' arises from his experiences on a prawn trawler in Exmouth Gulf.

As might be expected, some songs describe the transportation experience.

'The Wind and the Waves', written by Simon Cocker and Matt Woolley in 2010, tells the story of George Loveless, a Tolpuddle Martyr sent to Van Diemens Land in 1834.

Harry Robertson's 'Assisted Passage (Whaling Barque)' describes how the rolling of the ship 'makes our irons clang as we pitch across the ocean to join the iron gang'.

Having delivered their miserable cargoes, barques could then go whaling on the return journeys.

'Whaling Wife' (Harry Robertson 1971) and 'Nantucket Girl's Song' serve as reminders that the seafaring life took its toll on relationships.

While Nantucket is in the north, the song is from the 1855 diary of Eliza Spencer Brock, whose husband was master of a ship that went whaling in the Pacific.

The song is set to the tune 'Lachlan Tigers' and the lyrics are by Martha Ford, wife of the first surgeon in the Bay of Islands, New Zealand.

The singers present the songs so clearly that few listeners will fail to grasp the words.

Forty Degrees South thank

producer, Christina Mimmocchi, herself an excellent singer, for her enthusiastic support, sound engineer, Greg White, and Wayne Richmond, a respected musician, for his Humph Hall venue.

Just as there are mental and physical benefits to smiling and laughing, singing brings its own rewards.

Crossing the Line will help you beat the lockdown.

In a very modern touch, the group provides a QR code which links to the lyrics!

Or enjoy the website <https://40degrees-south.com/>.

Danny Spooner, Harry Robertson and Margaret Walters CDs are available from www.tradandnow.com



Greg Hastings - Wandering Man

CD review by Tony Smith
TN554-54 - \$25

This album is a compilation of 18 tracks from five of Greg Hastings' cassette recordings over some 15 years.

Remember cassettes?

We might soon be asking that about CDs!

Few musicians have as legitimate a claim to be known as a wanderer as West Australian Greg Hastings.

As the cover photograph

shows, Hastings has taken guitar and didgeridoo on the road with him to reach not only the festivals of the east, but also the remote communities and Aboriginal settlements of this vast continent.

Although Hastings spent a deal of time travelling alone in his combi van, his many friends and supporters rally around when it comes to recording his songs.

Val Hastings (vocal harmony), James Blackwell (vocal harmony, acoustic guitar, lap steel, dobro), Phil Oddy (vocal harmony, keyboard), Graham Pippard (flute), Satch (electric guitar, acoustic guitar, sitar, bass, vocals), Dave Milroy (didgeridoo), Jean Guy Lemire (harmonica) and Emma Frichot (vocals) join Hastings on these tracks.

His own guitar is always strong and his style suits his voice well.

There is a consistently positive vibe around his lyrics and his performances.

His songs are free of cynicism but abound in encouragement and enthusiasm for this land and its peoples.

Even when condemning 'Bulldozers' on the beach or in Beijing, Hastings emphasises 'love, joy, peace and harmony' in his a capella arrangement.

Some songs are humorous: 'Coca Cola Can' and 'Nullaboring Plain'.

Driving that great expanse, Hastings counted the 'skeletons of burnt out cars and flattened kangaroos', but did not feel lonely in the company of 60 million flies.

He was however threatened by the heavy transports sharing the road.

In 'Testing', Hastings involves the audience which completes '1,2,3', while

Hastings remarks that you do not need a microphone to sing a song.

An instrumental on didgeridoo, 'Highway One' shows how, in skilful hands, the hollowed out tree trunk can tell stories and provoke amusement.

There are serious songs such as 'Rainbows in the Wind' and 'Seasons'.

Hastings is philosophical about how changing seasons show us that the world goes on and that understanding is there for us to share.

But perhaps 'Oyster Harbour' is Hastings' best.

This is a story of change, and not for the better, since 1791 and first white contact.

He 'felt an old man's spirit' speak to him and began to feel a 'sense of shame' about the ruin of Indigenous lives.

A wanderer experiences the land uniquely.

Hastings shows a great appreciation of the country and the night sky.

He has developed a feel for the environment and its ecosystems, with 'Treasures Aplenty' to see, including waters 'Where Dolphins Play'.

A wanderer depends on the hospitality of permanent dwellers and makes many friends.

In 'Heading On Down the Line', Hastings has some sage advice for us all.

If we fall, get up and try again.

If we are too timid, then we might wake up one day and find that life has passed us by.



Margaret Bradford - HOYA-Inspirational Women

*CD review by Amalina Wallace
TN2505-89 \$20*

Margaret Bradford's latest project is an important CD, produced in collaboration with musicians Gwyn Cleaves, Ian Knight, Sonya Bradford and Marcus Holden.

The CD is fittingly called HOYA- inspirational women, after the perennial green vine which Margaret inherited from her grandmother.

Like the Hoya plant, women's stories grow and survive, we endure, and our struggles and responses intertwine and recur in each generation.

This CD is a contemporary reimagining of the stories of eight pioneer Australian women, both Aboriginal and settler, their strengths, their pain and their achievements.

Some of these women are pioneers for women's suffrage and for creating networks of care and support.

For some, the achievement is to gain freedom from subservience.

The Hoya sound is enhanced by delicate backing arrangements interpreted by excellent musicians.

The variety of instruments and alluring three part harmonies create an enhancing river of

CD and book Reviews

sound under the songs.

Mandolin, violin, keyboards, cello and bowed psaltery are just some of the instruments creating intricate tendrils of sound and meaning.

The multilayered sound is both an honouring and a remembering of our women and their experiences.

Margaret's voice is wise, melodic and mellow, and adds layers of warmth, character and meaning to the songs she sings.

Margaret's voice echoes the authenticity and strength of working Australian women.

It's interesting to hear Sonya Bradford's beautiful voice both as solo and in harmony.

The vocal differences between mother and daughter add light and shade.

While Margaret's rich voice echoes our Australian heart, Sonya's voice has a flowing, understated gentleness, taking us from the past into our present.

Some of the women sung about are either unknown or have faded from general awareness.

This CD is a women's history, honouring some of our women who have achieved locally, nationally, and internationally.

The songs are beautifully arranged and supported by layers of vocal harmony and stimulating instrumental underlay.

Margaret acknowledges the contribution of the musicians who, with Margaret, have created a soulful and powerful CD.

As well as Margaret's original songs, there are also songs by

CD and book Reviews

Pip James, Judy Small and Sue Gee.

Sue told me that Margaret's version of her song "I am a New Woman" is the best she'd heard.

Margaret is a respected and loved songwriter who has been integral to the folk music scene in NSW.

Her contribution as a folk songwriter is as valuable as the achievements of the women she sings about.

This CD is an important part of our collective folk repertoire.

Its evocative and memorable songs will be enjoyed by musicians, by teachers, and by all lovers of our folk history.



Jez Lowe & The Bad Pennies – Doolally

CD Review by Greg Barnett
TN568-56 - \$25

I heard Jez Lowe for the first time just a couple of months ago while reviewing his Jack Common's Anthem album.

The man appears to be both a prolific and inventive writer/performer.

He is ably supported by the Bad Pennies (Kate Bramley, Andy May, Sean Taylor and Bob Fox).

Beside all of them providing vocals, the arrangements are rich and varied ... cittern, dulcimer, guitar, mandolin, violin, percussion, accordion, Northumbrian smallpipes, piano, Uilleann pipes, and bass.

The vocal harmonies are tight and serve the songs well.

Jez is no slouch with lyrics.

They are plentiful, well-crafted and a joy to both hear and read.

Everyone blends well, there's a pleasing variety of tempos and meter, some virtuoso playing, and all is crisply recorded with each contribution clearly heard in the mix.

12 tracks and 55:15 playing time.

Jewel case with 8-page booklet with lyrics and credits



Karen Lynne - Heart Songs Laugh Lines

CD review by Tony Smith
TN1878-67 - \$25

Award winning singer-songwriter, Karen Lynne describes this album as a return to 'old fashioned "classic" Country Music.

No Bluegrass or Country/Folk this time around, just simple, straight ... "Country".

Lynne says that she wanted to emphasise the 'sweetness and gentleness' without the genre crossovers.

Country fans will agree enthusiastically, but at the same time, this is an album free of the

usual country and western clichés, one which has a very general appeal.

Karen Lynne is joined on this album by some excellent musicians.

These include Brad Bergin (drums), Ian Lees (bass), Stuart French (guitars), Bill Risby (piano), Michel Rose (pedal steel), James Gillard and Mark Punch (backing vocals), Randy Kohrs (dobro and vocals), Luke Moller (fiddle and mandolin), Tim Crouch (fiddle, mandolin, djembe, double bass) and Gary Steele (accordion).

Lynne draws on a range of composers but also writes a couple of tracks with Allan Caswell – 'Here for You' and 'The Road That Brought Me Here'.

Caswell is a prolific songwriter whose songs have been covered by many outstanding artists.

Other tracks include Willie Nelson's 'Crazy' and the Mary Chapin Carpenter lullaby 'Dreamland'.

One of the most powerful songs is 'Jenny Dreamed of Trains' by Vince Gill and Guy C. Clark.

With great fiddle, mandolin and dobro backing, this song would appeal to fans of any genre.

For those of us who regret the way Australian railways have been allowed to rust while destructive heavy vehicles batter the roads to dust, the lyrics are relevant and poignant.

'The Road That Brought Me Here' tells a great personal story.

Lynne notes her own musical journey, beginning with her ukulele and then going on the road professionally.

She also has a note of criticism for industries which tend not to value women as they mature.

While Lynne seems to have been reluctant to record 'Crazy', she really should have embraced the song years ago.

It is unlikely that Willie Nelson would have heard a sweeter

rendition of his country classic.

'Friends' by Joni Harms and Buck Moore, makes an excellent finale.

'A friend stands beside you, feels your joy and pain, and once you've found a good one, life's never the same, a true friend is there through thick and thin, oh where would be without friends'.

Lynne's perfect timing and enunciation are features of 'Something That We Do' by Clint Black and Skip Ewing.

Few vocalists have the kind of understanding of a song shown by Lynne on this track.

The arrangements on this album of 14 tracks are very astute.

There is rare subtlety in the blending and balance of the instruments and the vocal harmonies are never intrusive.

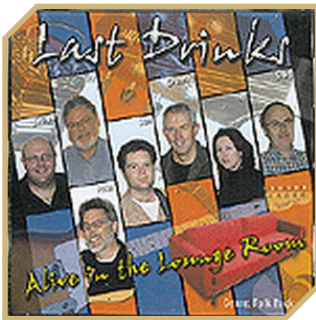
Special mention should be made of the dobro of Randy Kohrs, which is, not surprisingly, a feature of the backing of several songs.

Karen Lynne's voice is sweet and true.

One company producing audio equipment always asked Mary Black to test their equipment.

Karen Lynne has the same purity in her voice.

Let's hope that she embraces those laugh lines and continues to use the golden voice which has improved with experience.



Last Drinks – Alive in the Lounge Room

CD review by Terry Carlan
TN257-82 - \$25

The CD is called Alive in the Lounge Room and notation in the cover says 'Raw Australian electric folk recorded in a Cowra lounge room'.

Last Drinks is a band of seven people, which is a lot of people to have in your lounge room.

They play all the traditional folk instruments, mandolin, bazoukies, banjo, acoustic guitar and also add bass, drums and some cutting electric guitar.

Most songs are tinged with that beautiful folk feel but the first few push up nicely into rock.

There is also a range of four different vocalists across the 13 tracks, which always interests the ear.

The music starts with a nicely up tempo, bouncy song about a bushranger named John Peisley who decided 'keeping the road' was his game.

He was a killer and was hung in 1862.

My feet instantly started tapping to this one.

The second track, 'Woods Flat Gold', hits into it with a nice guitar riff and tells us a story of the how the goldfields broke so many out there hoping to crack the riches.

'Our Factory' is led in by the guitar and then bass and mando keep the song bopping along nicely.

It's a good summary of the 'profits before people' philosophy and the unfortunate closing down of factories, a problem in so many country towns.

'Who gives a damn for the workers out there ...?'

'17 again' is a poignant song about men getting older ... 'remember the glory days'. Yep.

'Voyage to Crete' is an unusual bouzouki inspired tune with beautifully haunting background vocals.

'Paraguay' is a story I didn't

CD book Reviews

know of Aussies wanting to start a New Australia in Paraguay.

Amazing! Mary Gilmore was amongst the fold.

The 'Anthem for workers' is just beautiful to hear.

'There's a cold wind blowing across the sea'.

'The Unions have showed workers the way for many years.'

Well said, it should be taught in schools.

'Cold Wind' is a call for a little more understanding of migrants and refugees, beautifully sung.

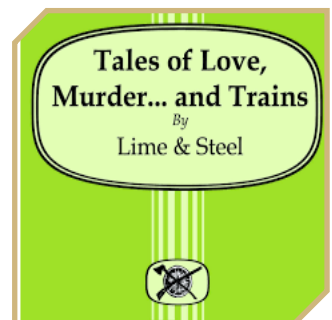
Lovely woman's voice with some sparing, sympathetic harmonies.

All the songs are written by Graham Aphorpe and a good job too.

The CD has the friendliness of the lounge room.

I wonder if Last Drinks did another album and whether they moved into a studio to do it.

It'd be worth hearing too.



Lime & Steel – Tales of Love, Murder ... and Trains

CD review by Terry Carlan
TN1440-21 - \$25

I was interested from the moment I saw the lime

CD and book Reviews

green cover of the duo Lime & Steel.

Their CD 'Tales of Love, Murder ... and Trains' suggested a good read/listen.

Nice lot of songs about early Australia.

First track, 'Mt Isa', is a gentle song, involving trains, of an Englishman coming to this nation and ending up in Mt Isa, sung in Ben Scott's clear, high voice with a lovely segueway into 'Banshee' on the end of it.

I do like whistle, mandolin and uilleann pipes, so evocative.

Paddy Connor and Ben Scott are fine songwriters on this CD of musical stories.

'Me and the devil and you' has a nicely sparse opening and is intriguing and idiosyncratic about a convict, Alexander Pierce.

Very listenable, it's written by Paddy Connor (on banjo and vox) and he does a great job and your mind gets pulled in by the staccato playing.

It has a good mix between the instruments.

He continues on with the catchy 'Lambing Flat' ... based on the anti-chinese riots of the Gold Rush.

'Patyegorang', a love story between a white Lieutenant and an Eora woman is beautifully sung.

Simple yet so moody you can almost see the two people getting together within the song.

The more you listen the more you fall into these lovely folk stories of early Australia.

They are so relaxed ... and they just fit together like good, old friends.

An opium den in Darwin,

and stories of love and laughter, and loss and caffeine, public transport in Lithgow and a father's love.

Ben Scott's 'Sleep on precious time bomb' ... is accapella magic about the wonders and mysteries of a baby's sleeping patterns and has great harmonies.

Ben Scott, who wrote a number of the songs on this CD, and recorded and mixed it, has also released an album of original songs about the First Fleet!

Paddy Connor's songs, to me, stand out as a little different, all of them, and that's a good thing.

Slightly different is interesting.

Ben Scott's 'Juice of the bean' is another fine, funny example of this.

A caffeinated tale of woe and addiction.

The three piece group play a wide range of instruments from guitar, mandolin, tin whistle, uilleann pipes, banjo, percussion and brushes very well and they all fit in the right sonic place behind these beautifully crafted sung stories.

The lyrics, melodies and harmonies on this CD reminded me of night after a couple of Guinness'.



Merrilyn Simmons - Earth Bound

CD review by Terry Carlan

TN415-24 - \$25

The first track, 'Searching for the spark' is a beautiful one that starts off with an acoustic guitar and the delightful voice of Merrilyn Simmons.

A cello comes in behind, adding depth, and then in come the drums, bass and piano.

The band sits in there beautifully.

A questioning song, maybe a song of loss.

Poignant.

She sings about searching for the spark. Delightful.

'Life goes on' hangs together really nicely and deals with feelings after a relationship has ended.

It has lovely harmonies, a cruising melody and lovely interplay between guitar and violin.

'Little bit of everything' ups the tempo and becomes nicely pop in singing about how attraction is a little bit of everything.

'Earthbound' starts with a delightful upbeat accordion riff and the band comes in with a feet tappin' song about being happy where you are, connected to the earth, happy with what you've got.

Sets the feet moving. Lovely.

The band plays superbly.

Merrilyn sings with gentleness and authority about a range of things we all know in the connected human psyche.

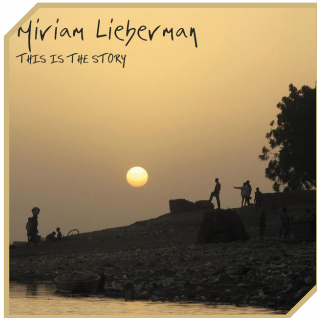
'Make it real', 'I can tell him', 'Climb a tree', 'Light the fire' are all songs which are well crafted and so listenable.

The CD has 13 tracks and contains a booklet with the lyrics, all written by Merrilyn, which was just what I needed.

I sat and listened and read and imagined myself in her backyard in Brunswick.

'Breathe in, breathe out ... Autumn leaves, smelling Turkish

bread, conversations in cafes' (from Look at the stars)
All in all, it's a delightful CD.



Miriam Lieberman - This Is The Story

CD review by Tony Smith
TN1863-69 - \$25

Every Australian world music fan should have this CD in their library.

This is a beautifully balanced album, heavily influenced by West Africa where Miriam Lieberman took up the kora.

Several tracks on this CD are in the Bambara language while others are in English.

All are pleasant listening, even where the lyrics bring serious messages.

The opening track, 'Bamako', sets a jaunty upbeat feel: 'It was New Years Eve in dusty Bamako'.

Lieberman plays acoustic guitar here with a picking style which shows kora influence.

The album was produced partly in Bamako, Mali, and partly in Sydney.

Lieberman is supported by many fine musicians and has enjoyed collaboration with some outstanding West African arrangers of traditional songs.

Lieberman wrote seven tracks while the remaining three, 'Djarabi', 'Mali Sadjó' and 'Wourou Songo', are traditional songs for which she was joined by co-arrangers, Aliou Sam and

Toumani Diabate.

'As-Salaam' speaks of secret love in a tragic situation where 'our brothers fight and fall (be) cause we're from different sides'.

This track, like the important song, 'To Rise Again', highlights the plight of children forced into arms during the civil war in Sierra Leone.

Lieberman suggests lighting a candle for stolen innocence and notes that sales of this song go to the Jeneba project working to rehabilitate these fallen angels, who were told that 'good is bad and bad is good' and that when they were killing 'it was only a game'.

Lieberman's acute social observation is evident in, 'Rhythm and Sound', which tells of a hardworking young woman who starts collecting shellfish before dawn in all weathers.

Perhaps this woman survives because she is able to relax by putting on a short skirt and heading off to the samba where she shakes her troubles away.

Lieberman dedicates this album to the memory of her sister, Lucy, who died in her teens.

'Today Is All' is a poignant song about 'all the time I thought we'd share' and how her empty room calls.

While many musicians deserve mention for their support, the cello of Kate Adams is outstanding here, as it is on 'Wourou Songo'.

Sibou Bangoura's drumming on djembe, sangban and kenkeni is also a fine contribution on 'Djarabi'.

The electric bass of Faba Mahomed Koita is notable on several tracks.

Lieberman's vocal pairing with Aliou Sam is impressive on a couple of tracks, especially 'Mali Sadjó'.

The kora of Mamadou Chief Soumano adds those special

CD and book Reviews

characteristically light touches to 'Many's the Day' and 'Mali Sadjó', while Lieberman takes up the kora for 'Wourou Songo'.

Lieberman's voice is best on this track, where it can take flight with just the backing of her kora and the cello of Kate Adams.

'This Is The Story' is a very fine album.

It marks an important point in the development of Miriam Lieberman's music.

The album title is very appropriate because the songs tell stories, and this makes them all the more compelling listening.

With excellent arrangements, fine support instrumentalists and Lieberman's beautiful voice, this album is outstanding Australian/World music.

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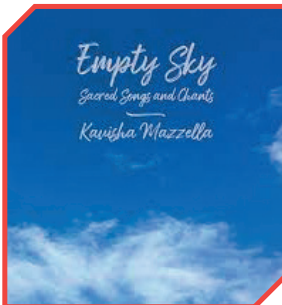


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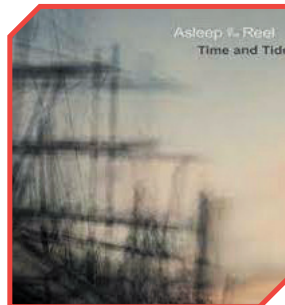
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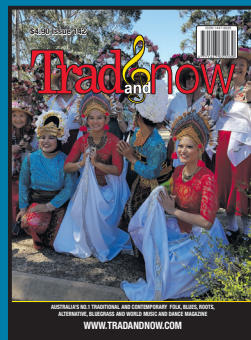
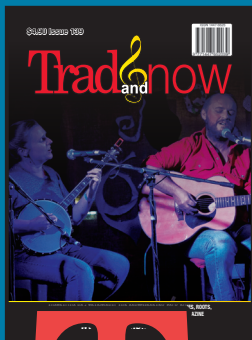
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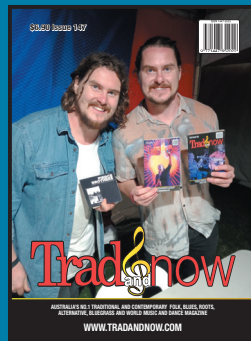
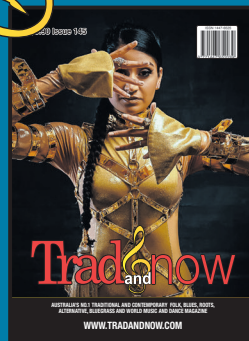
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 Shop 7, 1 Noble Parade
 80 Macqueen St
 Aberdeen 6543 7126
 1/187 Princess Hwy
 Hamilton
 Albion Park Rail 4256
 4600
 159 Tongarra Rd
 Albion Park 4256 2016
 466 Smollett St
 Albury 02 6021 4173
 518 Olive St
 Albury 6021 3194
 118 Gan Gan Rd
 Anna Bay 4982 110
 16 Booth St
 Annandale 9660 1686
 170 Beady St
 Armidale 6772 3534
 156 Beady St
 Armidale 6772 3384
 Shop 21, Armidale Plaza
 Armidale 6772 3667
 28 Fifth St
 Arncliffe 9567 1551
- 18 Charlotte St
 Ashfield 9797 7748
 5 Manilla Rd
 Attunga 6769 5560
 55 Auburn Rd
 Auburn 9649 7344
 491 Darling St
 Balmain 9810 2280
 Sh.T203 Bankstown
 Sq. Cntr
 Bankstown 9791 5415
 17 Restwell St
 Bankstown 9709 3583
 4 Chapel Rd. Bankstown
 Sth 9790 5111
 113 Queen St.
 Barraba 6782 1091
 Sh.35 Shellharbour
 Square Barrack Hgts
 4296 7124
 248 Beach Rd
 Batehaven.
 4472 5080
 Promenade Plaz.2
 Clyde St
 Batemans Bay 4472
 7740
 G39 Stockland Mall
 Batemans Bay 4472
 4010
 Sh.3, 177 Howick St
 Bathurst 6331 2956
 Sh.67, Stockland Mall,
 Olive St
 Baulkham Hills 9639
 4112
 Botany Rd
 Beaconsfield 9698 2081
 83 Hyde St
 Bellingen 6655 1479
 589 Pacific Hwy
 Belmont 4945 4450
 332 Pacific Hwy
 Belmont North 049
 452558
 21 Lawson Ave
 Beresfield 49 661 178
 Shop 2, 504 King
 Georges Rd
 Beverly Hills 9580 3567
 443 Forest Rd
 Bexley 9657 2376
 6/11 Forest Road
 Bexley
 On Station
 Blacktown 9831 7759
 Shop 10, Westfield Place
 Blacktown 9622 1478
 140 Great Western Hwy
 Blandford 4739 1496
 142 Adelaide St
 Blayney 6368 2311
 66 Hall St
 Bondi 8084 1178
 Bondi Junction 9387
 7889
 8/330 Fishery Point Rd
 Bonnell Bay 4973 3333
 Shop 7/84 Hayden
 Brook Rd
 Booragul 4959 1680
 315 Bong Bong St
 Bowral 4861 1853
 41 High St
 Bowraville 02 6564
 7248
 122 Wallace
 Newsagency
 Braidwood 048 422410
 273 Bay St.
 Brighton Le Sands 9567
 2774
- 331 Argent St, Broken
 Hill
 NSW 8087 4868
 Sh.424 Warringah Mall
 Brookvale 9938 4015
 77 Scenic Drv
 Budgewoi 4390 9488
 247 Princess Hwy
 Bulli 4284 3015
 40 Ellendon St
 Bungendore 6238 1090
 Shop 1, 117 Princes
 Hwy
 Burrill Lake 4455 1642
 49 East Parade
 Buxton 4681 8922
 47 Johnson St
 Byron Bay
 02 6685 6424
 1/49 Argyle Street
 Camden 4655 6256
 130 Argyle St
 Camden 4655 8068
 Campbelltown
 02 4625 1731
 Sh.25, Cnr Narrellan &
 Kellicar
 Campbelltown 4627
 9422
 150 Parramatta Road
 Camperdown NSW 9516
 2151
 245 Beamish Street
 Campsie 9789 3542
 Shop 3, Canley Vale
 Road
 Canley Vale 9724 6584
 45 Gaskill St
 Canowindra 02 6344
 1618
 2 Forbes Street
 Cargo 6364 3182
 Shop 120, Carlingford
 Court
 Carlingford 9871 6015
 Sh 3, Carnes Hill M/
 Place
 Carnes Hill 9825 8133
 57 Walker St.
 Casino 6662 3065
 Canterbury Street
 Casino 02 6662 4196
 9/289 Old Northern
 Road
 Castle Hill 9634 2245
 Sh.268 & 480K, Castle
 Twrs
 Castle Hill 9899 7038
 Shop 4/509 Hume
 Highway
 Casula 9602 1348
 169 Cartherine Field
 Road
 Catherine Field 9606
 6340
 Shop 11, 2 Lee Street
 Central 9211 7797
 Plaza, Cnr.Cooper &
 Keen
 Cessnock 4990 5422
 119 Wollombi Rd.
 Cessnock 4990 1073
 148 Waldron Road
 Chester Hill 9644 4160
 47 Grey St
 Clarencetown
 NSW 4996 4137
 Barton Street
 Cobar 6836 2202
 Jetty V.II.Shop Centre,
 High St.
 Coffs Harbour 6652
- 3207
 13 City Centre Mall
 Coffs Harbour 6652
 3018
 104 Brolga Place
 Coleambally 02 6954
 4166
 749 Lawrence Hargrave
 Drive
 Coledale 4267 2270
 134 Gladstone Ave.
 Coniston 4228 8452
 6 Malabar Rd.
 Coogee South 665 5012
 113 Cowabrie St.
 Coolamon 02 6927
 3013
 23 Macquarie Street
 Coopernook 6556 3104
 103 Wallendoon Street
 Cootamundra 6942
 1106
 Shop 2, 19 Murray Rd.
 Corral East 4283
 6140
 8/9 Corrimall Crt Princes
 H'wy
 Corrimall NSW 4285
 1695
 115 Georges River Road
 Croydon Park NSW 9798
 6569
 159 Prince Edward
 Avenue
 Culburra NSW 4447
 2221
 Sh 1013 Westfield,
 Grafton St
 Dalmeny NSW
 4476 7322
 Sh.402 Harbourside
 Darling Harbour 9281
 3707
 163 165 Oxford St.
 Darlinghurst 9331 2026
 22 Carrington St
 Darling Point 6968
 4275
 20 Howard Ave
 Dee Why 9971 8281
 Sh.4, 15 17 Wamsley St
 Dora Creek 4973 1870
 366 New South Head Rd
 Double Bay 9327 1883
 139 Camden Rd
 Douglas Park 4632
 7240
 Orana Mall, Wheelers
 Lane
 Dubbo 6882 5822
 84 Macquarie St
 Dubbo 6884 8599
 93 Tamworth St
 Dubbo 6882 4257
 46 Bolaro St
 Dunedoo 6375 1114
 359 Homer St
 Earlwood 9558 1112
 Shop 6/272 Myall St
 East Dubbo 6882 0688
 131 Lawes St
 East Maitland 4933
 5788
 Sh.1, Bkk Shop.Cen,
 Evans Ave.
 Eastlakes 8338 1412
 173 Rowe St
 Eastwood 9874 1682
 720 Main Rd Edgeworth
 T/H
 Edgeworth 4958 1881
 Sh 21, Shopping Centre
- Elmore Vale 4951
 4400
 Shop 11, Emerton Vill.
 Jersey Rd
 Emerton 9628 1868
 1 Sorrento Rd
 Empire Bay 4369 1214
 69 Great Western Hwy
 Emu Plains 4735 2718
 Shopping Centre
 Erindale 6231 0088
 32 Broad St
 Eugowra 6859 2420
 Sh.12, Erindale 251 The
 Boulevard
 Fairfield Heights 9729
 3797
 31 Smart Street Huynh
 P.L
 Fairfield 9728 1340
 Sh.7, Neeta S/C,
 Smart St
 Fairfield 9725 6210
 460 Great Western
 Highway
 Faulconbridge 4751
 2736
 P.O.Box 61
 Figtree 4297 7313
 133 Great North Rd
 Five Dock 9713 6336
 70 Rankin St
 Forbes 6852 1008
 34 Allanby Ave
 Forest Hill 069 22 77 99
 354 Galston Rd
 Galston 9653 1578
 18 Miller St
 Gilgandra 6847 2059
 276 Grey St
 Glen Innes 6732 2181
 Shop 1/5, Ross St
 Glenbrook 4739 1802
 Sh.7, 930 Old Northern
 Rd
 Glenorie 9652 1702
 54 Church St
 Gloucester 6558 1833
 Shop 3, S/Centre,
 Simeon Dr
 Goonellabah 6624 1108
 Lakehaven S/C
 Lakehaven Dr.
 Gorokan 4392 7907
 Shop 3, 62 64 Wallarah
 Rd.
 Gorokan 4392 1840
 196 Auburn St
 Goulburn 4821 2068
 140B Auburn St.
 Goulburn City 4821
 2208
 36 Prince St
 Grafton 6642 2047
 Shop 29, Duke St
 Grafton 6643 1277
 26 South St.
 Granville 9637 1719
 Sh 39, Green Hills Sh/
 Complex
 4933 1433
 187 Waterloo Rd
 Greenacre 9759 8419
 Sh 11, Greenfields Rd
 Greenfield Park
 4112 Banna Ave.
 Griffith NSW 6962 1741
 370 Guildford Rd
 Guildford 9632 9126
 10 Bourbah St
 Gulargambone 6825
 1001
- 114 Tarcutta Rd
 Gumly Gumly 6922
 7240
 268 Conadilly St
 Gunneah 6742 0677
 70 Yass St
 Gunning 4845 1339
 124 Bradley St
 Guyra 6779 1109
 99 Gyemea Rd
 Gyemea 9524 6297
 1/39 Ramsay Rd
 Haberfield 9798 8893
 132 Beaumont St
 Hamilton 4961 1123
 90 Beaumont St
 Hamilton 4961 4068
 48 Walder Rd
 Hammondville 9825
 3071
 26 Neill St
 Harden 6386 2333
 57 Marion St
 Harris Park 9635 8940
 11 West Pde
 Hill Top 4889 8346
 137 Albury St Holbrook.
 6036 2031
 19 Rochester St
 Homebush 9763 7544
 16 Coronation St
 Hornsby 9477 1696
 Shop 4, 14 Ormonde
 Pde
 Hurstville 9585 2722
 Sh.120 Westfield
 Shoptown
 Hurstville 9570 6631
 55 Owen St
 Huskisson 4441 6022
 15 Oxford Rd.
 Ingleburn 9605 1340
 Ingleburn Fair
 Macquarie Rd.
 9605 6086
 147 Byron St
 Inverell 6722 3124
 30 Otho St
 Inverell 6722 1107
 84 Maitland Rd
 Islington 4961 3225
 Pagan St
 Jerry's Plains 6576
 4010
 Lorne Street June.
 6924 1603
 16 Angus Ave
 Kandos 6379 4210
 88 Bathurst Rd.
 Katoomba 4782 2915
 93 Katoomba St
 Katoomba 4782 1248
 Shop 10, Cent.Plaza
 Boyd St.
 Kelso 6331 2878
 1163 Mamre Rd
 Kemps Creek 826 1470
 19 Smith St
 Kempsey 6562 4191
 182 Anzac Pde
 Kensington 9663 1881
 4915 Pacific Hwy
 Kew 6559 4131

2/202 Great Western Hwy Kingswood 4721 2604 132 Lang St Kurri Kurri 4937 1063 89 Summerland Way Kyogle 6632 1048 35 Foster St Lake Cargelligo 6898 1105 Sh 4, 1613 Ocean Drv Lake Cathie 6585 5820 41 Carol Ave Lake Conjola 4456 1163 1/97 Anita Ave Lake Munmorah 4358 1036 40 Railway Pde Lakemba 9759 1683 7 Commercial Rd Lalor Park 9624 5152 97 Elder St Lambton 4957 1547 Shop 9, 210 Hume Hwy Lansvale 9724 7037 52 High St Largs 4930 0555 3 Honour Ave Lawson 4759 1375 371 Parramatta Rd Lecihhardt 9550 0813 Sh.24, 51 Norton St Leichhardt 9550 0773 4 O'Sullivan Rd Leumeah 4625 1496 7 John St Lidcombe 9649 6177 8 Opal St Lightning Ridge 6829 0579 368 Catherine St Lilyfield 9569 2560 Sh.13, Lisarow Plaza, Parsons Rd Lisarow 4328 1230 51 Bridge St Lismore 066 214191 142 Molesworth St Lismore 6621 3121 341A Main St Lithgow 6351 4376 139 Main St Lithgow 6352 2244 16 Curtin Plc Lithgow 63 523622 227 River St Maclean 6645 2045 Westfield Shop Centre Liverpool 9601 7877 68A Vales Rd Manering Park 4359 1003 290 Marrickville Rd Marrickville 9569 4808 Shop 27, 34 Victoria Rd Marrickville 9557 4513 1133 Botany Rd Mascot 9667 2722 223 Maitland Rd Mayfield 049 681 549 171 Maitland Rd Mayfield 4968 1791 7/33 Market St Merimbula 6495 1292 162 Merrylands Rd Merrylands 9637 1865 Shopping Cent.Minchin Dr Minchinbury 9832 1526 Shop 1, 94 Woodford St. Minni 4953 2948 88 Kiara Rd Miranda 9524 6209 Sh.2030, Kingsway Entrance	Miranda 9524 0202 25 Bank St Molong 063 668130 100 Gill St Moonbi 6760 3891 107 Gosport St. Moree East 6752 1196 156 Swan St Morpeth 4933 6140 890 Military Rd. Mosman 9969 4159 Shop 10, 1216 Mulgoa Rd Mulgoa 4773 8182 44 Burringbar St Mullumbimby 6684 2127 Sh.20, The Plaza, Pacific H'way Nambucca Heads 6568 7697 26 Bowra St Nambucca Heads 6668 6610 110 Wagonga St. Narooma 4476 2105 112 Maitland St Narrabri 6792 2977 115 East St Narrenderra 6959 1274 69 Dandeloo St Narromine 6889 1122 70 Orchardtown Rd. New Lambton 49 524 400 New Lambton Heights 4948 7529 Shop 8, Marketown, King St Newcastle 4929 2871 79 Hunter St. Newcastle 4929 5230 309 Hunter St Newcastle 4929 2096 1082 Mate St North Albury 6025 1578 609 Ocean Dve North Haven 6559 9013 Shop 4, Cnr McMahon's / Illaroo 4421 6593 Shop 14, Westfield Shop.Town North Rocks 9871 4891 12 Blenheim Rd North Ryde 9878 1666 110 112 Junction St. Nowra 4421 2255 94 Kinghorn St. Nowra 4421 0866 Sh13, Stockland Nowra 4421 0432 74B Central Ave Oak Flats 6646 9006 175A Oberon St Oberon 6336 1256 Shop 17, Orange City Centre Orange 6361 3281 Sh 17, Metro Plaza, Summer St Orange 6362 9712 71 Orama Cres Orient Point 4447 3118 330 Oxford St Paddington 9360 6977 On Station Padstow 9774 2270 Lvl 3, Sh 5031/32, Church St Parramatta 9633 9403 Westfields Campbell Street Parramatta 9687 2171 52 Smithfield Rd Paxton 4998 1240 140 Pendle Way Pendle Hills 9631 3303 495 High St Penrith 47212102	11 13 Vale Rd Perthville 6337 2405 331 Rooty Hill Road North Plumpton 9625 8168 Stockland T/C Wetherill Park 9609 7349 Sh 1, Cnr Short & William St. Port Macquarie 6583 6490 1B Wolgan St Portland 6355 5167 215 Morrison Rd Putney 9809 3245 4A Douglas Rd Quakers Hill 9626 9129 Shop 37, Riverside Plaza Queanbeyan 6297 1971 Sh.22, 35 William St Raymond Terrace 02 4987 2045 Benjamin Lee Dr. Cooper Raymond Terrace 4983 1944 120A Redfern St Redfern 9698 2113 243 Chalmers St Redfern 9698 3167 Sh.17/18 Shop.Vill.Baptist St. Redfern 9699 3868 407 Park Rd Regents Park 9645 3390 46 Simmons St Revesby 9773 9121 Shop 14, Richmond Mall Richmond 4578 3908 188 Belmore Rd. Riverwood 9153 5348 335 Belmore Rd Riverwood 9153 8659 91 Hoddle St Robertson 02 4885 1248 500 Prince's Hwy Rockdale 9567 3513 351 Gardeners Rd Roseberry 9663 1657 Roselands Shop. Centre 9759 1547 708 Darling St Rozelle 9810 1495 Sh.16 S/C Blaxland Rd. Ryde 9807 3617 Northlakes S/C, Pacific Hwy San Remo 4399 1011 4/206 Kerry St Sanctuary Point 4443 0900 45 First Ave Sawtell 6653 1633 99 Railway Tce Schofields 9627 1151 185 Kelly St Scone 6545 1956 Shop 63, The Hills S/Cent Seven Hills 9831 1929 14 Artillery Cres Seven Hills 9624 3972 27 Addison Rd Shell Harbour 4295 1281 322 Sandgate Rd Shortland 4951 2341 132 John St Singleton 6572 2791 Sh.12 Gowie Street Mall Singleton 6572 4995 2/66 Dublin St Smithfield 9604 8039 5 Hillvue Rd, Sth Tamworth. 6765 8620 17 Paragon Ave South West Rocks 65 666219 190 Macquarie Rd	Springwood 4751 1074 6/128 Island Point Rd St Georges Basin 4443 4496 39 East Parade Sutherland 9521 2254 202 Pacific Hwy Swansea 4971 1305 On Station Sydenham 9519 5283 Sh.C53 C'point.Castlereagh St. Sydney 9232 2952 Shop 12, Market Plaza Sydney Markets 9746 8279 Sh.2 3, Liverpool St Sydney NSW 9264 3906 69 King St Sydney 9299 7297 26 Princes Highway Sylvania 9522 7414 119 Remembrance Drive Tahmore 4681 9005 372 Peel St Tamworth 6766 2493 411 Peel St Tamworth 6766 1368 Sh.4, Bushland Fair, Muford St Taree 6552 4451 Sh.3, 46A Wynter St Taree 6552 6484 49 Telarah St Telarah 4932 8562 226 Hoskins St Temora. 069 78 0422 39 Maize St Tenambit NSW 4933 7299 Sh.25 Lakeside Plaza, 78 Entrance Rd The Entrance 4333 5555 11 Oaks Rd Thirlmere 4681 8413 19 Railway Ave Thornton 4966 2225 53 Beechers St Tinonee 6553 1209 46 Aurelia St Toongabbie 9631 3308 Toormina Gardens Toorina 066 531 845 101 Blaxland Rd Ryde 9809 3131 Shop 1/30 Canton Beach Rd. Toukley 4396 6737 Shop 68 Manning St Tuncurry 6554 6407 1474 Kyogle Rd Uki 02 66795101 102 Princes Hwy Unanderra 4271 1267 Union Bldg. University Of Wollongong 4221 8060 56 Bridge St Uralla 6778 4160 28 Morgan St Unraquinty 6922 9659 Shop 6, Ashmont Mall Wagga Wagga 69 311 974 64 Baylis St Wagga Wagga 6921 2472 Fernleigh Rd Wagga Wagga 02 6925 1375 25W Fitzroy St Walcha 67 772149 60C Main St Wallerawang 6355 1219 Sh 3, Warabrook S/Centre Warabrook 4968 1987 Shop 8, 91 Turton Rd	Waratah 4968 8466 1 George St Warilla 4296 2002 Sh.17, The Plaza, 32 John St Warners Bay 4948 8118 147 King St. Wilder Warrawong 42 76 1550 126 Dubbo St Warren 6847 4788 Sh.5, 12 14 Hume Hwy Warwick Farm 9602 3125 28 High St Wauchope 6585 2039 80 Rose St Wee Waa 6795 4154 118 Percy St Wellington 68 45 2155 24 Station St Wentworth Falls 47 57 1211 54 Single St. Werris Creek 6768 7030 West Gosford Sh/C Brisbane Waters Dr 43 24 2218 34 Elbow St West Kempsey 6562 4941 999A Victoria Rd West Ryde 9809 1689 60 Cessnock Rd Wesson 02 4937 1226 74 Hannel St. Wickham 4961 3841 Sh 6, 8 Lake St Windale 4948 8133 14 Isabella St Wingham 6553 4034 Village Centre Whitecross Rd Winnalee 4754 2711 Shop 3, Caroline Chisolm Drv Winston Hills 9624 1816 2886 Wollombi Rd. Wollombi 4998 3230 143 Crown St, Crown Mall Wollongong 4229 3072 Sh.6, 175 Crown St Wollongong 4229 2512 7A Lawson Ave Woodberry 49641254 371 Princes Hwy Woonona 4284 3018 Shop 14 Railway St Woy Woy 4341 5898 Shop 6, Plaza, 62 Blackwall Rd. Woy Woy 4342 2355 159 Main Street Wyalong West 6972 2040 135 Maidens Brush Rd Wyoming 6972 2040 Shop 6, Wyoming Shop/Cen Wyoming 43 28 4498 3/142 Pacific Hwy Wyong 4353 1021 140 Tuggerawang Rd Wyongah 43 921098 462 Hume Hwy Yagoona 9790 2143 2 Rookwood Rd Yagoona 9796 7644 Shop 1, 24 Yamba St Yamba 6646 2829 18 Main Ave Yanco 6955 7228 7 Eden St Yoogali 6962 1380
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