

\$6.90 Issue 148

ISSN 1447-6525



9 771447 652022

A full-page photograph of a male musician with long brown hair and a beard, wearing a black hat and a dark, patterned jacket. He is seated and playing a mandolin. A microphone on a stand is positioned in front of him. The background is a warm, out-of-focus stage setting with red and yellow lighting.

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Trad&Now (ISSN 1487 6525) is published by



Ducks Crossing Publications

1 Boona Lane, Saratoga

NSW 2251, Australia

www.tradandnow.com



Find us on f

Trad&Now is proudly produced
and printed in Australia

Registered for transmission by
print post PP 100004905

Printed by Spotpress, Marrickville

Ph: 0410 522 070

Email: info@tradandnow.com

Web: www.tradandnow.com

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2022. Photos: Derek Tickner

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Next edition: **Trad&Now: 149** ADVERTISING BOOKINGS AND EDITORIAL DEADLINE: **JUNE 15, 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 149** Advertisers are advised to book space as early as possible. Material is required by **JUNE 30, 2022**

Concert for Rod

by Russell Hannah

Illawarra Folk Club, from being actively involved in Concerts and the Illawarra Folk Festival, to coordinating the Folk by the Sea festival in Kiama."

With a cast of amazing musicians Enda Kenny, Michael Waugh, The Water Runners, Penny Hartgerink, John Tubridy, Dave Oliphant, Nerida Cuddy and many more, this concert is not to be missed, Russell said.

Tickets are free but must be pre-booked as places are limited.

A donation of \$20 is encouraged to help fund the Community Cancer Nurses, Illawarra, and to help with the travel costs of these generous performers who are giving this tribute to Rod.



In Trad&Now 147, we published an obituary for Rod Cork.

The Illawarra Folk Club have arranged a concert dedicated to their dear friend and club Vice President, Rod Cork.

The concert will be held at the Kiama Pavilion on May 28, from 2.30PM.

Club President, Russell Hannah said: "Both Rod and his wife, Judy, have always loved folk music and have been tremendous supporters of the



MICHAEL WAUGH

*Rod's Concert
Sat 28th May*



ENDA KENNY



THE WATER RUNNERS



JOHN
TUBRIDY



PENNY
HARTGERINK



NERIDA
CUDDY



DAVE
OLIPHANT

Make Music Day is back for 2022

Held each year on June 21 around the globe, to celebrate all things music, Make Music Day encourages both amateur and professional music making, and empowers individuals to seek out ways to celebrate and express music in their community.

All of it is free and open to the public.

Every kind of musician, young and old, amateur and professional, of every musical persuasion, gathers indoor and outdoor, in venues, streets, parks, plazas, paddocks and verandahs to share their music with friends, neighbours, and strangers.

Launched in 1982 in France as the Fête de la Musique, it is now held on the same day in more than 750 cities in 120 countries.

Completely different from a typical music festival, Make Music Day is open to anyone who wants to take part.

It's a DIY Music Festival!

Every kind of musician can organise their own gig or join the many organisations that will host events.

How to Make Music on June 21?

Register your event/activity on the website

Create a live-streamed event on social media!

Post pre-recorded content on

social media!

Create your own Make Music event where you live!

Create your own Make Music Day event at your school!

You could be a community music club or group that could promote a big annual event among its members

Contact your local council and ask can you have a spot to play? Parks, Plazas, and Shopping Centres

Join an existing community event and add to the numbers

You could be a government or industry organisation seeking to present a larger-scale Make Music celebration in your city, shire or town. Please email info@australianmusic.asn.au to discuss the resources needed and how the AMA can assist you to promote your event.

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MAKE MUSIC DAY

Australia

JUNE 21

One of the international events related to Make Music Day is the Global Folk Challenge.

Make Music Day takes place in 125 countries across the globe and each of these countries has its own unique folk music tradition which organisers wanted to share and celebrate on Make Music Day.

In 2021 they invited musicians from across the world to take part in this Global Folk Challenge by swapping folk songs.

Participating musicians and groups shared a folk song from their country, and in exchange, learnt and performed a different folk song submitted by another participating musician.

The songs were then performed and shared on Make Music Day.

There were two steps to participate in this project – Share A Song & Learn A Song

Step 1: Share A Song

Musicians were invited to

submit a folk song from their country.

Songs could be submitted in any language, but we suggested keeping it relatively simple so that other musicians can pick it up easily.

Musicians could share documents and/or links eg. written music, lyrics, performance video, audio recording, background information, performance tips plus an audio recording of the song for other musicians to learn from as not everyone can read music.

Songs were submitted from Scotland, England, Isle of Man, USA, Germany, Estonia, China, Nigeria and Nepal.

Step 2: Learn A Song

From late May they shared the submitted songs with all of the participating musicians/groups to select a song to perform on June 21, preferably from a different region or country to their own.

All participants had access to the materials submitted in Step 1.

They were also encouraged to get in touch with the musician/group who shared the song to ask questions and get to know them.

Participants had free reign to create their own version of the song i.e. different instruments and performance techniques which was actively encouraged.

On June 21, 2021, participating groups shared performances on social media using the hashtags #MMDFolk and #MakeMusicDay to join in the global celebration.

Have a look at some of the performances through the link on the website.

Chloe Woolley of Make Music Isle of Mann has written a terrific article on the project and how the IoM embraced Make Music Day 2021, also on the website.



Chartism downunder – a missed history

Phyl Lobl describes herself as a 'cultural maintenance worker'.

This is an apt description of a long life as a singer, songwriter, teacher and constant advocate for justice, equality and common decency.

In recent years, Phyl has researched and written musical stage presentations, or 'folk docos' as she calls them, on radical themes.

The first, 'Dames and Dare-devils for Democracy', debuted at the National Folk Festival in 2013 and has been performed several times since.

The second show, 'When Democracy Danced in Workers' Boots', concerns the influence of the Chartist movement in the development of Australian democracy.

In this series of posts, Phyl describes her research behind the latest show and makes a passionate case for the largely unacknowledged role of Chartist ideals in events and institutions such as the Eureka Stockade, Federation, the Australian trade union and Labor movements, compulsory voting and the existence of the national broadcaster, the ABC.

Introduction by Graham Seal
Courtesy Gristly History

When democracy danced in workers' boots by Phyl Lobl

This is history, a missed history, almost a mystery.

It is also a quest that began with a question....this question: Does Australian Democracy have more chance of stability than others worldwide?

No form of government is perfect because people who make up communities and countries are not perfect.

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Hot To Trot ...

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Hot To Trot acknowledges the First Nations people throughout Australia as the traditional custodians of country.

... Sooooo deadly!!!

<https://www.mixcloud.com/H2Tcmaine>



To Henry Hunt, Esq., as chairman of the meeting assembled in St. Peter's Field, Manchester, sixteenth day of August, 1819, and to the female Reformers of Manchester and the adjacent towns who were exposed to and suffered from the wanton and fiendish attack made on them by that brutal armed force, the Manchester and Cheshire Yeomanry Cavalry, this plate is dedicated by their fellow labourer, Richard Carlile. Manchester Libraries.

Democracies run by people that for the most part are 'reasonable', meaning 'able to reason', seem to deliver fairness and freedom levels most people say they want, yet many people in nominal democracies have been left bereft, places where the value of democracy has been damaged and doubted.

Disturbed by watching the shattering of America's democratic ideals as they were 'Trumped', my mind nurtured a hunch.

The hunch became a quest with the aim to identify the main participants in Chartism's role in Australia and to document and verify Chartist actions.

The quest led to discovery of historic happenings which, when stretched along a timeline, made links in a chain – 'A chartist chain to democracy down-under'.

The quest findings gave credibility to the claim that

Australian Democracy can remain stable and able to function more fairly than those in many other countries, including the USA and the UK.

This mindset was a product of the harshness of the convict culture in Australia.

Australians used independence of thought and will to achieve some political world firsts and some close to world firsts.

Australia became a leading country in realising and bringing into law the first five of Chartism's six points.

Chartism

Chartism was a movement that supported the principles of a political party developed in England (1838-48).

A political movement which supported six main points set out in a document called 'The People's Charter' which

was written by William Lovett and Francis Place through their organization, the London Working Men's Association (LWMA).

The six points of the Charter were:

All men to have the vote.

Voting to take place by secret ballot.

Constituencies to be of equal size.

Members of Parliament to be paid.

The property qualification for becoming a member to be abolished.

Parliamentary elections every year instead of every five years.

The drive to research i think

The foundation for embarking on such a quest was laid by an experience of some years ago.

Fellow folk-performers who taught history in Alice Springs explained that they could not

teach Australian history in their restrained history curriculum because the children of Americans working at Pine Gap needed American history to gain entry to college.

As Australian children had no such requirement it seems to have been perceived that Australian children had no need of Australian History.

This situation and the attitude displayed is a regrettable part-answer as to why Australians have little knowledge and less curiosity about the past and its truth.

Why they do not recognise how Australian Democracy developed and how it differs from other democracies.

I had not known of Chartism until I researched the lives of Australian suffragists for a show that I called 'Dames and Dare-devils for Democracy'.

I discovered that as a young girl in Northern England, Emma Miller, who became a prominent suffragist in Queensland, had attended Chartist meetings.

A Thomas Paine quote was her motto:

'The world is my country, all mankind are my brethren, to do good is my religion'.

Thomas Paine, recognised as a radical in England, Europe and America, was inspired by the

French Revolution.

His thinking, writing and activism motivated the push for American independence from Britain in 1783 and helped foster the formation of the Chartist Movement established in Britain in 1838.

The years of Chartism span the years known to historians as 'The Age of Enlightenment', an intellectual, philosophical movement that dominated the world of ideas in Europe during the eighteenth and nineteenth centuries.

Ideas focussed on the supremacy of reason and the evidence of the senses was seen as the foremost source of knowledge, and ideals such as liberty, tolerance, fraternity, constitutional government and separation of Church and State were promoted.

Enlightenment ideas activated writers to express the need for Social Reform, which led to a strong push by working people and their supporters for the creation of democratic processes leading to Democratic Governments.

Works inspired by these ideals were eagerly bought by thousands of people, distributed widely, and read aloud at taverns and meeting places.

In particular favour were

'Commonsense' and 'The Age of Reason' by Thomas Paine.

Fired by such impetus, Chartist groups spread from Northern England to most areas of the United Kingdom and beyond.

With a quoted three million signatures on a giant scroll said to be close to six miles long, the Charter was eventually voted into legislation.

But not before many Chartists were charged with sedition and gaoled for years, some were executed and some transported to Australia.

Generations of workers and thinkers across multiple nations sacrificed much in order to gain social justice through the years encompassing the Age of Enlightenment, a time when George III was on the English throne, and Napoleon was in charge of France.

Who were the Chartists?

According to historian, Isobel Dowling, writing on Chartism in the 19th Century in her Ballarat Reform League, Inc. : "There was no such thing as a typical Chartist.

"Chartists had different social, religious, educational and occupational backgrounds.

"Most Chartists were

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Jeff Lawson *Candidate for Robertson*

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Jeff Lawson is a proud Burramattagal man of the Dharug Nation, with strong cultural ties to the Central Coast.



charge of France.

Who were the Chartists?

According to historian, Isobel Dowling, writing on Chartism in the 19th Century in her Ballarat Reform League, Inc. : "There was no such thing as a typical Chartist.

"Chartists had different social, religious, educational and occupational backgrounds.

"Most Chartists were intelligent and honest.

"All Chartists thought of themselves as workers, as bees not drones."

Chartist newspapers like 'The Northern Star' of Leeds, owned by Feargus O'Connor, advertised their meetings.

Poets, singers, musicians and comedians performed at those meetings.

Works by artists and artisans decorated Chartist homes.

Beethoven, poems by Byron, Shelley's 'Ode to the West Wind' and Robbie Burns' 'A Man's a Man For a' That' reflected unrest and desire for social reform in Europe and Britain.

These were utilised in Chartist meetings along with works created by Chartists themselves.

Working class culture blossomed as Chartist organisations intended they should.

Large concerts and leaders who were performers were common.

All this despite opposition from the new middle class comprised of mill owners, mine owners, industrialists, merchants, and wealthy landlords whose wealth and power were triggered by the Industrial Revolution.

This period, which had caused much economic unhappiness in communities, was previously made up of agricultural workers, small farmers and self-sufficient artisans with cottage industries.

Corn Laws and Poor Laws caused hunger and homelessness to spread poverty, inequality and social unrest.

Some Chartists came from the 'working class', people who did not own income generating property.

At that time teachers, doctors, and ministers of religion were included.

Others came from the 'thinking classes', academics, writers, artists and artisans.

Many members came from non-conformist religions such as Methodist, Baptist and Congregationalist, as such, they were abstainers of alcohol.

Thinkers not drinkers!

Subsequently, Temperance played a role in the fact that two forms of Chartism developed.

Moral Chartism, led by thoughtful William Lovett, wanted votes for women, temperance and use of reason.

'We are of opinion', wrote Lovett, 'that whatever is gained in England by force, by force must be sustained. but whatever springs from knowledge and justice will sustain itself'.

They used as a slogan: 'Peacefully if we may, forcibly if we must.'

Physical Chartism, led by a fierce Feargus O'Connor, wanted the franchise only for men, was non-Temperance, and advocated violence to gain the Chartist Points.

Their slogan, appropriately, had more punch: 'Moral persuasion is all a humbug,

nothing persuades like a lick in the lug.'

Although in the main it was only 'votes for men' that were strongly advocated, there were branches of Chartism run by women.

One in Birmingham had 3,000 members.

Staunch women Chartists had campaigned as suffragists for 'votes for women', long before the creation of the word 'suffragette' by a British Daily Mail reporter in 1906, when use of violence by women became a strategy.

Chartists had influenced the Pankhurst family from Manchester, who were the ones who went on to lead the 'suffragette movement' and collect the credit from history for gaining votes for women.

Chartism faded – but not everywhere

Bitter enmity between the two Chartist leaders created disunity within the movement, as did policy differences.

Chartism's appeal faded from 1848 to the final National Convention in 1858.

The reasons why it flamed so brightly and faded so easily are not made clear by historians.

Clouded instead by the mists of time, misted history, a mystery?

Was it opposition to temperance, or desire for use of violence that caused Chartism to fail, or did Chartism founder on the rocks of trenchant opposition to votes for women?

Rocks that still exist and which, when laid bare, reveal the 'slime of misogyny'.

As women in Britain took decades longer than New

Zealand and Australian women to gain the franchise, it is not surprising that such an answer seems possible.

When women worldwide continue to be assaulted violently and murdered at an alarming rate and, in some places, denied education, such a thought is amplified.

Australian women were supported by far-sighted men to gain franchise.

It is tempting to ask did those men have Chartist influences?

Could today's lads look to such blokes as William Lovett as models for positive manhood?

He wrote: 'Liberty in a smock frock is more than a match for tyranny in armour' and, in 1856:

'Would man, in a lovely woman, ever find, his best adviser, lover, truest friend

'He must at once his gothic laws annul,

'Fling back her dower, strive only for her love

'And proudly raise her up all rights to share'.

Perhaps some Chartists were stymied by the fact that in 1845, Marx and Engels left Brussels to visit the leaders of Chartists in England.

Engels had already spent two years living in Manchester from 1842 to 1844.

Marx in particular seriously considered whether English Chartist methods might make peaceful change possible.

Did such Leftist interest alarm too many moderate Chartists?

Although favour for Chartists dwindled in Britain, Chartism flourished elsewhere, particularly in Australia.

Social unrest simmered from the French Revolution and reappeared in the uprising of

thousands of miners in Bendigo and Ballarat.

Chartists of both Moral and Physical persuasion, convict Chartists and free settlers took part in the Red Ribbon riots and other radical goldfields meetings.

The Eureka event drove creation of our political structures, social reforms and wording of the Australian Constitution by Samuel Griffiths.

Stabilisation of Australian democracy through chartism

This list of achievements testifies to the argument that Australian Democracy is more stable than those of the USA or UK:

1.1856 Secret Ballot —so

close to first it became known as 'The Australian Ballot'

2.1856 Universal Suffrage -Voting Rights for Men, one of the first in world

3.1856 Trade union success by stone masons in gaining an Eight-Hour Day, first in world

4.1866 Five of the six points of the Chartists had been realised in Victoria and New South Wales

5.1901 Unity through Federation

6.1902 First in the world for women to both vote and stand for Federal Parliament

7. 1910 First Labo(u)r Party in power in the world

8. 1924 Compulsory Voting — only English-speaking country — only 11 other countries enforce it

9. 1929 National Broadcaster (ABC) that guarantees at least a

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Historian, John Moloney, gave a lecture in the Senate, Parliament House Canberra, on the 150th Anniversary of Eureka, April 23, 2004.

After speaking about desire for a public commemoration of Eureka, he declared: ... but there is one work that is never done, one work that will always need revivifying and defending, because Democracy is much more than a system.

"It is an ideal, a spirit born day by day in those who believe in it.

"Eureka had its brief and bloody day a Century and a half ago.

"Eureka lives in the hearts and will of every Australian who understands, believes in, and acts on the principle that the people are the only legitimate source of political power."

Although I was born in Ballarat, educated near and in Bendigo, it was not in history classes where knowledge of the Eureka Stockade was given to me but from performances held through folk festivals, sessions run by Graham Seal, Keith McKenry, Warren Fahey, Jan Wositzky and information links from Gwenda Davey, Ken Mansell and Russell Hannah, as well as the works of Henry Lawson, bolstered later with knowledge gained from published books.

The following links to Chartism reveal how the movement and how its ideas percolated through the Australian population from 1850 to positively influence the political development of democracy in this country.

Transportation to Australia

By 1850, at least 103 Chartists, now labelled seditionists, had been transported to Australia.

Among them was Thomas Muir, a Scottish radical with a hankering for democratic reform.

In 1793, he was sentenced for sedition and transported to New South Wales for 14 years.

William Cuffay was the son of a slave and an early stand-up comic who gained fame for reforms made, especially in Tasmania.

With other Chartists, he was transported in 1850 on the ship, Adelaide.

Zephaniah Williams, Welsh coal miner and Chartist campaigner, was one of the leaders of the Newport Rising of 1839.

Found guilty of high treason, he was condemned to death, but his sentence was commuted to life imprisonment in Tasmania.

Eventually he was pardoned, and his discovery of coal on that island earned him a fortune.

In his book, 'Death or Liberty: Rebels and Radicals Transported to Australia 1788 - 1868', Anthony (Tony) Moore says Australia is often called a Chartist's democracy because many Chartist leaders were transported here.

Goldfields agitation

Gold fever lured free settler Chartists to join convicted Chartists in Australia.

Moral and Physical Chartists combined with miners, and in their tens of thousands protested the harsh licensing Laws in 'Monster Meetings' along the Gold Route from Melbourne to Bendigo, the bloodless Bendigo

Agitation of 1853 and eventually, the bloody battle at Eureka Stockade in 1854.

Peter FitzSimons in his book 'Eureka - The Unfinished Rebellion', wrote of Chartism in Britain, and pointed out that the same ideas were present on the goldfields, with a republican slant, through 'The Ballarat Reform League'.

As members of the Reform League, George Black and Henry Holyoake had both been involved with Chartism in England.

They promoted radical ideas through two newspapers which were circulated on the goldfields, 'The Gold-Diggers' Advocate' owned by George Black and 'The Diggers' Advocate' printed by Ebenezer Syme, who later owned 'The Age'.

Such men as these and Ebenezer's brother David, who also later owned 'The Age', did not just want to chronicle history, they wanted to help make it.

The eight-hour day

John Stuart Mill described Chartism as 'the victory of the vanquished'.

A saying that could be applied as well to the cause won at Eureka.

The spirit of solidarity and the desire for justice was carried over from Eureka to strikes by stonemasons in a major effort to gain an Eight-Hour Day which, when won in 1856, was the first such legislation in the world.

Galloway and Steven, masons who led the push, were once Chartists.

A further boost to trade unions came in 1891 when striking shearers in Queensland flew the Eureka flag.

Such action led eventually to

the formation of the Australian Council of Trade Unions (ACTU) in 1927.

Federation

Henry Parkes, known to history as 'The Father of Federation', was once a Chartist sympathiser, 'a people's man' who believed that 'in Australia, men would not be treated like brutes while alive, nor buried like dogs when dead'.

He knew that 'Unity Is Strength'.

He did not live to see it, but in 1901, the colonies of Australia federated as the Commonwealth of Australia.

The Federation Referendum launched in 1898-1900 had support in Western Australia from Chartist influenced women who already had the vote there.

As many others in WA were reluctant to join the Federation, it is likely the women's vote influenced the result.

In 1902, all white women in Australia were awarded the right to vote and stand for Federal Parliament.

Achieved without use of violence or use of the term 'suffragette', they came with big hearts and big hats.

Regretfully, Indigenous people had to wait until 1962 for their vote.

The Labor Party

By 1848, Chartism, disunited by differences between Lovett and O'Connor, was gone as a movement, but not as an idea.

Chartist ideas found new life in Fabianism, the political belief that socialism can be introduced by gradual reform rather than by revolution.

By 1901, various state groups of people aligned to Fabian Societies had called themselves Labour parties.

By 1910, the world first for such parties in power was a Labor Party, spelt so by King O'Malley, an American/Canadian immigrant MP and spelling reformer.

Another world -first.

Compulsory voting

In 1924, Alfred Deakin, our second Prime Minister, and his colleague, Digby Denham, united to have a law passed that made voting compulsory.

This added one of the most stabilising factors of our constitutional democracy.

They were influenced and supported by brothers, Ebenezer and David Syme.

The national broadcaster

The last link, born of radio waves and electrons, is our national broadcaster, the Australian Broadcasting Corporation, a link that aims to provide clearly stated information through accurate and unbiased journalism.

It was established in 1929 and first advocated by Joseph Lyons, who was a Fabian sympathiser and Prime Minister of Australia from 1932 to 1939.

Joseph had given his wife, Dame Enid Lyons, our first woman elected to Federal Parliament, a book by Fabian instigators and historians Beatrice and Sydney Webb.

Not as direct a link as being a Chartist, but still a Chartist link.

A link to a stable democracy that right-wing media and conservative politicians are trying to break today.

If this link is lost Australia will be deprived of a stabilising national treasure that supplies quality journalism, nationwide emergency assistance, educational material for all ages, and support for Arts of multiple shades.

(However, it has recently scrapped the last of all folk music related radio programmes.

Is this the first sign of worse to come? Ed)

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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

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Folk Alliance Australia (587-153)

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Secretary@FolkAlliance.org.au

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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)

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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

Troy Horse (1257-154)

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https://troyhorse.com.au

Valè Chris Bailey of The Saints

by Mark Callaghan and Paul Cashmere

APRA AMCOS member Chris Bailey, the influential songwriter and frontman of legendary band The Saints, has passed away in April at age 65.

"We are saddened to hear that Chris Bailey, one of rock music's most original songwriters and singers has died," an APRA AMCOS spokesperson said.

The frontman of Brisbane band The Saints joined APRA AMCOS in 1977, not long after the release of the band's debut single '(I'm) Stranded', which is regarded as one of punk's earliest and most influential singles.

The song, co-written with bandmate Ed Kuepper, was included on the APRA Top 30 Australian Songs list, unveiled for APRA's 75th Anniversary in 2001.

Chris' extensive songwriting catalogue included 'Know Your Product', 'The Perfect Day' and 'Just Like Fire Would' to name but a few.

APRA Board Writer Director and songwriter Mark Callaghan paid tribute: "Chris Bailey was one of Australia's greatest songwriters - a poet and raconteur whose songs have stood the test of time and come to define an era in Australian music.

"With The Saints, Chris inspired a generation of bands, mine included.

"His wit was razor sharp, his lyrics insightful and his melodies sublime.

"His songs, like Chris himself, were unique.

"I admired him greatly.

"On behalf of the APRA board, I send all our love and best wishes to Chris' family and friends.

"Thank you Chris, your music will live on.

"Rest in peace."

APRA AMCOS Nashville Member Relations Rep Mark Moffatt shared: "In June 1976 we went into Window studio in Brisbane together and captured lightning in a bottle with '(I'm) Stranded'.

"It changed both our lives and still stands the test of time as one of the all time great Australian records.

"We extend our condolences to Chris' family, friends, bandmates and fans.

Paul Cashmere from Noise11.com added, Bailey was born in Kenya in 1957, grew up in Belfast, Northern Island and at the age of seven his family moved to Australia and settled in Brisbane.

In a statement the band posted, "It is with great pain in our hearts that we have to inform you about the passing of Chris Bailey, singer and songwriter of The Saints, on April 9.

"Chris lived a life of poetry and music and stranded on a Saturday night."

The Saints' Ed Kuepper has posted, "very sad to confirm the news about Chris Bailey dying on the weekend.

"Chris and I met when we were about 14 during detention



Chris Bailey The Saints Melbourne 2009. Photo by Ros O'Gorman

at Oxley High School and became close friends which later developed into what I always thought was an extremely strong artistic partnership.

"I couldn't have hoped for a better singer.

"My deepest condolences to his wife Elisabet, his sisters Margaret, Carol and Maureen and the rest of his family and loved ones."

Bob Geldof said of The Saints: "Rock music in the Seventies was changed by three bands—the Sex Pistols, the Ramones and The Saints".

The Saints formed in Brisbane in 1973 and were a punk band before punk was a thing.

Their first single, 'I'm Stranded', was released in September 1976, before The Sex Pistols 'Anarchy in the UK' in November 1976.

In 2007, the song was added to the National Film and Sound



Archives Sounds of Australia registry.

A version of The Saints, fronted by Bailey in 1986, delivered the band's biggest hit, 'Just Like Fire Would'.

It reached no 29 on the Australian charts.

Bruce Springsteen covered the song on his 2014 album 'High Hopes' and opened with it on his 2014 Australian tour.

The Saints had a number of incarnations.

The original punk band

featured the nucleus of Chris Bailey on vocals, Ed Kuepper on guitar, Ivor Hay on drums and Algy Ward on bass.

That line-up released the first three albums, '(I'm) Stranded' (1977), 'Eternally Yours' (1978) and 'Prehistoric Sounds' (1978).

All are considered punk rock classics.

Bailey, Kuepper and Hay went to school together at Corinda State High School in Brisbane.

Kuepper and Hay left in 1979, Ward in 1980 and Bailey put a

new band together, continuing the name, with the 1981 album 'The Monkey Puzzle'.

Hay was credited as a session keyboard player for the album.

Bailey signed The Saints to Mushroom Records for the 'All Fools Day' in 1986.

This is the one featuring 'Just Like Fire Would'.

Hay was credited as drummer for the band.

In 1988, Bailey's current Saints covered The Easybeats' 'The Music Goes Round My Head' for the movie 'Young Einstein'.

Chris Bailey released seven solo albums from 1983's 'Casablanca' to 'Bone Box', an acoustic retake on his career, in 2005.

The final album for The Saints was 'King of the Sun' in 2012.

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
- * Discounts to FFT Events and numerous folk related businesses
- * Eligibility for special FFT initiatives, such as free studio recording time, scholarship for *Music Under the Southern Cross*, song writing awards and more

Still only \$27 per year family \$20 individual to
PO Box 1638, Hobart, Tas 7001

Ph Peter Hicks 03 62663010 www.folktas.org



Music teaches hard-of-hearing children to listen

Group music therapy helps hearing-impaired kids understand complex sounds.

The improved listening skills boost educational and emotional growth.

A 12-week music program is helping deaf and hard-of-hearing children learn to optimise their hearing aids and cochlear implants, by teaching them to better understand the sounds they detect.

The program, developed by Dr Chi Yhun Lo from Macquarie University, helps the children to extract meaningful information, such as separating noise from what they want to hear, a skill that is critical to their education and emotional development.

"Deafness is often seen as a barrier to engagement with music," says Chi.

"On the contrary, music actually is an excellent way to improve the problems associated with hearing loss."

For children with recently acquired cochlear implants or hearing aids, the world can be a confusingly noisy place.

The devices do not teach them how to pick out the signal in the noise, their teacher's voice in the classroom, or their friend's voice in a noisy playground.

But group music lessons and app-based home activities in which children sing, dance, play instruments and become involved in games like 'guess the instrument' helps them sort out

different types of sounds.

Chi's research, published earlier this year, found that such music groups boosted the children's general capacity to learn, as well as their emotional health.

Originally a musician and audio engineer for events like the Sydney Festival, Chi now uses his skills to understand speech and hearing better.

"Professional musicians are excellent listeners," says Chi.

"We're trained to identify subtle changes in tone, pitch and timbre, all the things which make up the rich character of a sound."

The program was inspired by Chi's previous research, which found that music training helps people with cochlear implants understand 'prosody' or the rhythms of stress and intonations which are critical to detecting emotion in voice, or figuring out whether something is a question or a statement.

"My study shows that music training is particularly helpful, as it teaches kids to pick up quick and detailed changes in sound," says Chi.

"It was heartening to see rapid improvements in our students' social wellbeing, improved peer relationships and emotional regulation, as well as a drop in anxiety and depression."

The development of the program was supported by the Shepherd Centre, a specialist

service for children with hearing loss.

Ingrid Steyns, Principal Manager of Clinical Learning, says the Centre recognises the value of music in intervention and listening skill development.

"The benefit of music for children with hearing loss is such a valuable and important area for research, and the evidence-based information that comes from the development of tools such as these helps us to support the full development of each deaf child," says Ingrid.

"The Shepherd Centre has supported the translation of the outcomes from this project into clinical practice and building knowledge of the importance of these skills in training programs for professionals working with children and young people with hearing loss."

Trudy Smith from NextSense Institute, which offers continuing professional education in sensory disability, says the programme affirmed for her that music is a necessary part of every child's program, not just those with hearing.

"The scientific rigour of the program gives us confidence in the effectiveness of music therapy on speech perception skills and social development for children who are deaf or hard of hearing," says Trudy.



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 Cleeves and Ian Knight.

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

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

MargieB639@gmail.com

Johnny Huckle (1989-153)

Singer songwriter and recording artist. Children's entertainer and story teller.

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

0423 341 320

Johnny.Huckle@gmail.com

Performers' Directory

Joni Mitchell Tribute duo (2239-166)

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

MJMartha@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 Novocastran nerds led by Clark Gormley.

GormleyClark@Gmail.com

New Holland Honey Eaters (2011-168)

Play and sing a wide range of roots music from the old time southern tradition from string bands to jubilee quartet and more.

Stan@StansPage.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@Iimnet.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.

Infinite Song Competition uncovers Ukraine protest song

The National Folk festival, held in Canberra over the Easter break, has for the past 19 festivals included an Infinite Song Competition.

It all started many years ago with performers invited to play their version of Led Zeppelin's Stairway to Heaven and has developed from there to become one of the most popular events at the festival.

Over the years the artists selected to be covered have changed from one song to anything done by that artist, with the most memorable for me being Leonard Cohen and the Bee Gees.

Venues for heats and finals over flowed and it is always good to see well known acts performing material well out of their normal comfort zones.

In 2022, the artist selected was surprisingly, Dolly Parton, someone who is well known

around the world, reported to have written 3,000 songs, but not too many of those being folk songs.

Nevertheless, many well-known and new performers took up the challenge with some doing straight covers while others wrote parodies, most of which were political.

Pauline, Pauline instead of Joeline, Joeline, was one that two very different artists thought up separately.

Bruce Watson was one of those artists and his clever lyrics and being dressed up as Dolly, fish net stockings and all, won him third place in the final.

However, the subject matter of this article is how Dolly's well-known 9 to 5 became a Russian invasion protest song.

The original starts with an alarm clock ringing and Dolly singing about getting out of bed, having a shower, getting dressed and going off to work, facing many issues along the way –

traffic, office politics, being tired etc.

We can all relate to that.

But imagine if instead of waking up in the USA or Australia, you wake up in Mariupol, or Kyiv, or Odessa, or one of the many towns and villages in the Ukraine.

Your issues are much more serious there with the lack of food, electricity, safety, water, a roof over your head, no income, not knowing what's happening next, all being extremely stressful.

NSW Central Coast four-piece band, RareTreats, put the two together to come up with '9 to 5, Someone has to stop him'.

Their performance took them from the first heat straight to the final in the festival's main venue, the Budawang stage, where it was extremely well received by the large audience and judges and came in second.

Here's a YouTube link to the performance as recorded by Merrilyn Vale on her mobile phone.

<https://youtu.be/oOPfc0bXYP0>

Here are the lyrics and chords and it would be good if people around Australia pick it up and play it to spread the message contained within.

As was published in Trad&Now 147, "Australian musicians stand with Ukraine".

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

From 9 to 5, someone has to stop him
by Cec'Il B de Mann
with a little help from Trudy
(apologies to Dolly P)

(D) Tumble out of bed, I'm worried about Poo tin,

(G) He's got far too much ambition

(D) I yawn and stretch while he takes another (A) life (or three)

(D) Jump in the shower and the blood starts a pumpin',

(G) While out on the streets the tanks start rumblin'

(D) And the bombs keep a comin' (A) daily from 9 to (D) 5

Chorus

(G) From 9 to 5, the Russians keep on coming,

It's (D) Poo tin's war and he won't stop the bombing;

He' had (G) lots of tanks, roaming and a roving;

It's (Em) Poo tin's war, doesn't

(A7) care where bombs are falling

From (G) 9 to 5, someone has to stop him,

it's (D) Poo tin's war and his motions are ongoing;

He's got (G) missiles and bombs that we're all a dreading;

Perhaps a (Em) no-fly zone is (A7) where we're all a heading

Verse 2

(D) Bangs and booms have got me hoppin',

(G) Dawn 'till midnight there's no stoppin'

(D) Never knowin' which house he's going to (A) smite

(D) Children crying, civilians dying, (G) But a war criminal he's denying

(D) Where's Tony Abbott (A) to shirt front him (D) tonight?

Chorus

Verse 3

(D) He's read a book about Russian history, His (G) expansion

plans are a world wide mystery

(D) He's looking to de nazify U (A) kraine

(D) But that's absurd, a total fabrication,

(G) he just wants a bigger nation

(D) Maybe next (A) he's goin' after (D) Spain

Chorus

Verse 4

(D) Dreams and plans are in the making,

(G) Success is out there for the taking

(D) That's what Dolly said in her fourth (A) verse

(D) But those Ukranians, they're not fading,

(G) they're standing up to this invasion

(D) I wonder if (A) us Ozzies would do (D) worse

Chorus

Repeat chorus

You people really
 should keep up with
 the news — it says
 here that one in
 four people suffer
 from depression.



Leung

The future of folk music

by William Rigg

In response to my call out for submissions on the future of folk music and government funding, William Rigg from Western Australia put together the following to help with the discussion.

The Trad&Now call out said in part: "Folk music, in its broadest form, involves millions of Australians in various capacities, but it is not recognised by our government in the same way that it is in almost every other country in the world.

"I'm also looking for submissions from anyone on what they believe is needed to help the industry not just recover but to grow.

"Hopefully, collectively, we can lobby for a much fairer deal for our industry."

William has been involved in community arts since 1993, mostly in painting and printmaking, but also some community music activities.

He was also a Professional Engineer for a long time and offers the following thoughts and

suggestions.

Folk music as recreation

Folk music does not have to be based on concerts and selling CDs and airtime and royalties.

It can be about a community group joining together and all participating with no audience, just participants.

A revised Federal Govt policy could include provision for community folk activities, including playing and writing.

Musicians as self-employed businesses

Professional musicians are self-employed professionals.

They could start acting like other self-employed professionals and look at the business models of lawyers and engineers who are self-employed.

Often a small team of senior professionals will open an office and market services and they will recruit younger professionals and train them and the business

will go on forever.

And more importantly, they are in control of the business and their own industry.

They do not have agents, they market themselves using systems embedded in the business model.

They charge hourly rates, and get royalties where they can.

They do have people who can work all over the planet.

They still do the law and engineering design as well as run the business as a team.

A Federal Government policy could be to help musicians re-arrange their industry so that they are in control in the form of being self-employed professionals.

Instead of grants which are controlled by narrow political interests, the Federal Government could offer Tax and other incentives to kick start a new world for folk artists, where they are in control of the industry,

If nothing else, young musicians should be provided with education and mentoring to help them make their career as a musician a financial success, where they can put in some hard work and access financial independence early in life and then be secure to move on to be amazingly creative and productive.

Increasing market share by being more politically diverse

History shows that about 50% of voters follow the ALP and the other 50% follow the Libs.



The Songs of Henry Lawson

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

The new edition adds 45 new settings for a total of 275 tunes. Australian folk songs have developed alongside our national identity.

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

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

Currently, the folk scene seems to be stuck with the 10% who support the Greens.

I do not think this is good for folk music.

This is just narrowing the market for folk music products.

The Australian public seem to be tired of folk singers and music industry figures telling them how to vote.

A way to increase the market is to actively encourage a lot more political diversity in the folk world.

Instead of cancelling anyone who does not agree with the narrow politics, the folk world could help or train folkies how to peacefully disagree and be accepting of diverse views.

Content could be created which, in the spirit of folk music, deals with the political issues in a way that is not aggressive or dismissive or divisive.

If you can expand the market out from the currently very small segment of the population, sales

can be expected to increase as well.

This does not mean "selling out", it means moving into diversity, peace and harmony.

Look at successful recent models - Where is the ABC?

I follow several young artists like Josh Turner and Reina el Cid.

I am not sure if they are in the folk genre, but they seem to be having some success at present.

They have been active on YouTube for at least 10 years and are now reaping the benefits.

We also had some artists do some more personal performances which were broadcast on FaceBook and YouTube.

So maybe Australian folk artists could even start their own channel, like as a team, to save costs and start posting some content which will accumulate

over the years.

At a Federal Election level, maybe the Government could direct the ABC to create a Folk Channel (as well as channels for other genres).

The ABC has the resources to host its own YouTube style channel, or at least it could be funded to host its own channel.

They can say it's like YouTube and relax some quality standards to give folk musicians the opportunity to post content recorded on lower cost equipment.

The best content could make it onto TV or be networked to fund the service.

Folk industry persons could network with the other genres to push this sort of agenda for the ABC.

I think YouTube was started by a university student, so I do not see it as being all that difficult for the ABC.



Folk club to consider future directions

The Peninsula Folk Club, based on Victoria's Mornington Peninsula, has asked its members to consider its future, something that will no doubt be of interest to all folk clubs.

"Your Committee will be meeting shortly to look at the "Bigger

Picture" their announcement said.

"Where do we see the Peninsula Folk Club going in the

future?

"We are doing very well in many areas.

"We have a solid group of members and are financially stable.

"We have a very committed group of volunteers making things happen, but you will have noticed that our demographic is ageing.

"Where are the younger ones coming in to take the Club into the next decades?

"Your Committee doesn't claim to have all the answers

and are seeking your input.

"If you'd like to have your ideas heard, please feel free to talk to one of the committee members, or better still, make a written submission to the Secretary at peterstanley7@bigpond.com.

"All suggestions will be given respectful consideration.

Perhaps readers may wish to add their input either to eth club or to be published in Trad&Now.

Hopefully, the club may also share its outcome.



Indigenous party is sole respondent

Indigenous Party of Australia were the first political party to respond to my request for a policy statement regarding music, specifically folk music and funding.

The Indigenous Party of Australia does not have a fully fleshed out Arts policy.

However, policy point number nine states: "Support Indigenous businesses by 10 per cent of government purchases".

Many Indigenous businesses

are Arts based and while folk music is not strong in the Indigenous community, the instruments of folk music certainly are.

Locally made digeridoos, clap sticks and kangaroo skin drums are common throughout Indigenous communities and they are used in performance for mostly white audiences.

We would love to see a huge increase in the arts budget for both Indigenous and non Indigenous artists and musicians.

In addition, there needs to

be much better support for musicians caught out by Covid and who are unemployed, generally.

There seems to be a huge lack of imagination when it comes to Arts funding from the major Parties.

We would love to see much better support for young Indigenous hip hop artists who sing about justice and Australian issues, too.



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Old folk songs don't die, they just get rearranged

by Mandy Breeze Kelly

Mandy Breeze and Doug Kelly with Little Cloud

I have been a singer, a purveyor if you like, of long, haunting, often tragic folk ballads for most of my adult life, and an appreciator of them from even earlier times.

The perfect soundtrack for little girls' fairytales and teenage girls' lovesick fantasies, are now for me 'old friends', loaded with memories from all the times and places I've sung them.

The hodge podge of festivals and gigs and all the people that I have met along the way, including my much beloved husband, partner in life and music, Doug Kelly.

I never imagined that these songs could either go into or out of fashion, they just seemed to bump along with humanity, rediscovered, re imagined and rearranged by each new batch of folkies that emerge to entertain each new generation of audience.

The lyrics of some of my favourite numbers are as shocking as they are honest accounts of

times past.

I've covered such 'jaunty' little subjects as public hangings, burning at the stake, destitute limbless returning soldiers, abandoned single mothers and pitiful waif like orphaned children, lovers forbidden, cruelly arranged marriages, shipwrecks, press-ganging, false imprisonment, even infanticide - and so the list goes on.

Then there are all the songs of colonisation, the European settlement of the 'New World' spreading out across the globe, all the floggings and beatings, mutinies and piracies, heartbreaking separations and heroism, boozing and whoring, labours and love, trials, adventures and tribulations, you name it, folk ballads have got it covered somewhere, at some time.

Even some of the trade songs might make modern sensibilities cringe.

I've sung about harpooning whales and branding cattle, skinning kangaroos and stealing sheep, to name but a few.

And so I have had to stop and really consider all this.

What value does this repertoire have, and why oh why, if the subject matter is sometimes so appalling, do many people still like to hear these songs, because they most certainly do.

I've taken the time to reflect, and to especially observe, often in between performances, and study the milling crowds at medieval festivals in particular, trying to overhear conversations and get a handle on what this audience, all dressed to the nines in elaborate period costume, is actually doing here.

Quite beyond a liking for the actual music, what deep emotional need is being met?

And then it struck me, they are feeling safe.

Whatever the vagaries or horrors of the past, its outcome is known, we know how the story ends, we cannot be shocked or frightened, not really, because whatever it was is over.

The past is settled, it's the future

that's unsettling.

And once people are dressed up in costumes, we can all become something magical, something beautiful.

We may enter the realm of the fairytale for ourself and swish around the festival site in our lavish robes or stride boldly in our shining armour to do mock battle on horseback.

It's a stunningly simple game, we choose our role and station in life, if only for a weekend, then we get to live our dreams, and its all really safe and harmless.

I got to know some of the re-enactors, the people who set up camp for three days or more, dressing in homespun tunics and sleeping on uncomfortable hay bales in rough hewn tents at night.

They spend their days chatting endlessly to punters about the lamb slowly roasting on the central fire pit or explaining the laborious process by which they are spinning wool on a single spindle.

They proudly display their earthen and wooden eating utensils whilst explaining a lost

tribal heritage that somehow, once you have talked with them long enough, you can see reflected in their happy faces.

So, this is where the Visigoths ended up eh?

Sometimes at night when the crowds had left, hubby (instrumentalist extraordinaire) and I would go and share a mug of warm mead with these good folks and sing a song or two just for them.

That's when I learnt that this lifestyle didn't just exist at a festival.

No, these groups got together on private land when they could and lived this lifestyle almost as a second version of their 'real' life.

I met one guy and his family (a dentist) whose best life was with the Vikings.

The whole family even had Norse names that they used in this 'other' world that they had created and I could see how much they all loved it.

I watched as the 'Tudors' strolled by the marketplace in their glittering finery, the men deeply

bowing as the ladies nodded and passed by.

Once, I nearly got bowled over by a seemingly naked Lady Godiva on her horse in her cleverly coloured body stocking and luxuriously long haired wig, another time a bunch of very hairy barbarians hoisted my giggling then teenage daughter over their shoulders and pretended to run away with her.

I've watched bands of sailors trying to lure young men into press gangs, marvelled at the skill of the bird handlers with their hooded hawks and I got it, I got the whole scene.

I love these old songs as much as the audience I perform to does.

I've sung them for so long that I have developed my own imagined backstories for each of the various characters that I am presenting.

I imagine them in their various time settings and I put myself into their emotional boots and I sing every line with heart.

Each human being is so unique and yet every story is representing thousands of people.

I am very proud to be part of this tradition, my heritage, long may it run.

The latest incarnation of our band has included the wonderful musicianship of 'Little Cloud', who plays the most beautiful guitar, but also adds the wonderful world of electronic synth wizardry, giving a whole new breath of life to the songs.

We spent much of lock down 2021 re arranging and recording on new technology and are very pleased to present our new/old material on 'Spotify' as the aptly named album 'The Lockdown Sessions' by Mandy Breeze & Doug Kelly with Little Cloud.





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A FOLK MUSIC EVENT

Friday 10th – Monday 13th June

No paid performers, no Festival fee!

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With easy access from the M1, the site is a huge area with flat sites for caravans, motor homes & tents with plenty of powered sites, water, hot showers, large undercover area (for inclement weather), plenty of parking, camp kitchen, campfires (BYO chair); and it's kid and pet friendly. Note – NO Glass allowed on the sports fields.

SessionFest is where you create the event, the atmosphere & the music.

Come and sing, play, recite, yarn, swap, learn, teach and encourage.

Some structured programming is provided including our usual –

- Saturday & Sunday night themed Concerts;
- Blackboard performance opportunities;
- Poetry and Yarns sessions;
- Evening sessions around the fire drums;
- Music and Tune Workshops (not yet confirmed).
- Also, soup kitchen Saturday & Sunday evenings and tea/coffee available all weekend!

And for the rest of the time, session with old friends and/or make some new ones.

Of course, Session Etiquette applies.

NOTE: Camping cannot be booked via the Lake Macquarie Council website this year.

Please register your intention to attend and book your site on the Events page of the Club website,

<https://newcastlehuntervalleyfolkclub.org.au> (A TryBooking link will be provided shortly.)

WEEKEND PASS is \$10, DAY PASS is \$5 (to cover venue hire and expenses), payable on entry.

Children under 16 accompanied by an adult free.

**Contact: SessionFest Co-ordinators, Brent (Bilbo) Rogers 0410 584 533
or Toni Davies 0401 580 565 or email sessionfest@gmail.com
for more information**



PLEASE TELL YOUR FRIENDS AND HELP US SPREAD THE WORD!

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.

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

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

au

www.

DorrigoFolkBluegrass.com.au

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

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.sydneyfolkfestival.com.au <https://www.facebook.com/SydneyFolkFest> #sydfolkfest

Tickets: <https://www.sydneyfolkfestival.com.au/buy-tickets/> Margaret Walters 0427 958 788

Festival News & Reviews

Wonderful WOMADelaide

by Peter James Dawson



L-R: Baker Boy, Courtney Barnett and Melbourne Ska Orchestra

I first had a taste of the World Of Music, Arts & Dance just under thirty years ago, when I flew down from Darwin in 1993.

It was only the second time it had been staged.

In a queue for meals backstage, I met Peter Gabriel, one of the founders of WOMAD in the UK, who was about to launch his Secret World tour.

Not until the early 2000s was I able to attend again, and did so for the next decade and half, but haven't been able to for the past several years.

So it was quite a surprise to find the site had doubled in size, as had the number of stages.

This year, WOMADelaide celebrated its 30th anniversary on the long weekend of March 11-14, but the because of the spectre of Covid, no act of the stature of my favourite West African artists Salif Keita, Rokia Traore, Youssou N'Dour, Oumou

Sangere or Baaba Maal were there.

Instead, a whole swathe of Australian First Nations bands and singers took their place most admirably.

These included A.B. Original, Baker Boy, Barkaa, Dhungala Baarka, Electric Fields, Emma Donovan & The Putbacks, King Stingray, Kutcha Edwards, Sonz of Serpent, and Yolgnu songman and yidaki player, David Yipinyi Wilfred with the Australian Art Orchestra.

From Aotearoa came Aroha Harawira, L.A.B. and Sub-Tribe, while Papua produced Sorong Samarai, and Charles Maimarosia represented the Solomon Islands.

Kicking off with the Kaurna Welcome to Country by Jamie Goldsmith and the Taikurtina dancers, it felt like we were all one big mob.

London based Egyptian-Australian, Joseph Tawadros,

was joined by the Adelaide Symphony Orchestra, conducted by Benjamin Northey, on the Foundation stage for his 'Concerto for Oud and Orchestra' to open proceedings to a substantial crowd eager for live music in the sunshine.

Brother James, tickling a darbuka drum, accompanied Joseph, intensely backed by the orchestra, to perform other touching and meditative pieces.

'Point Of Departure' was a poignant tribute to parents that died, sadly, within a year of each other.

I was taken by musician mate Naomi Jean to see Townsville's Dancenorth perform the pounding 'NOISE' with an Adelaide volunteer battalion of 100 drummers, and was impressed by its dynamism.

Kutcha Edwards was his usual smooth self on Stage 2 as he regaled the crowd with his flowing crooner way with songs

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of personal struggle.

Baker Boy took the Foundation stage as if his life depended on it, dancing frantically with a couple of energetic young women.

The yidaki-playing rapper sent the youngsters in the crowd wild with 'Meditjin', which means medicine in Kriol (pigeon English) that has fused with his language, Yolngu Matha.

"Music is the best meditjin as it brings everyone together; makes you want to dance, love, laugh, vibe and feel, and I wrote 'Meditjin' with just that in mind," he said sincerely.

Under the spreading Morton Bay fig tree, the diminutive figure of Adelaide-born Parvyn stood out as a light on a dark night.

Her soaring voice, matured by a decade fronting The Bombay Royale, filtered through the leaves.

With Josh Bennett on guitar, Parvyn sang tracks from her debut album, *Sa*, with a tenderness and a care that others should know they were not alone in these difficult times.

Saturday found me wandering a lot around the giant site enjoying samosas and other treats from the multicultural food stalls and looking at the environmental, refugee and charity displays.

I didn't miss the West Papuan Rize of the Morning Star campaign by Airileke Ingram's latest music and dance collective, Sorong Samarai.

Torres Strait Island dancer, Albert David, gyrated around the stage waving the West Papuan flag as Jagarizzar, in warpaint and feathers, performed songs of resistance to Indonesian occupation of West Papua.

Garamuts (log drums) and kundu drums set the beat for Papua New Guinea dancers, with rapper, Raymond Ledon, pulling no punches in his message.

Melbourne Ska Orchestra (MSO), massaged into shape by the vivacious and irrepressible Nicky Bomba, had the huge crowd singing along from the start.

The show was fast, furious and fantastic, with various members

dancing out front while playing fiery solos.

Pat Powell aka Patou is the second lead singer of MSO, having made his way to OZ from Jamaica via Bristol, UK and is an experienced performer of ska and soul.

His warm vocals were a bubbling balm over the funky rhythms of the 26-member band.

High Ace, the husband and wife duo of Jeff Lang and Alison Ferrier, played a set of sentimental blues under the dark green leaves of the Morton Bay figtree.

More log drum sounds emanating from the main stage led me to the Te Tangi O Te Ka'ara troupe, with its traditional Cook Islands' dance and music, a delight to behold the smiling faces and gyrating bodies.

Sunday saw the reformed Goanna play its 40th anniversary show that featured classic Howard hits, 'Razor's Edge', 'Light Of Day' and 'Stand Yr Ground'.

The Tasmanian environmental anthem 'Let The Franklin Flow'





Bullhorn

had Redgum's John Schumann join Shane on the vocals.

Of course the band had to play 'Solid Rock', which involved guests Emma Donovan and William Barton on didjeridu.

The audience knew all the words becoming an instant choir.

Former Adelaidean, Graham Davidge with his Aboriginal flag electric guitar, cranked out some thunderous solos, alongside an excited Marcia Howard on acoustic guitar and vocals.

Rose Bygrave was the cat that ate the cream as she hovered over her keyboard gleefully.

Both women had a solo performance and were in strong voice.

Look out for Goanna's national tour throughout 2022, including gigs with Midnight Oil.

The Cat Empire has entertained the WOMADelaide crowds over many years and Sunday night on the main stage drew a monster throng.

Felix Riebl was in fine form playing congas and energetically

jumping about the stage as he sang the band's hits, like 'Hello Hello'.

Harry James Angus looked a little bored but was up to professional standard as a vocalist and trumpeter, sounding fabulous.

Melbourne flamenco troupe, Arte Kanela, joined Cat Empire for a sizzling percussive number.

Yolngu band, King Stingray, owes much to Yothu Yindi (YY) with lead guitarist, Roy Kellaway, the son of YY's bassist Stu.

The band fuse a grungy rock with Yolgnu lyrics and with the drone of a yidaki took the audience to the steamy Top End.

The mesmerising Makepisi are a group of South African vocalists, in the vein of Ladysmith Black Mambazo.

Standing shoulder to shoulder on a small Zoo stage, the men's a cappella harmonies enthralled the crowd and they amazed people with their Zulu click vocalisations.

The dreadlocked Charles Maimarosia sat relaxed and regaled his audience with

Solomon Islands Are'Are traditional songs playing guitar and pan pipes in a neck brace.

I was transfixed by his rich voice, gentle persona and obvious dedication to his culture.

L-Fresh The Lion is a Sikh rapper who talked and rhymed of his rediscovery of his Punjabi roots along with lyrics that covered social and political issues, particularly racism and refugees.

Final performer on the Foundation stage was Paul Kelly, with soul sisters Vika and Linda Bull.

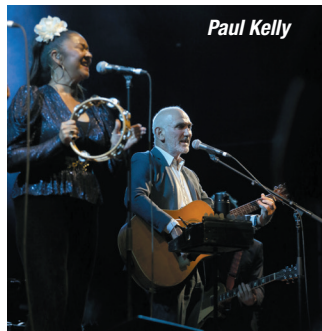
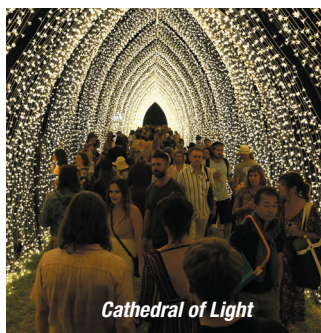
An obvious crowd favourite, the multitude in front of the stage made me retreat to a comfy chair to view the show on a giant screen near the food area.

It was a fine position as the camera zoomed in on the band members as each one played a solo.

The warmth of weather and wonderful music sent me home glowing.



Festival News & Reviews



Festival News & Reviews

Sandford Bush Music Festival experienced for the first time

by Roger Sherack

After years of crackdowns, countdowns, lockdowns and meltdowns, we were finally free to roam again and so it was that we hit the road to travel the Victorian Great Ocean Road and to finally see our first festival in two and a half years of border closures.

After a week of travelling on The Great Ocean Road, we stopped at Port Fairy for a couple of nights to recuperate and rejuvenate.

What a beautiful town it was.

However, the Port Fairy Music Festival was only a week away and with so many huge tents going up and so much gear going in that we thought Elvis was in town, so we decided to

hit the road westward towards Mount Gambier, Casterton and finally Sandford, where we'd heard about a great little bush music festival run by volunteers being held from 11-13 March – our sort of gig.

It was my first time at this festival held in a reserve in the small village of Sandford just five kilometres south-east of Casterton, an historic rural service town and the birthplace of the Kelpie breed of cattle dog.

Advertised as a bush music festival, it included folk, bluegrass, Aussie country, gospel, Celtic, bush dances, poets, jam sessions, walk-ups and workshops.

We arrived on Thursday wondering if we were too early to get access, but alas, the central camping area was

already full, so we were sent to the overflow area.

This was a day before the festival was due to start – be warned folks, this is a popular festival!

Not to worry though, it was still only a 3 minute walk to the venue and lots of friendly jamming folk along the way and around us, which makes this such a friendly little event, just as we like it.

In fact, a fellow muso from Geelong walked up to me and asked “Is your name Roger and the bloke with the uke we camped beside in the Belanglo State Forest three years ago looking for mushrooms?”

“Yep”. It is indeed a small musical world, eh?

The Friday night program kicked off the weekend with



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Pete Denahy & Paul Wookey at Sandford



Moonshine Coalition



Possums On The Porch



Apocalyptic Breakdown, The Drongo & The Crow, Luke Robinson, Andrew Hayes and the Briagolong Bush Band.

All acts had the privilege of a top sound system from the crafted hands of Andrew McClermont and all performers were well rehearsed and professional, putting everyone into the mood for a wonderful weekend in glorious sunshine and warm weather, while our friends back in Sydney and the Central Coast were looking for plans to build an ark.

Saturday continued with many well known performers through the day, such as Pete Denahy, Greg Champion and Paul Wookey, as well as a few lesser knowns (to me anyway) such as The River Pearlers, Possums On The Porch, Stumpy

Gully and Khristian Mizzi that were just as awesome.

That's the beauty of folk festivals.

Like a box of chocolates, you just never know what you're gonna get.

The band headlined for Saturday night had to cancel due to Covid, so Dobe Newton being the patron, offered his band, the famous Bushwhackers, to fill in for them, which meant that they had to drive all the way from the Port Fairy Festival a couple of hours away where they were playing, to give us a special treat on Saturday night, what an act.

Sunday was just as eventful, more music, more jams, more stories and more poetry.

I met up with people I knew and many I didn't but now do.

That's the benefit of a folk

festival, one big happy family.

Sunday performers continued with Moonshine Coalition, Georgia & Gary Rose, Bruce Watson, Hutter Band, Brushwood and José Garcia who ran a great informative workshop on stagecraft.

Workshops I saw were Stagecraft, How To Play Music With Strangers, Ukulele Songs That Don't Suck and Irish Tunes for all instruments (but I felt a bit out of place with my tea-chest bass and didgeridoo).

I tried to sample most performers but unfortunately my energy levels got in the way a bit on Sunday, so I missed a few.

I guess I'll have to go back to see what I missed.



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National Folk Festival Katie style

by Peter James Dawson

Celebrating its 30th, the National Folk Festival on Nggunawal country in Canberra was a welcome relief to the huge crowd hungry for the return of live music and dance.

The choirs were vibrant, the dance workshops enthusiastic and the sessions bar pumping until the early hours with numerous jams.

Artistic director, Katie Noonan, must have cloned herself, as everywhere I went, there she was.

Her choice of performers and bands was inspired, involving many First Nations artists, strong women and spiced with multicultural acts, while the colourful Morris dancers were out in force.

The be-stilted Hemlock mastered the myriad of jugglers, acrobats and buskers on the street with ease.

One of the most flamboyant being one-man-band Uptown Brown, and the RareTreats had them eating out of their hands at the food court.

Thursday night, Miriam Lieberman, with little babe strapped on her back, played the West African kora with passion, flanked by a pair of delightful violinists, Lara Goodridge and Susie Bishop.

The other standout on the first evening was Bill Chambers, who sang his tales solo and with an ace band.

I had been looking forward to seeing the Sunshine Coast's Andrea Kirwin & the Yama-Nui Social Club on Friday's program, and I was not disappointed.

Songs from her fifth album, *BLOOM*, sounded as fresh as the day they had been recorded and Andrea referred to her time cutting her musical teeth around Canberra with the Andi & George Band.

Claire Evelyn stroked the strings of her harp with charming delicacy on a couple of early numbers, while 16 year-old Dexter Reed beat the drums with studied professionalism, and Zac Hurren's sax solos buzzed seductively.

Neil Murray was sadly without former Warumpi Band mate, Sammy Butcher, due to Sammy's fragile health being aggravated by the Northern Territory justice system decision to acquit the police officer of murdering Kumanjaji Walker in Yuendumu.

Neil sang of his travels and sang a deadly version of the Warumpi classic, 'Jailanguru Pakarnu' (Out From Gaol), written with Sammy and the first rock song to be sung in a traditional language, Luritja.

The Opening Concert in the Narragunnawali marquee featured Tibetan maestro, Tenzin Choegyal, Jack Carty, Emma Donovan, Parvyn, with Katie Noonan on keyboard and backing from The Hauptman Trio and the Phoenix Collective string quartet.

Katie led the Phoenix strings in the soaring poem by Oodgeroo Noonuccal, 'A Song of Hope', her voice powerful and operatic.

To reinforce the indigenous content in the musical offerings, Uncle Archie Roach sang a passionate duet on his 'Let Love Rule' with the very talented youngster, Layla Barnett, who has been mentored by Katie.

Layla has a bright future with a superb voice that did justice to the epic 'Bapa' by the late Gurrumul Yunupingu.

She won the NFF's Gill Rees Award for the most promising young musician.

Will Kepa accompanied Alinta Barlow on guitar, as she superbly

Katie Noonan

Photo by Michelle Haywood



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EmmaD
Photo by Michelle Haywood

rendered Neil Murray's 'My Island Home' in English and the local language, Ngunnawal, to close the concert.

Then the wildly vivacious Kate Cebrano had the audience up dancing as she entertained with numbers from her long career, including songs from her time as Mary Magdalene in Jesus Christ Superstar.

Saturday was the day for Songs of Don (Walker) with Emma Donovan, Catherine Britt, Jo Davie and Katie Noonan (like I said, she was everywhere).

It was marvellous to hear Don's great compositions rendered by female voices, and as Katie said, "Don always wanted to hear woman sing his songs."

Aine Tyrrell is a powerful Irish woman, whose 8-minute rap-style piece was in answer to a critical message she received from someone complaining she had no business supporting Black Lives Matter and indigenous causes.

Archie Roach, on his last tour, pulled the biggest crowd of all.

His ardent and heartfelt story-songs enthralled, with tears streaming down his cheeks when he introduced a song about youth suicide.

'Down City Streets', written by his wife and soulmate, Ruby Hunter, brought more emotions

to bear and he explained how he had discovered her songwriting by chance and it had become the final track recorded for his debut album, 'Charcoal Lane'.

High Ace duo, Jeff Lang and Alison Ferrier, were playing in the huge main marquee as I strolled back from a late lunch at my campsite.

Jeff's lap steel notes drifted across the oval penetrating the general hum of the festival.

Parvyn, having launched her debut album at Melbourne's Malthouse Theatre on February 3, had already played WOMADelaide and CresFest before her four appearances at the National.

These included the Opening Concert and Songs of Joni (Mitchell).

Her accomplished band members were guitar and mandolin virtuoso, Josh Bennett, the versatile Andrew Clermont on fiddle, and smooth double bassist, Holly Downes.

After more than a decade fronting Bollywood funksters, The Bombay Royale, Parvyn was wearing her heart on her sleeve as she delivered up honest ditties, like 'What You See', about her own life and her struggle with depression and jealousy.

Questioning love song, 'R U My Love', the mysterious 'Sa' and

romantic 'Something 29' flowed off the stage enveloping the audience in a sonorous hug.

Parvyn was joined for her second concert by the sweet harmonies of Pia Nesvara and Chev Person from the Melbourne Songwriters Collective.

Last band on the main stage on Saturday was soul diva Emma Donovan & The Putbacks, with tunes from the band's two albums, *Crossover* and *Under These Streets*.

A highlight was her poignant tribute to the late Aunty Ruby Hunter, by singing her Ngarrindjeri language ballad, 'Yarian Mitji', that simply translates as, "What is my story?"

A second soulful Emma Donovan & The Putbacks gig was on Sunday night when she dedicated a song to the budding young Gubbi Gubbi singer, Layla Barnett.

Sunday saw Linsey Pollak entertain with his own version of exotic European woodwinds.

He is a wizard with reed instruments and his show included a detailed account of his time in Macedonia, where he met Romany musicians.

This inspired him over the past three decades to invent and make, "dozens of wind instruments such as the saxillo, gaidanet, watering can clarinet and carrot clarinet, Mr and Mrs Curly (contra bass clarinets), Crow (a narrow bore bass clarinet made from Crows Ash) and dozens of variously tuned clarinis (keyless clarinets)".

Tenzin Choegyal, who had got the audience to shout out their stress at the Opening, where he played with the Phoenix Collective, performed a solemn solo set.

He spoke of the mothers damaged by wars and the love of his own mum, plucking his

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dramyin lute fiercely and singing with a voice like thunder.

I caught a second performance of Andrea Kirwin & the Yama-Nui Social Club, with guest violinist, Gareth Mew, who blazed a meteoric couple of solos.

I wandered in on the Folk Fellowship Showcase in time for 2020 Fellow, Luke Byrnes, to explain his project collecting old songs in the Northern Rivers region of New South Wales.

Bandaluzia Flamenco had me on the edge of my seat as the incredible dynamic moves of the two dancers entranced me with their flowing elegance of arm gestures, to the pounding rhythmic exactitude of their footwork.

Led by flamboyant guitarist, Damian Wright, whose hands moved faster than a speeding bullet, Jessica Statham and Rosalie Cocchiaro showed immense strength and stamina in their performance.

Cigany Weaver is the vehicle for the four-octave range of Jo Davie's amazing voice, with bandmates producing extended solos on violin, bass and guitar.

Grinning from ear to ear, Jo sat at the feet of each soloist when not leaping energetically about the tiny Scrumpy stage.

The Closing Concert, featuring several of the festival artists, was themed Songs of Unity and Treaty, and focused on the Warumpi Band's hits, 'Blackfella Whitefella' and 'My Island Home'.

Neil Murray & the Folk Festival choir, conducted by the effervescent Stephen Taberner, led the throng in a joyous celebration.

The finale came when Yothu Yindi took the main stage as several ochred dancers prowled ferociously back and forth, a yidaki (didjeridu) droning and bilma (clapsticks) clacking.

As the band cranked up the

electricity, the crowd surged forward to dance.

Original bassist and musical director, Stu Kellaway, with long-time drummer, Ben Hakalitz, thumped out a steady rhythm.

Stu's son, Roy Kellaway, ripped off some fabudeadly guitar solos throughout the playlist of Yothu Yindi classics.

As it is the 30th anniversary of the band's 'Treaty' and the 30th National Folk Festival, it was essential that the song was played, and it virtually brought the house down, with Jodie Cockatoo Creed singing her heart out and dancing up a storm.

Luckily, it was not too late at night and the crowd insisted on an encore, so with the grandson of the late Dr M. Yunupingu, lead singer, Rrawun Maymuru, stalking the stage, Yothu Yindi obliged with a couple including 'One Blood'.

For the Opening and Closing

concerts, plus the curated shows, featuring songwriters, Don Walker, Joni Mitchell and Judy Small, The Hauptman Trio was the very competent, tenacious backing band.

Siblings, Zoe on bass, guitarist Ben and drummer James are Canberra locals and were tirelessly professional and played with aplomb.

With so many overlapping great acts, I only caught a glimpse of the country songstress, Catherine Britt, the quirky, Penelope Swales & the Stranded Assets, vibrant, Franco-Moroccan MZAZA, comic activist, Omar Musa, genre-blending Chaika and the multi-discipline artist, Josh Pike, all doing a great job.

All in all, everyone was very happy to be back at a festival, whether player or punter.



Andrea Kirwin
Photo by CharlotteElsie

Festival News & Reviews

2022 Kelly Country Pick cancelled/moved

by Pete Hisco

Courtesy Australian Bluegrass.com



Festival organiser, Pete Hisco, has sent through this message from the Old Priory, the home of the Kelly Country Pick for over 20 years, announcing the need for a change of venue.

"It is with regret that we inform you that we can no longer host KCP", Angela, from The Old Priory, Beechworth, said.

"Since Covid, we have had to

restructure our business.

"To comply with the requirements of the Department of Education and the Positive Start Program, we have to prioritise schools over other events", Angela said.

"Sadly, this means the end of Kelly Country Pick after 21 years, and more recently, two cancellations thanks to Covid," Peter said.

"The Priory delivered the

perfect festival venue with affordable accommodation and plenty of space.

"Organisers were able to house upwards of 60 performers at a low cost.

"In fact with the previous owner, Pam Bell, for free.

"It is no longer viable. we will all miss it.

"Thanks to all who have helped, performed and attended over the years.

"If we are holding tickets for you they will be refunded.

"I will contact those folk," Peter Hisco, said.

While the Beechworth option is no longer a viable option, Peter Hisco will be running the Cobargo Country pick on the first weekend in August at the Cobargo Hotel Motel.

Great spot, good food, camping ground out the back with showers and toilets.

There are also ten motel rooms and fires in the August.

Stay tuned...



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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 Wauchope
(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
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

Bluegrass News

by Lindsay Mar

Interview with Mike Compton - Part 1



Mike Compton at the 2018 Dorrigo Folk & Bluegrass Festival

When Mike Compton visited 2018 pre-Covid Australia, he graciously gave us an interview.

He is well known for his solo mandolin act, but instead of asking him about his own

mandolin playing, we asked him what he looked for in guitar accompaniment.

T&N: Once again, visiting Australia, Mr Mike Compton, a wonderful mandolin player who has been touring around

Australia for a little bit.

T&N: Welcome back, you have been back every couple of years now since...

MC: Since 2006, I have made it an effort to be here about every other year.

T&N: It's been an effort?

MC: An effort yeah! You gotta ride, be on an airplane for 16 or 17 hours, that's an effort (laughs).

T&N: But are you having fun?

MC: Yeah (laughs) yeah, I like it here.

T&N: You have been visiting a lot of folks.

MC: Yeah, it has gotten to the point that I have some good friends and a lot of acquaintances and it is a reasonably large chunk of my financial livelihood, and I like it being here though.

T&N: For those that are just new to this music, Mike is a wonderful mandolin player who started many years ago with the Nashville Bluegrass Band, kick-started the Little Grasscals, been with O'Brother Where Art Thou, Down From the Mountain and everyone knows those.

MC: All of those folks.

T&N: And Grammys and those things.

MC: Worked for Elvis Costello a couple of years and everyone knows that he is a giant of the Bluegrass industry (laughs a lot).

T&N: And your latest project is an album with Mr Norman Blake, who a lot of people love and a tribute to Narmour and Smith, just guitar and mandolin.

MC: Right.

T&N: Called "Gallop To Georgia"?

MC: Yes sir.

T&N: Mostly when people have seen you in Australia, it is a solo act, apart from the bib overalls and mandolin, it is a solo act, just you and a mandolin, and I don't know of anyone else in the world that can do that and pull it off.

MC: Why I don't know, it came about as a necessity, I needed to put money in the bank and the band that I was in wasn't working at the time, so it was fill in the blanks.

T&N: You are talking about David Grier?

MC: I played some duets with David Grier, the last 10 years with Joe Newberry, the Nashville Bluegrass Band and Missy and Chad Cobb and David, but I have been doing that longer than that band has been together, so it became necessary for me to make some more money, so I started doing the solo thing.

T&N: But you are the only man I know who can pull it off, I can't think of another person who can go for an entire 45 minute set, let alone two, with just a mandolin.

We've had Tim O'Brien and other people come out and they will basically use the guitar for most of it and the mandolin on it's own for an occasional thing to break things up, but this brings us up to the big question we are going to ask you today, and that is, what is it about rhythm guitar players that would make a rhythm guitar player for Mike Compton.

MC: What is it about rhythm guitar players?

T&N: You've got Norman Blake and you said something on stage the other day about hunting for guitar players and that you wound up with Norman Blake.

MC: Yeah.

T&N: What is it about Norman's guitar playing that you like?

MC: Well, I thought he fit the project because he is a Southern man and...

T&N: Why is that important?

MC: Because Southerners speak differently and they play differently than people from other parts of the States, it is all in the accents and the way that you hear the beats.

T&N: So the way that you speak is the way that you play?

MC: Well, yeah, it is as different in the way that you play.

T&N: What are some of the things that you listen for, what are some of the things that make that different?

MC: Where you put the down beats.

T&N: If we are talking about time on the horizontal of a music stave and pitch being on the vertical, then you are not talking about the pitch...

MC: No, because it is a fretted instrument, and so the pitch is locked in.

T&N: So you are talking about moving microseconds, milliseconds one way or the other.

MC: Yeah, where you place the notes on the down beats, not more one side or the other, or in the middle, it is the same way of talking, it depends where you put those accents, and it is also about the lines that he plays leading from one chord change to the next, it is his selection.

Norman has an education in a lot of other Southern guitar playing styles, and guys like Riley Puckett, which is a big one...

T&N: If you can decipher that, you can just about decipher anything.

MC: Norman said at one time that Riley's guitar playing was not an indication of the melody of the song, or the tempo of the song, and sometimes, not even the key of the song (lots of laughing from both), it was because the way he played, he just had his own style.

Norman has played besides being a Southern man, he has played a lot of kinds of other music as well and writes a lot of songs that his music tells him to write.

T&N: So when you are talking about those lines that Norman uses, they are the pitch, they are the lines, but also the way that you also form the tone, because when you say "talking", say "talking".

MC: Tawkin.

T&N: You are from Mississippi and that is the Mississippi way of saying talking.

MC: Pretty much.

T&N: But if Norman was to play a bass note or bass run, he would have a unique Southern emphasis on the tone and the tone would be reflective of the way he spoke.

MC: Yeah, it is the way he strikes the strings.

T&N: So he would vary that I imagine on various bass runs, so pick angle, pitch and attack would be different depending...

MC: Right, or pick material or even instrument, so we would change instrument on the recording that we did, we tried a couple of different instruments and the combo that we used, basically was chosen because the instruments matched.

The instrumentation seemed to match the mood of the songs rather than us just going in and playing.

I had a Duff mandolin and a Gilchrist mandolin and he



Martin guitars and Gibson guitars, and I tried the Gilchrist first because that is what I had newer strings on and he tried a real high powered Martin and it just didn't seem right, the mood didn't seem right.

I got the Duff out and it was nice and dry and had a

good thump to it and he said, "Wait just a minute, let me try something", and he got this old Gibson Century and that basically, I think the back and sides were a plywood guitar, and came out, and the Duff and Gibson tonally matched.

T&N: Is this one of the guitars

with what do they call it, mother of...

MC: Mother of toilet seat (laughs).

T&N: And that too would change the tone.

MC: Right, but I mean those instruments matched in character and it felt that's what matched the material.

T&N: OK, so you matched the instruments, you matched the tone, you listened for those things, I also know, for example, the way you strike the string, that affects if you have a sharp sound coming out, or a slow sound coming out...

MC: Or where you are on the string, whether you be close to the bridge or farther up the neck.

T&N: And of those things, are they so that you can match the tone, and not only the tones match, but how the notes come out, sometimes it comes out fast, and sometimes it comes out slow?

MC: Yeah.

T&N: And a lot of Norman's runs on that album, you can hear a Southerner coming out with that slow drawl.

MC: (Laughs) You are working real hard on this aren't you?

T&N: Yeah.

MC: (Laughs a lot more), Oh I'm amused and it's nice to see you thinking about it this hard and thinking about all the aspects that affect the way it comes out and I think it is a legitimate thought process.

To be continued.

Festival Watch

The Blue Mountains Music Festival, originally to be held in March, has, due to rain, mud slides, land slides and road closures, been postponed to Oct 7-9.

The 2022 Kelly Country Pick has been discontinued, due in some way to Covid

restrictions, resulting in the Old Priory at Beechworth, Vic. being rededicated to schools-only activities to the exclusion of other events.

The Cobargo Country Pick, Aug 12-14, has been established by organiser Peter Hisco in response to the closure of the Kelly Country Pick.

As the old Kelly Country Pick had been centred on the Beechworth Priory, the new Cobargo Pick is centred on the Cobargo Hotel Motel on the NSW South Coast, with more information to follow.

The Warren Arts Council, WA, will be hosting another Bluegrass & Old-time Music Weekend at Manjimup, on the WA Queen's birthday weekend Sep 23-26.

Teaching staff will include: Donal Baylor, fiddle; Adam Gare, mandolin; Tom Kendall, guitar; Jeremy Marcotte, clawhammer

banjo; Ian Simpson, banjo; and, Craig Woodward, old time fiddle.

Dorrigo Folk and Bluegrass Festival, located in northern NSW, has confirmed the go ahead for Oct 21-23.

Mountaingrass 2022 is now scheduled for Nov 18-20 in Beechworth Vic, following cancellation of the event in 2020 and 2021.

Other Bluegrass News

Sydney's Bluegrass and Traditional and Country Music Society of Australia's monthly open microphone concert returned to the Annandale Community Centre NSW in April, while the Safety-In-Numbers group will return to Annandale in May

Country-folk artists, The Weeping Willows, were Golden Guitar winners at the April 2022 Tamworth Country Music Festival, with their single "Black

Crow" winning Bluegrass recording of the Year, and their "Southern Gothic" won the Coca-Cola Instrumental of the Year.

Australian Artist Dates

The Stetson Family hit the road again with May 7-8 at Little River Winery, Taggerty Vic; May 2,1 Union Hotel, Brunswick, Vic; May 22, Drunken Poet, West Melbourne Vic; May 29 Post Office Hotel, Coburg, Vic.

Pete Denahy plays May 6 Golden Vine Hotel, Bendigo, Vic; Aug 19 NQ's Rock'n Country 2022, Mackay Showgrounds Qld.

Transcription

Colored Piece is an obscure North Carolina traditional tune contributed by mandolinist Mike Compton.



Colored Piece

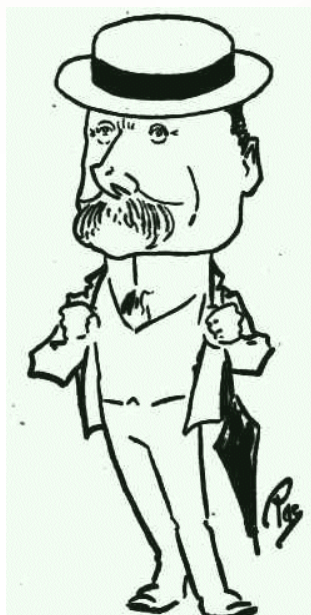
North Carolina Traditional Arranged by Mike Compton



Poetry and the written word

Edwin Greenslade (Dryblower) Murphy

by Brian Langley



*Sketch by Lowe,
Westralian Worker, 1912*

**Born: 12 December 1866 Died: 9
March 1939, Buried at Karrakatta
Cemetery, WA**

Murphy was born in Castlemaine, Victoria, the tenth child and eldest son of Irish-born Edwin Murphy (plasterer and clay modeller), and his English wife Ellen, née Greenslade.

He was educated at a state school at South Melbourne and began employment with his father at an early age.

Murphy developed a good

tenor voice, and joined the J. C. Williamson Opera Company, sang in the chorus and toured with it for two or three years.

Following the gold rush of 1892, Murphy went to Western Australia, arriving in Coolgardie in 1894, after walking the 350 miles from Perth.

There he did some dry blowing at Fly Flat and participated in sing-songs around pianos in local public bars.

Shortly after Murphy's arrival on the goldfields, the Coolgardie Miner was launched by Billy Clare.

Some time later, Murphy became a regular contributor with a weekly gossip column using the pen-name "Dryblower", a name which he used for the rest of his life.

According to Wikipedia, Dry blowing is a method to extract gold particles from dry soil without the use of water.

One method is to pour dry soil from a height into a pan, allowing the wind to blow away finer dust and the denser gold particles to fall into the pan.

Alternatively, the prospector would use one pan and throw dirt up into the air and catch it.

Murphy travelled north-east of Coolgardie to I.O.U (Bulong) and with two fellow prospectors, found a rich source of gold worth about £2,000 (a tidy sum for penniless prospectors).

With one of the other prospectors, Murphy travelled to London to float the 'Esmerelda' goldmine, but it slumped and he returned home.

While in England, Murphy married Emma Eleanor Lowndes on September 25, 1895 at Hackney Register Office.

He stayed in England for some time, performing with Gilbert and Sullivan's "Doyle Carte Opera Company".

It was during this time that his association with Gilbert gave him an insight into the writing of poetry and song lyrics to which he found he had a natural talent.

Returning to the West Australian goldfields in 1898, his crisp, humorous writing won him a job on the new Kalgoorlie's weekly "Sun", where his chief regular column was 'The Mingled Yarn'.

Initially, this column was, like his earlier one, largely humorous and satirical anecdotes of life "on the fields", but almost from the beginning, he started to write poetry, which he obviously had a flair for.

Having become very popular as both a writer and entertainer, the new management (The previous and inaugural owner of the "Times", Frederick Vosper, MLA had died) of "Sun's" Perth sister paper, the weekly West Australian Sunday Times, later renamed simply, "Sunday Times", persuaded him to move

Poetry and the written word

to the city.

This he did in late March, 1901.

Part of the move conditions was that Dryblower would continue to have a significant presence in the "Sun".

Initially, as well as general items, he contributed to a page 1 column in both papers headed "They Say".

In the Sunday Times, within only about 3 weeks, his own column "Verse and Worse" became his signature column in the "Times", containing partially the same items and poems as "A Mingled Yarn", but having a local content.

Consequently, from April 1901 onward until he passed over "A Mingled Yarn" in 1907, his poems could be divided into 3 sections.

In both papers, those of interest to all Westralians, in the SUN's "A Mingled yarn" column, Goldfield specific poems and in the Times (Verse and Worse), those pertaining mostly to goings on in the Capital.

It is interesting to note that in 1907, the literary editor of the Sydney "Bulletin" lamented that without the WA Goldfields poets (led by Dryblower), poetry in Australia would be almost dead.

In 1904, Murphy published a novel, *Sweet Boronia: A Story of Coolgardie*, which was followed in 1908 by a selection of his verses, *Jarrahlund Jingles*.

A further selection, *Dryblower's Verses*, was published in 1924.

As well as his writing, in all its various forms, Murphy still



Dryblower Murphy

found time for numerous public appearances at which he was a guest artist or speaker, either telling tales of the early days of the goldfields, reciting his poetry and at times singing, both his own and other popular, and often patriotic, songs of the day.

He was also a regular at charity events, the theatre, political gatherings and any place of function where he may find material for his ever active pen.

Murphy died of cancer at East Perth on March 9, 1939, survived by his wife and three sons (Harry,

Edwin and Charles) of his five children.

'Dryblower' was buried in the Anglican section of Karrakatta cemetery, having left an estate of £288.

His funeral was attended by a large number of people representing all walks of life, political persuasion and religious beliefs.

His pallbearers included the Perth Lord Mayor, the Commissioner of Police and two members of parliament.

His obituary reads: "Murphy

Poetry and the written word

wrote a large amount of verse which he probably made little attempt to revise.

"At his best, Murphy was a good popular poet, and the verses he wrote when his son enlisted in WW1 "My Son", succeed in expressing the mingled pride and anguish of the occasion, where a finer poet might have failed".

My opinion, however, is that he was a political satirist par excellence.

He wrote prolifically on all manner of subjects, but was known particularly for his comments on political inadequacies and inefficiencies.

If he was unable to find a suitable word to describe a person or event, he, like the poet he was, simply created on which generally fitted the context like a glove.

This abridged biography is from Brian's website.

The site includes many of Dryblower's great poems.

Brian has included detailed reference to why many of these poems were written and of their political relevance.

Brian Langley has spent many years researching and documenting past WA Poets.

This collection can be found on his website <http://www.brianlangley.id.au/index.html> or just type in Brian Langley, The City Poet.

My Son Edwin Greenslade (Dryblower) Murphy Sept 1915

I have given you unto the
Empire,
You will follow its battle flag;

You will hear the sound of
slaughter,
In valley, on plain and crag.
I have taken you out of the
playground,
From many a merry mate;
To send you - a stripling soldier -
Into the field of fate.
But when the good work is over,
And your share of the task is
done,
I shall be proud of the lad I lent,
I shall be proud to say I sent
My son,
My son.

They have gone in their
thousands lusty,
But the gaps still cry for more,
They have come from the bush-
land lonely,
From the scrub and the sounding
shore;
From out of the desert dreaming,
From out of the rolling range;
From the distant placid pastures,
From the hills that never change;
And out of the alleys squalid,
Where the days are drear and
dun,
With pride I heard their footsteps
ring
And so I have sent to serve my
King
My son,
My son.

They have gone in the crowded
transports,
They have fought the fight - and
fell;
They have felt on their fevered
faces
Draughts from the deeps of hell.
Thinned by the hidden horror,
Drowned in the shot-swept blue,
They have closed up the gaps
of glory,
Steadied, and thundered

through.
And into that mounded country
Where the work of war was
done,
Where the blood-red trenches
blur and blend.
With no wav'ring, weak'ning sigh
I send
My son,
My son.

Did I fail in a father's duty?
Did I keep him with mine and
me?
How could he face the question
In the days of peace to be?
Could he walk in the public
places?
Could he do what all good men
do,
When the patriot women
shunned him,
When it came to his time to
woo?
If he took not to-day his bayonet,
His khaki brave and gun,
I would see his brothers in
shame abide,
I would see them pass on the
other side
My son,
My son.

God of our destined duty,
Of our Country, Flag and King,
Keep him in courage lofty
When the hell-made missiles
swing.
And if he must prove an Abel
Killed by another Cain,
Give him, O Lord, at parting,
No portion of Calvary's pain.
Let us write over his slumbers
The glorious words 'well done!'
For whether our Flag shall wilt
or wave,
Let us remember He also gave
His Son,
His Son.

Poetry and the written word

BOND OR FREE.

**Kalgoorlie Sun, November
26th 1899**

The Sun having now a considerable circulation beyond Westralia, we may explain for the benefit of outside readers that "Bond or Free?" was the salute with which, in the convict days, (so vividly recalled in Kalgoorlie this week) the policeman greeted all and sundry encountered out of doors after dark.

Driven like bewildered cattle,
Swift they're swept from off the
Lead ;

Loud the half-drawn side-arms
rattle

As their white-faced captors
speed.

'Tis the will of politicians
Prostituting high positions,
Keeping up the old traditions
(" Down, ye dogs, on bended
knee ! ")

Hear ye not the Groper's
challenge—
"Bond or Free?"

Barred from help and counsel
kindly,

None to hear the stifled cry,
Driven here and thither blindly,
None to tell them where or
why —

While our chiefs of legislation
(They who'd nip a budding
nation)

Groan to God a supplication
That the old regime may be,
Praying He'll endorse the
watchword —
"Bond or Free ?"

In his heart the great despoiler
Deems the fields a nest of cars ;

Thinking each protesting toiler
Quails before the clink of spurs.
Hoping with a tyrant's longing,
Soon to see his victims
thronging,
Heart-sick of his hideous
wronging,
To a land beyond the sea ;
Where no liveried brute may
challenge—
" Bond or Free ?"

Have they filched from hist'ry's
pages,
Inquisitorial methods base ;
Bridging o'er the gap of ages,
Warping laws to suit each case.
Would they raise their spirits
flagging
With the fiendish scenes of
lagging,
In each loathsome picture
dragging
Flogging-post and gallows tree ;
Relics of the days they
chorussed —
" Bond or Free ?"

Days of leg-irons double-
shotted.

Days of hope forever o'er,
Days of man-lash fanged and
knotted,
Quiv'ring flesh and spurting
gore.

Days when tortured men
unheeding
Of a nether hell succeeding
Cast their bodies, torn and
bleeding,
In the shark-infested sea,
In whose depths there rang no
challenge —
" Bond or Free ?"

You whose soldier sons are
pressing
To embattled bloody spheres,
Think you not of wrongs

redressing
Whose petitions whelm your
ears ?
But although the gyves grow
tighter,
And the chance of justice
slighter,
No oppressed and weary fighter
Ignominiously shall flee.
None shall quail before your
emblem—
" Bond or Free ?"

The story behind this poem involved several days and nights of near riot in Kalgoorlie when it was revealed that a group of alluvial prospectors had been arrested, brought before the resident magistrate at night, found guilty of "claim jumping" and sent off to Fremantle Prison that same night on the train under the guard of additional police sent up from Perth specifically for the purpose.

It was obvious that the entire operation had been pre-arranged.

The sentiment of many miners and the public was that the prisoners were the scapegoat of a corrupt system which was in the pay of the large mining companies.

For some time there had been conflict between alluvial prospectors and large mining companies which had been caused by poor legislation in that one law gave exclusive rights to mining companies while another only gave them rights to ore below 150 feet, that above this level being available for prospectors.



Poetry and the written word

Greenbushes Acoustic Music Weekend

by Christine Boulton

When we got wind of the weekend organised by Greenbushes Acoustic, set for March, many members of the WA Bush Poets and Yarnspinners decided they would attend en masse.

This proposed weekend was a bonus as so many of our regular events had been cancelled.

So we waited with bated breath to ensure that it was still on.

We were not disappointed.

Greenbushes is in the South West of WA, just past Donnybrook.

The Shorlands and I decided to go down on the Thursday, which proved to be a good decision.

We were there early and set up before the programme began on Friday.

Now you hear me say programme, the weekend was very loosely planned and ran well in this ad hoc style.

We knew there was a concert on the Friday night, Lilli pilli champagne making on the Saturday morning and some informal workshops in the afternoon, to be followed by a nighttime concert and a round robin style folk club on the Sunday morning.

Nothing was printed, Irma announced the format and everyone participated and co-operated.

Fabulous.

About sixty people attended, which included campers.

The weekend was held at the free campsite at the Greenbushes oval.

All activities were held in the historic jarrah Greenbushes Cricket Club, originally a football clubhouse.

While in some disrepair, with no doors or windows, this beautiful building was ideal for the 30-40 people in attendance.

Green Herring opened the concert and was followed by musicians alternating with poets.

This proved a popular format and went until all performers had had a turn.

A jam session ended the evening.

The musicians that play along with Green Herring mainly favor bluegrass classics interspersed with many original songs.

These musicians were warm and welcoming and the camaraderie between them and the poets is blossoming.

I didn't attend the champagne making but plenty was drunk throughout the rest of the day and evening, so I'm sure it was a success.

The workshop by Ek on chords for Bluegrass challenged many and the circle swing dancing was also a stretch for the many aging attendees.

The bush poets are mainly retirees whereas many of the attending musicians are still in the work force.

There was also an oral history talk about the history of the cricket hall.

Wonderful.

The evening concert used a more formal seating arrangement even though everyone took their own chairs, and meant that people

were on a stage.

By this time, the audience had swelled to include many of the campers using the campsite.

They were unanimous in their enjoyment of the evening.

The morning circle concert was a big success, again alternating musicians with poets.

Then it was home for many.

However, a few of us stayed for a communal BBQ where we hosted Lee and Irma from Greenbushes.

We still recited a few poems and Lee and Irma sang many of their beautiful, original songs.

What a wonderful weekend.

These happen infrequently in WA and it brought to my mind the informality of Nariel.

About four of these weekends are planned for the year.

The hat goes around and they are run on a shoestring.

The developing partnership of the poets and musicians is unique and it will be a joy to see how this alliance progresses.

We take our hats off to Lee and the indefatigable Irma.

After Greenbushes, a few of us went back to the Gordon's farm at Boyup Brook for a function at the Community Resource Centre for World Poetry Day.

There were only nine attendees, of which six were bush poets.

However, all of us and the coordinator discussed what led us to poetry and then each person recited a poem.

A very enjoyable hour, followed by tea and cakes.

The other two local poets

Poetry and the written word

were very enthusiastic and I am including a poem by Robin Gibb.

This heartfelt poem moved every person in the room.

The Farmer's Wife by Robin Gibb from Boyup Brook, WA

Oh to be a farmer's wife
To live a life on the land
A life that's full of challenges
A life of lending a hand.

I stood in the church
In a long white dress
And blindly said "I do"
My soul mate smiling to
himself

Thinking "If she only knew"
How important those words
would be

In the years that lay ahead
Those two little words "I do"
That were so lovingly said.

With the honeymoon barely
over

There's a visit to the local store
There's a brand new pair of
work boots
Waiting outside the door.

Farming is a way of life
A commitment to the land
Something that the farmer's
wife

Will quickly understand
She may wish she's married
someone else

With a job from nine to five
Instead of working seven days
a week

In order to survive.

It's summer and the harvesters
Are out in the crops again
The silos that were empty
Are filling up with grain
I could be making Christmas
cakes



Or visiting my mother
Instead of towing the header
front
From one farm to the other.

When the sheep are in the
yards
And drenching has begun
We can do without the
wretched flies
The dust and the sun

When winter comes, the grass
is green
And the frost is on the ground
The dams are filling up
And the lambs are running
around
We need to get their tails off
And tags put in their ears
Earmarks, drench and vaccine
We've done it all for years.

We've done our share of
fencing
And swung a gate or two
We've cleared away the mess
After a storm has gone through

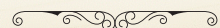
We've done our time in the
shearing shed,
For twenty years or more
We've seen the shearers come
and go
And the bales of wool on the
floor.

Sometimes there is a bumper
year
And the farmer's think they are
set
It will make up for the leaner
times
They wish they could forget.

By springtime the lambs are
looking good
They are ready to be sold
The agent has a contract
And the carrier has been told
When the last lamb is loaded
on the truck
And the Kenworth rolls away
It's back to the house for a
coffee
To plan the rest of the day

If you are planning to marry a
farmer
Here is my advice to you
Think carefully
Before you stand in a long
white dress
And say the words "I do"

Coda:
The city girls can keep their
shops
And traffic all day long
A house surrounded by
paddocks
Is the place where I belong.



Poetry and the written word

Victorian Bush Poetry Championship winners announced

by Jan Lewis

runner-up, Jenny Markwell.

Also, new to Corryong, Andrew Pulsford, won Clancy's Choice Award and the Overall Men's Performance Champion, with Ken Potter runner-up, those three all from NSW.

Andrew also won The Recital of the Man from Snowy River poem in stylish fashion.

On Thursday afternoon, the hall was packed with students from Corryong College, Sacred Heart, Walwa and Khancoban schools, with joyous performances and a display of the Written Championship entries on the wall.

Poets' home base is always in the Lion's Club Hall with a quiet ambience and the surrounding Banjo's Block is where the popular Poets' Breakfasts are held.

For the uninitiated, a poets' breakfast is where poets of all grades get up and have a go.

Even with cold and dank conditions, the audience still brought their chairs, drizabones and hats to enjoy varied entertainment where everyone is welcome.

Poets on 'L' plates shakily reading from scraps of paper mix with the stars of the poetry world who love to catch up with fellow poets and share their mutual love of rhyming metered verses in the style of Paterson, Lawson, et al and of course, that wonderful Bush Poet: Ann Nonymous!

The festival is a kaleidoscope of bush skills, horse events,



Jan Lewis and Don Dwyer

The Man From Snowy River Festival in Corryong was held from April 7-10 and it included the Victorian Bush Poetry Championships.

Corryong's Bush Festival is based on the iconic "Man from Snowy River" poem which was written in 1890 by Andrew Barton 'Banjo' Paterson.

Poets and bush musicians came from all over Australia to celebrate his poem and other traditional and modern poems as well as introduce their own originals.

The Victorian Bush Poetry Championships were held with

an experienced judging team led by Graeme Johnson (The Rhymer from Ryde), Melanie Hall and Susie Carcary (Mel and Susie).

The Open Written Championships were won by John Roberts (Humorous) and David Judge (Serious).

David was a Novice at the time of entry, so he was also named Novice Written Champion and Overall Written Champion as well.

Consistent winner, Rhonda Tallnash from Violet Town, triumphed with the Matilda Award and Overall Women's Performance Champion, with

Poetry and the written word

re-enactment of Banjo Paterson's poem "Man from Snowy River", Art and Photography exhibition, along with music and verse, and it encapsulates and celebrates all which is wonderful about friendship in Australia.

It connects traditional bush skills with modern ones celebrating good, old fashioned values.

Visiting poets admired the RSL car park's wonderful new Simon White mural depicting Banjo Paterson, the muster of horses for WW1, Light horsemen, fighting in the desert, and the homecoming to the Upper Murray.

It was raining, so no group photo there.

Then followed a memorable two hour R.S.L. concert where 'The Faces on the Wall' were honoured, a concert featuring fifteen performers with poems

and songs in gratitude to the men and women who fought so that we could have the privileged life we have today.

Since the festival, Simon White has added a magnificent Field of Poppies mural in the Remembrance Garden.

Just before the hall was emptied of its decorations, the festival's Poetry Co-ordinator,

Jan Lewis, announced her intention to resign the position that she has had since 1997 and her long-time partner, Linton Vogel, will follow suit.

The event needs a new coordinator, and if anyone has any ideas as to how this event will continue, please contact the festival office.



Jan Lewis, Rhonda Tallnash, Jenny Markwell Taggart

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



A DANCER'S VIEW OF THE 2022 NATIONAL FOLK FESTIVAL

by Colin Fong

Photos by Wayne Richmond

After a two year absence, how refreshing it was to attend the National Folk Festival 2022 in Canberra in person.

This writer was a bit apprehensive as a number of 2022 Canberra dance events had been cancelled including the Shearers Ball which was scheduled for late March 2022.

Would the National be cancelled at the last minute as was Bluesfest in 2021?

Apart from the Good Folk festival held in Queanbeyan over Easter 2021, this writer's last folk festival was the one he attended in Cygnet in January 2020.

Fortunately the National was held and I estimate possibly about two thirds of the pre pandemic crowd were present.

My report focusses on the dance events as I tended to alternate between the dance events in the Piazza and the

dance events in the Coorong.

As I was a member of the Dividing Range Dancers, my first dance event was a rehearsal held in the Session Bar area under the grandstand on late Thursday evening.

This was followed by the Welcome Dance held in the Coorong, hosted by the Melbourne Colonial Dancers.

This was also a chance to catch up with people I had not seen for 3 years or more and many of the dances and tunes were old favourites.

On Friday and Saturday, for those new to bush dancing, the Melbourne Colonial Dancers put on an Introduction to Australian bush dancing in the Coorong.

I marvelled at the BMC Youth Bush Band aka Saplings, who performed in the Piazza with many parents/adults and young children joining in the dancing.

The Sydney English Country Dancers went through their display with some intricate

moves such as their Twenty Years' Waltz.

Later they summarised Pride & Prejudice in dance in 6 minutes.

They were followed by Global Mosaic, a dance fusion group influenced by Middle Eastern traditions with influences from Spain, India, Africa and Eastern Europe.

Props included swords, swirling skirts, shawls, fans and finger cymbals.

On Friday afternoon, there was an Old Time Tea Dance led by Norm Ellis of Traditional Social Dance Society.

This was a lovely way to while away a couple of hours.

Next up was the Scottish Ball, down on the programme as Stringfiddle with Kira Dowling.

The hall had some males wearing kilts and some females wearing sashes with tartan.

The evening was a lively and spritely affair.

On Saturday, the Jumptown

Jammers were dancing up a storm in the Piazza whilst the Savoy Dance were workshoping similar moves in the Coorong.

The Kengugro Australian Hungarian Folklore Ensemble provided a useful workshop in the Coorong.

Set in their ways provided lively Irish dancing in the Piazza.

The unusually named Phillip's Dog provided early 19th century dances of the early convict period of Australia.

As the Spooky Men's Chorale was on at the same time as the Irish ceilidh, I missed the first half but still managed to attend the second half with great music provided by Scratch Ceili Band.

This writer was sitting out a dance when he was approached by a Canberran to do a dance and we managed to complete

a complicated dance aided by the caller and with some other experienced dancers.

I noted some novice dancers having a go and were seen kicking their heels wildly with gay abandon not caring about the exact calls from the caller.

On Sunday, I watched the Cape Byron Celtic Dance group and was pleasantly surprised by both their energy and athleticism.

One of the highlights of the National for this writer is the Sunday night Heritage Ball held in the Coorong with music provided by the Victorian Heritage Dance Band.

Here is a night where dancers can trip the light fantastic.

Many folk were decked out in their finery, with outfits not worn for over two or three years.

One female looked gorgeous

in a dress made from a sari material.

There was an opportunity to view the dancers cutting a dash during the Grand March where you could view the many excellent costumes on display and to see who was walking with whom!

Many dancers came in their normal street clothes and they were not looked down on by those in finer apparel.

Many attendees received advanced notice of the dances to be held.

Two of my favourite dances, the Federation Waltz and Sapphire Sea, were slotted towards the end of the ball programme.

After the ball, one of the gentlemen in his dinner suit joined the audience at the Carnivale Stage for a burlesque show.





The MC, on observing him in the audience, remarked that said gentleman need not have dressed up for the show, at which the gentleman took a bow.

On the Monday morning, the TSDAV Dance Composers' Competition was held and may I offer my congratulations for the VFMC Award for best dance for more experienced dancers, which was awarded to Keith Wood for his dance 'Crossing the Divide'.

The Beatrice Klippel Memorial Award for best general dance was awarded jointly to: Cecilia Johnson for her dance 'Ursula's Fancy' and Peter Foster for his dance 'Simply Elegant'.

On Monday morning, one male dancer in the Australian Morris Ring was performing from 11:30-12:00 then did a

quick change to perform with the Dividing Range Dancers from 12-12:30, almost like watching Clark Kent change into Superman!

On Sunday afternoon there was a Couples Tea Dance with Short Dented Potts, then followed the Farewell Dance with Colin Towns calling, accompanied by the Burnt Roast Band.

There was some spontaneous audience dancing at the Yothu Yindi concert on Monday evening.

Behind the scenes, a lot of the success to dancing at the National can be attributed to the many hours of rehearsals by the dancers, the callers, the musicians, sound technicians etc.





Dance display draws on Australia's multicultural experience

by Antonella Salpietro

Photo by Denis Roche

The Dividing Range Dancers are a group of dancers from the ACT and NSW who share a passion for traditional and lively forms of social dance.

Coming from a range of dance backgrounds, we enjoy performing a wide repertoire including couples' dances, set dances and quadrilles from the past 200 years, particularly dances relevant to Australia.

This year, the Dividing Range Dancers (DRD) presented a series of dances at the National Folk Festival that departed from its usual Colonial and bush dancing style of previous performances.

Inspired by the curatorial theme chosen by Artistic Director, Katie Noonan, as the focus of the 2022 National Folk Festival - home, belonging and family - the

DRD drew on Australia's multicultural experience to find a path of memories and ties that connected two particular countries, Italy and Australia.

Australia is a multicultural society where people from different backgrounds have kept alive cultural traditions from their home countries.

This is also true for the Italian community.

For many Italians, 'home' is here, but also in an imaginary and sentimental realm where music and dance from their country of origin represent a tie with people they love and form part of their larger family here in Australia and in Italy.

Music and dance are important in that they renew the memories of the old homeland, revitalise cultural ties, strengthen the sense of cultural belonging with the people from the same village, town or region, and

can be shared with the larger Australian community where cultural diversity is appreciated and celebrated.

Our dance display was shaped around the experience of the many Italians who migrated to Australia, in particular between 1950 and 1970, and who felt that they were leaving behind vibrant local cultural traditions mostly expressed through folk music, dance and songs.

It would take a little while to draw from those traditions and recreate them in Australia.

Many Italians were recruited in Italy for projects like the Snowy Mountains Hydro-Electric Scheme.

Others were sent to the steelworks in Newcastle and Wollongong, or employed in the engineering and textile factories that were springing up in major cities.

In the early years of migration and settlement in Australia after WWII, many Italians would have attended social dances and found that the dances were unfamiliar, like for example the Barn Dance that the Group performed to the tune of *The Southern Cross Is Calling Me*, whose lyrics describe the circumstances experienced by many Italians who migrated to Australia.

However, they adapted, learnt the new dances and danced with people from a great variety of backgrounds and countries while working on projects such as the Snowy Mountains Hydro-Electric Scheme.

Instrumental in keeping traditions alive was the Italian pattern of migration and settlement where immigrants participated in migratory chains where whole groups moved from a particular village in Italy to a certain area of an industrial town or a farming district in Australia.

This massive influx of Italian migrants in the 1950s also contributed to the establishment of what came to be known as "Little Italys" in the major cities.

This made it possible to maintain specific dialects and regional cultural practices in Australia.

The Italians were very keen to keep strong family and friendship ties so social reunions for weddings, birthdays and also cultural events would have seen dancing as an important feature to renew the memories of the old homeland.

Typically, people who had musical talent would play and over the years their repertoire

would increase and evolve.

Many also created informal bands that would also perform for a wider Australian audience.

In settings where there were people from a variety of ethnic and cultural backgrounds, playing a Waltz would have meant that everybody could dance to a familiar tempo.

The DRD performance at the 2022 NFF started with a Tarantella from Sicily and concluded with a free waltz to a traditional tune from the North Western region of Piedmont.

It seemed quite fitting to start our adventure from the

South as Australia is in the South of the world so we thought of reversing the usual pattern of representation from North to South.

Tarantella is a group of various folk dances characterised by a fast upbeat tempo.

In the South of Italy, the bite of a locally common type of wolf spider named "tarantula" was popularly believed to be highly venomous.

The tarantella was a solo dance performed supposedly to cure, through perspiration, the delirium and contortions



Photo by Wayne Richmond

attributed to the bite of this spider.

However, there are other variants of tarantella for example danced by a couple or by a number of couples like in this case where the rhythm is tarantella but the figures and the steps come from a local Sicilian tradition.

The dance display zigzagged from one Italian region to another to give a flavour of the varied Italian folk music and dance heritage of the country and also included a quadrille from Emilia Romagna, the region that I come from.

It is a bit unusual to find quadrilles in the north of Italy because they were mainly popular in the centre and south of Italy.

Usually, they were adaptations of quadrilles danced by the aristocrats and were modified, in many cases simplified by peasants, and danced at social events in country areas.

A dance from the North East

of Italy was performed that paid homage to the storytellers who used to play rudimentary musical instruments and travel from village to village singing and reciting ancient lore and tales as well as local news and happenings.

La Furlana, an Italian folk dance from the Italian region of Friuli, where there has been a Slav minority since the Slavic settlement of the Eastern Alps during the 6th to 8th centuries, may well have originated as a Slavonic dance.

There are references to this dance in a book published in 1583, though its chief popularity extended from the late 1690s to about 1750.

It is particularly associated with Venice because at the time of its popularity, Friuli was a part of the Republic of Venice.

A dance from Tuscany was also performed.

It requires a particular dance formation and is traditionally performed at village festivals in the countryside.

Our costumes drew inspiration from Italian traditional costumes.

A common feature this year was the blue and yellow accessories that we wore to honour the Ukrainian people, their courage, resilience, and determination.

With a lot of help from our friends Denis Roche, Sandra Nixon, Wayne Richmond, Peter Tecles and Allen Bills, we now have photos and videos of our dance display as a memento of our adventure at the National.

Music was played by the Short Dented Potts, a versatile and accomplished band from Sydney that took up the challenge to learn traditional Italian music and even sang a song!

We were very pleased to have the opportunity to perform at the National!



Bundanoon DanceFest Cancelled

by Dave Johnson

After consultation with callers from near and far, the Bush Traditions committee has decided that the 2022 Bundanoon DanceFest will NOT be

proceeding.

The general consensus, as it wasn't quite unanimous, was that until the social dancing scene regains some of its lost momentum, the dancefest would not be viable.

The venues have been rebooked for 2023, so in the meantime, build up your local dance groups in numbers and fitness.



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



The Hobart Smiths - Old Time Blues

*CD Review by John Hamilton
TN1818-22 - \$25*

Hobart Smith was a musician from Saltville,

Virginia, who died in 1965.

He was a banjo virtuoso, playing from 1915, active in the 1940s and finding a resurgence in popularity during the folk music revival in the 1960s.

His repertoire was varied.

He played old time blues and Appalachian folk music.

He favoured the clawhammer banjo.

Youtube and spotify feature several of his pieces, including 'Railroad Bill' and his version of 'Wayfaring Stranger'.

The Hobart Smiths are a 3-piece Tasmanian band, who follow their muse in repertoire, adding their own playing style,

choice of instruments and tempo variation.

They juggle many elements and achieve a fine balance on this disc.

This album has three faces.

First and foremost, it's a traditional blues album, including versions of many traditional blues tales, such as Boll Weevil, John Henry and The Cuckoo.

Secondly, it's eclectic, varying from traditional and folk tales and across a mixture of blues formats.

Thirdly, despite the variety, it's unified.

The overall mood is upbeat.

The songs carry you along, and I found my feet tapping and body swaying to most of them.

So let's look at the sources of variation.

There are also varied tempos and traditional forms.

Each of the three band members, Gerry Balding, Rachel Gates and Fred Pribac, take lead vocals on individual tracks, while some use a combination of their voices, particularly on choruses and refrains.

The result is varied vocal and emotional tone, well matched to the pieces on which they sing.

The fiddle is a hero in many of the songs.

The double bass sets up a strong rhythm.

But the band members play several instruments each, producing deft combinations throughout the tracks.

Included are finger picked guitar, slide guitar, double bass, banjo ukulele, clawhammer banjo (a favourite of their "mentor"), mandolin & guitar.

As for the many traditions sampled here, they sample folk, country and a broad range of blues stylings.

There are several distinct tones, all of which evoke the range of familiar traditional blues.

The album title is most apt.

Let's start with their version of Old Joe's Bar.

The cover notes correctly state that "there is something mythical about St James Infirmary...The late Jack Teagarden called it "the oldest blues song I know".

The song is such a perennial favourite of mine that to me it seems like the central soul of this collection.

I've collected more than 100 versions of it.

The Hobart Smiths folky take on it stands happily beside the scores of New Orleans-tinged folk versions.

But the whole collection distinguishes itself, evoking a range of moods.

Think of: Ry Cooder-type delivery on 'Boll Weevil'; music hall on 'You Just As Well Let Her Go', 'Bootlegger Blues' and 'The Cuckoo'; "hillbilly western range" on 'Dark Holler Blues'; wayfaring stranger territory for 'Blind Fiddler'; and smoky basement on 'New Orleans Hop Scop Blues'.

'John Henry' is described in the notes as a Texas folk song.

It's a straight traditional reading with plucky banjo and guitar interplay.

'CC Rider' and 'The Cuckoo' get mid-tempo presentations, with direct, almost intimate vocal tone.

'River of Jordan', a Blind Willie McTell number, gets almost a moonlight lilt.

Think of 'Lonesome Valley'.

It has a tone that nicely melds blues and gospel.

The slide guitar is lovely.

'I've Been Here A Long Time' uses the traditional tune also used on the blues classic 'Sitting On Top Of The World'.

Despite the many elements, however, there is a strong sense of unity across the performances.

This is a solid blues album, with a consistent, confident and clean sound, with clear lyrics and strong melody.

A good description might be country blues, though the content expands beyond that label.

As we move through the album, it feels like we're being escorted along a multi-textured road, one that we're happy to travel on.

It isn't dark or despondent blues.

The combinations of forms, voices, pacing and instruments, result in a jaunty, detailed and yet light finish.

This tone draws us on as the album unfolds.

'Cyprus Grove', however,

CD book Reviews

brings the journey home.

It's a well chosen finish.

Lyrical, it's possibly the darkest blues theme of the collection.

It offers a threat and a decision to move on "where I just do not know".

It promises a future where "...you'll reap what you sew...".

The cover notes indicate that the band has been "playing old time country and acoustic blues music in the Coal River Valley since 2009".

Judging by this album, they'll be doing so well into the future.

Let's hope they develop a broad audience appreciation.



Mei Lai Swan - The Morning Tree

CD Review by Graham Blackley
TN767-75 - \$12

Multi-instrumentalist, songwriter and singer Mei Lai Swan is joined on her debut EP "The Morning Tree" by a full band that complements her perfectly.

Swan and her musical collaborators whip up a

CD book Reviews

smooth, silky, indie jazz-pop vibe that provides a soothing auditory caress and would be the ideal atmospheric sonic accompaniment to a convivial candle-lit dinner party or a chilled-out weekend.

Swan displays expressive and evocative vocals that are characterised by a lightness of touch and a supreme grasp of melody.

Swan's ability to gently evoke emotion through her beautiful voice is on spellbinding show on the haunting closing track, "Lullaby for a Winter's Night", which features moving lyrics and a heartfelt performance.

The only criticism that could be levelled at this CD is that the 26 minute duration is likely to leave the listener yearning for more from this talented artist.



Dear Orphans

CD Review by Tony Smith
TN1634-76 - \$20

In this self-titled album of 11 tracks, Dear Orphans showcased the songwriting talents of Nick Payne and Lyn Taylor.

The pair wrote all the songs except for 'Black Crow Blues' by

Van Zandt.

They also share the credit for all lead vocals.

Natasha David says in the cover blurb that the group 'lays bare the bones of human existence' while connecting with simplicity.

They have an earthy sound which has strong country music influences.

Nick (guitars, vocals, mariachi bass, dobro, ukulele chops, tambourine, cardboard box, harmonica) and Lyn (guitar, vocals, shaker) are joined by Mike Kirkely (pedal steel, mariachi bass, vocals), Luke Woodhouse (keys), Richard Galluzzi (clawhammer banjo), Michael Roberts (mandolin), Mik McCartin (drums), Maurice Llambias (fiddle chops), Ingrid Racz (vocals) and Lindsay Mar (double bass).

Producer, Karl Broadie, also contributed various percussion and electric bass.

The CD was mixed and mastered by Glenn Santry at Heartbeat Studios.

'Lost Highway', 'Once Again', 'Comfortability' and 'Baby Girl' all have that country sound in which the pedal steel features and harmonies are typically country style.

For me, 'Destiny' is the standout track.

The banjo makes a refreshing change here and Lyn Taylor's voice is particularly attractive.

She also delivers the lullaby, 'Baby Girl', with great feeling.

While 'Captain Starlight' has a distinctly cowboy feel, the pedal steel is at its best here. In this song, Nick Payne tells an identifiably Australian story of 'driving cattle down the Strezlecki, stealing horses with a gun'.

Nick's voice also carries 'What Might Have Been'.

The chorus is presented in an interesting fashion, slowly: 'she ... me ... we ... could have been'.

His dobro is a feature of this

track as it is on 'History' behind Lyn's voice.

As Lyn sings 'Strong Man', there is some fine acoustic guitar playing.

Indeed, on this track and 'History', Lyn's voice is very true in the lower range.

Nick brings out the harmonica here, if rather too briefly.

'Stay With Me' makes a good finale.

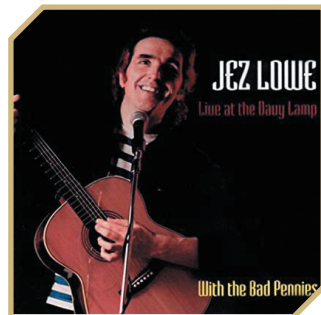
As with most of the tracks, this is a country style love song but it leaves the listener feeling upbeat.

Overall, the songwriting is impressive, the voices of Lyn Taylor and Nick Payne are clear and expressive, the arrangements have a nice balance and all of the instrumentalists play very well.

This is an album where you cannot help but be impressed – and infected – by the obvious enjoyment Dear Orphans take in their music.

No doubt the Orphans have moved on since this release, but if the Orphans were wondering about their musical ancestry and trying to find a home, this album suggests that their natural place is in country music.

There is enough variety in the songs however to believe that they would also be comfortable in other styles such as folk and bluegrass.



Jez Lowe and the Bad Pennies - Live at The Davy Lamp

CD review by Tony Smith
TN567-56 - \$35

This double CD album of 23 tracks (counting 'Introductions') was recorded at the Biddick Arts Centre, Washington, Tyne and Wear, popularly known as The Davy Lamp.

Nearly all of these tracks were written by Lowe, except 'The New Moon's Arms' and 'You Can't Take It With You', written jointly with Bev Sanders.

The Bad Pennies are brilliant individually and with Jez Lowe's leadership, they have great ensemble.

Lowe (vocals, cittern, guitar, harmonica) is joined by Billy Surgeoner (fiddle, keyboards, vocals, whistle), Judy Dinning (vocals, percussion, keyboards) and Simon Haworth (bass, mandolin, vocals, keyboards) with special guest Jake Walton on his trade mark hurdy-gurdy.

As you might expect with a live performance, Lowe includes many songs which have appeared in other albums.

Some of these are predictably the highly popular 'Black Diamonds', 'The Guilts' and 'The Bergen'.

While most of the tracks are in a standard song form, for 'The Soda Man', female and male voices alternate.

The chorus of 'These Coal Town Days' could be a South African chant.

A refrain of 'liars and cheats' runs in the background of this a cappella song finding 'tears in the eyes of the weak and the most strong-hearted, tears in the eyes of the miners and wives' when coal towns decline.

You'll never do better than the 'Tom Tom' - you'll never do better than the drum is backed by percussion.

'Old Bones' reminds that if you try to please everyone by taking their advice 'you won't

make old bones'.

It is better to live your life as you want.

'London Danny' is a poignant love song, the plea of an exhausted working man not to take his wife.

Judy Dinning sings in 'Weave and Worry' that 'another day is done, we patch up their clothes and stitch up their wounds - one shift closes and the next logs on - and make them ready for tomorrow'.

Dinning also leads 'The Military Road'.

The 'Big Meeting Day' is for colliery bands marching to 'let their hair down with conscience good and clear it's only once a year'.

This is a humorous tale about the distractions of the pub in the tradition of the day out song.

Another local song says 'No. Never in the live long day/ you'll not find me 'Back in Durham Gaol'.

The cold baths and clothes that don't fit are a deterrent.

When Lowe sings 'You Can't Take It With You' when you go - grab what you can before it all hits the fan, the audience participates enthusiastically.

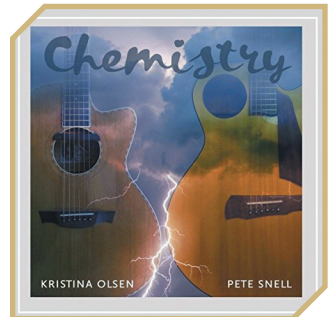
Other tracks include 'Last of the Widows', 'Galloways', 'Sweep Horizons Clean', 'Another Man's Wife', 'High Part of the Town', 'Just Like Moses', 'Greek Lightning', 'Kid Canute/ Scotty Moore's Reel' and 'The New Moon's Arms'.

Even allowing for my weakness for live albums, 'Live at the Davy Lamp' is exceptionally good listening.

It has meaningful songs, enjoyable instrumental breaks and great arrangements.

The album has superb variety and shows once again that Jez Lowe is a magical songwriter, arranger, band leader and performer.

CD book Reviews



Kristina Olsen and Pete Snell - Chemistry

CD Review by Tony Smith

TN1963-75 - \$25

On this album of ten tracks, prolific songwriter, Kristina Olsen, displays once again the openness, honesty and easy going approach that makes her a popular choice as a headline performer at folk festivals.

Kristina is a great collaborator, as many Australian musicians can attest, and in this album, her Bown guitar is complemented beautifully by the Ribbecke guitar of 'Wizard' Pete Snell.

There is indeed great chemistry in the way these two musicians blend and co-operate.

To record these tracks, they managed on 'three steamy nights in LA with two guitars, three mikes, ten songs'.

In 'Maybe Better', your hand underneath my shirt, finds my breast, hits pay dirt ... the streets are mean, when I was young, sex meant a lot.

Whether it is attributable to her being raised in the counter culture of San Francisco or to

CD and book Reviews

subsequent experiences, Kristina Olsen has a candid, healthy and mature attitude to love and sex.

Perhaps this is why her lyrics are so open and perceptive.

Brecht and Weill would love the cabaret style 'Tango Flood' with its power chords and theme of water rising.

In 'Chemistry', Nancy tried to fit in, but then jumped, leaving locks of her hair clamped in your fist.

This track features soothing, laid back jazz-blues style guitar.

'I Forgive Myself' is a powerful message.

Perhaps she loved too hard, too fast and opened herself too much.

This yearning blues takes an honest look at the responsibility for relationship failures.

'Maybe she is easier, and my rough and tumble was too much'.

'Preheat the Oven', in boogie woogie style, concerns the importance of preparing the way for love-making.

It uses the analogy of kneading dough for bread.

'You Blow My World Apart' says that "all I wanted was some fun, you gave me the house and car.

"What am I going to do with you ... all I wanted was a party hat, you gave me a bridal veil."

'In This Ancient Game' is a slower song about chess and its analogy with life, allotted roles, power and love.

"I am the queen you are the pawn ... I will take the blame but power never buys true love."

There are some very fine guitar breaks in 'Listening To Your Mouth' too.

"If I were the director and you the actor. Did you forget your cue? Looking at your mouth is not the same as listening to it."

'Live Man in the Dead of Night' has a driving walking bass.

"Take my head in both your hands ... kiss me as hard as you can. Love me all night long."

'Practicing Walking Away' is a slow burning late night blues.

Listening to these powerful songs makes you realise how trivial the lyrics of most pop songs are.

Kristina Olsen is a generous collaborator, clever songwriter and versatile singer and Pete Snell is a superb guitarist.

'Chemistry' highlights the blues queen's sense of humour and her leaning towards jazz seems very natural.

This beautifully arranged album is the perfect vehicle for this highly talented pair.



Lindsay Haisley - (Auto) Harp's Alive

CD Review by Greg Barnett
TN1823-80 - \$15

Autoharps? Really?? To say I was sceptical is an understatement.

However, the one-dimensional archetypal 'tinny' sound of the autoharp, slow and sweet, on the first part of the opening track "Over The Rainbow", suddenly opens up and blossoms into a multi-dimensional toe-tapping ensemble piece.

The six players cover harmonica, marimba, piano, sax, mandolin, guitar, synthesiser, bass ... as well the autoharp ... giving a

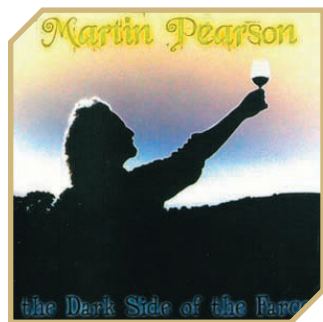
pleasingly wide sonic treat.

The all-instrumental arrangements (except for 'Crazy' which has a lead vocal) are wonderfully innovative and the playing by all is spot-on.

You'd be hard-pressed not to enjoy this album of well-known swing-style classics from the Great American Songbook.

Besides 'Rainbow', there's Katyusha/Hava Ngila, Glow Worm, Little Redwing, Down Yonder, Caravan, Crazy, Whispering, Lara's Theme, Sweet Georgia Brown and San Antonio Rose.

11 tracks and 32:36 playing time. Slim jewel case. 4-pp cover listing the players and tracks.



Martin Pearson - The Dark Side of the Farce

CD Review by Greg Barnett
TN733-79 - \$25

In all honesty, I'm quite ignorant of the current folk scene, so I had to Google Martin Pearson ... and, even then, there were precious few references to him and his output.

Apparently, he performs at every major folk music festival and folk venue in the country and he can fill the largest venues of the National Folk Festival.

Not young enough to be up-and-coming and not quite old enough to be a legend, he describes himself as a folk-singer

out of sheer bloody-mindedness, and will crash-tackle anyone who describes him as eclectic.

The most common epithet I found was that of 'comedian/satirist', and yet the first two tracks on this album were stunningly reminiscent of classic Ralph McTell, gorgeous guitar playing, rich velvet voice, and melodies/lyrics that can rip at your heart.

Arrangements are tasteful and varied, but always musical.

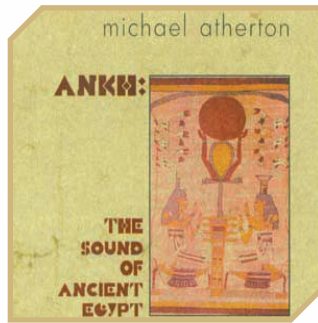
There are eleven contributors covering additional vocals, guitars, bass, accordion, fiddle and percussion.

Tracks 3, 5, 8, 9, 13 are live comedy bits which, in my opinion, would sit better in a comedy-specific album.

Their change of atmosphere and mediocre recording quality is quite jarring and each time pulled me out of the contemplative and appreciative mood that the seriousness, melancholic and well-arranged/recorded songs had created.

The CD sleeve unfortunately does not provide any writers' credits, although Track 14 is a quality cover of Leonard Cohen's "Hallelujah".

14 tracks and 61:06 playing time. Jewel case. 4-pp cover with statement, tracks list and credits.



Michael Atherton - Ankh: The Sound of Ancient Egypt

*CD Review by Greg Barnett
TN1554-77 - \$25*

Atmospheric, haunting, pristine vocalisations and instrumentation recorded to perfection, this is a beautiful production with an informative booklet.

Part research project and part writing/performance odyssey, the album is four movements/sections each comprising 4 or 5 tracks.

Deeply musical but largely limited to the conjectured pentatonic scales and the likely instruments as pictured in ancient Egyptian hieroglyphs.

It is devoid of regular modern rhythms.

You therefore need to be willing to let yourself go and sink into the almost alien acoustic soundscapes.

This disc is part of the 'Celestial Harmonies' series by different artists for the Australian Museum.

18 tracks and 62.24 playing time. Jewel case. 24-pp booklet. Back cover with songs and credits.

CD and book Reviews



Pete Hawkes and Phil Emmanuel - Lost Souls Entwined

*CD review by Tony Smith
TN698-47 - \$30*

The prolific Pete Hawkes produced this short album to express some opinions about the musical world.

To an extent, there is nothing that unusual in the paradox that dead composers get played much more than living ones.

The same happens in the art world, where the works of painters skyrocket in value after they die.

So it is not clear that music is the only industry where death is your best career move.

Nevertheless, the idea prompted Hawkes to write some music for dead souls.

With the aid of Phil Emmanuel on guitar, Gareth Skinner on cello and Louise Woodward on violins and viola, Hawkes produced an instrumental work which has some classical references and resonances.

Hawkes has a sense of humour about this music and says that at least no joker is going

CD and book Reviews

to ask him to play 'House of the Rising Sun'.

On a serious note, Hawkes mentions musicians who died too young.

He lists Danny Gatton, Roy Buchanan, Eva Cassidy and Nick Drake.

Drake attracted a post-mortem cult following.

Hawkes dedicates the album especially to such 'lost souls'.

Sadly, Phil Emmanuel was lost to the musical world when he died during an asthma attack in 2018.

Ironically perhaps, he was honoured posthumously with an Order of Australia Medal.

He had played with many renowned Australian and international musicians in the rock and country styles and had been inducted into the Australian Roll of Renown at Tamworth.

The 'Requiem for the Lost Souls Entwined' takes the form of a midnight concert in the graveyard for the dead.

In Part 1, a prelude, the lost souls awake to music and rise from their graves.

Part 2 is the Graveyard Concert.

In Part 3, the lost souls dance.

Part 4 is a 'spooky interlude'.

Part 5 is Emmanuel's electric encore and Part 6 has Pete's farewell to the lost souls.

Then there is a reprise in which the concert ends and the lost souls return to their graves.

The guitar techniques here are well chosen with some slack guitar, plenty of vibrato and the wailing effect of sliding the right hand.

Rapid changes in pitch, tempo and volume increase the feeling of strangeness.

At times, the music feels as though there is a deal of improvisation over the basic chords.

At others, particularly where the cello and strings are prominent, it seems tightly scripted.

The album cover has shades of blue, black and grey, reminiscent of a moonlit cemetery, with swirling mists and spooky atmosphere.

The word that springs to mind is 'gothic'.



Pete Lashley - Voices from the Ocean Road

CD Review by Hugh Worrall

TN823-79 - \$25

This is a nicely packaged CD and we find out from the cover notes that the Ocean Road travels from Melbourne along the southern coast of Victoria between Torquay and Warrnambool before it heads off to South Australia.

Pete Lashley tells us that it's the "grand ever-changing nature of the Victorian coastline" as well as the history of the Aboriginal people, the convicts, the colonists, returned soldiers, tourists, local workers and the shipwrecks that provide the stories and the inspiration for the music on this album.

I love hearing local place names and local stories in our folk music.

This is definitely singer-songwriter music and it's clever

how he weaves in the stories from the Great Ocean Road.

Pete Lashley sings, plays all the instruments – guitars, harmonica, percussion and keyboards – and writes all the songs.

His singing, guitar playing and song writing are the stars of this album and are front and centre.

Pete's voice reminds me of Tim Buckley sometimes, jumping up into falsetto at times and he uses a fast distinctive vibrato to lovely effect.

He plays steel-string acoustic guitar in a modern full-strumming style with plenty of rhythmic drive.

You can hear several layers of guitars in the mix and it gives it a full, folk sound.

You could imagine many of these songs being recorded as pop songs, à la Paul Kelly.

They sound modern and use current stylings and form, although he's also not afraid of adding in interesting, unusual chord changes and melodies in some places.

I could imagine Pete going over really well with the material from this album and a band in a night-time spot on a big stage at a festival.

It turns out that Pete is actually an Englishman who has been busking extensively in Australia and New Zealand and that's how he came to be inspired by the Great Ocean Road.

He's got a good catalogue of albums, some of which feature traditional folk music and songs inspired by the Lakes District in England, where he currently plays local pubs and other venues.



The Reality Project - Talkin' To The Rainbow

CD Review by Greg Barnett
TN732-70 - \$15

The CD artwork makes no bones about this 'reality project' being "unplugged, undressed and unmastered".

This is a praiseworthy goal, not to be underestimated in its scope.

However, with the tsunamis of new music crushing us and competing with decades of existing quality classics and yet-to-be-heard material, one would need to be an extra-specially talented singer/player, or have some unique 'edge', to warrant your attention.

All the tracks here have the same vocalist, the same vocal style/timbre, and a single guitar.

The artist, N.Rich.M, can handle his guitar well, and his vocals work well within a particular range.

The melodies and lyrics occasionally shine.

The album would have worked better by culling six of the weaker songs, focusing on core musical strengths, providing some light and shade, and adding occasional instruments/harmonies to leaven the production.

If you like the thought of inviting an average folk club member into your house to give

you an hour's concert of original songs, this album will do the job.

16 tracks and 62.58 playing time. Jewel case. No booklet. Back cover with songs and credits.



The Rhythm Hunters - soundscapes of a multicultural Australia

CD Review by Rick Narbutas
TN423-32 - \$25

The Rhythm Hunters are a group based on the Central Coast of NSW dedicated to the pursuit of joy, discipline and community.

Arguably the oldest foarm of creating music, percussion takes not only great coordination but also dedication.

Percussion is not easy.

Founder of the Rhythm Hunters, Rendra Freestone, began exploring physical approaches to music studying Tibetan martial arts as a teenager.

Rendra's passion was further developed through immersion in Japanese Taiko drumming some years later.

The music of the Rhythm Hunters is an original blend with strong influences from Japan, Indonesia and life in Australia.

Rendra Freestone is the founder of The Rhythm Hut which had its grand opening for its fourth location on 19th September, 2013, christening its brand new (and at that time, unfinished) stage with the talents

CD book Reviews

of OKA, Declan Kelly, and Rhythm Hunters.

A few notable names have graced that stage: Shaun Kirk, Nathan Cavaleri, OKA, Ngaiire, Nahko & Medicine for The People, Nattali Rize, Bobby Alu, Caravana Sun, Mal Webb, Wild Marmalade, Afro Moses, Dave Stringer, Kim Churchill, Ziggy Alberts, Ash Grunwald, Nicky Bomba, Dustin Thomas, Mike Love, Fukushima Deathfish and Rising Appalachia to name a few.

The Hut had become a cornerstone of culture in Gosford, embracing all people who want to learn, who seek friendship and support, or who just love music.

It has since been forced to close permanently because of Covid.

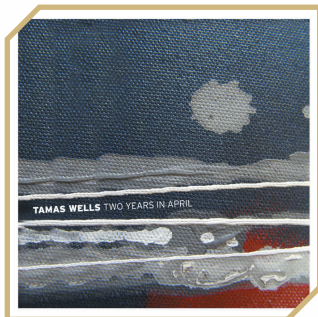
The Sumatran Folk Theatre group, Musik Kabau, brought Rendra back to the melodic and colourful music of his roots.

The use of Sumatran kettle gongs and wind instrumentation, layered upon the thunder of Japanese drums is a unique characteristic of the Rhythm Hunters.

Other contributors performing on the tracks are Sean Cadogan, Jacqui Houston and Jody Lenihan.

The CD was recorded by Ben Hundson and mastered by Tim Scheumack in North Avoca.

CD and book Reviews



Tamas Wells - Two years in April

CD Review by Graham Blackley
TN792-75 - \$25

For some reason, possibly my own laziness, Tamas Wells had disappeared from my musical radar since I interviewed him in 2003 for "Beat" magazine.

It has been wonderful to dive back into the sparkling melodies and gentle indie folk-pop that he is so adept at creating and to relish his refreshing minimalism.

Like Simon and Garfunkel, Wells has that almost unearthly ability to gladden the listener's heart with subtle and angelic vocal melodies that seem to stick in the memory almost immediately upon first exposure to them.

"Two Years in April", features Wells on vocals, guitar, banjo and percussion and Jo Griffiths on viola, and it is the type of album that transports the listener from wherever they happen to be mired to somewhere dreamy, sun-kissed and buoyant.

Considering that I listened to this album whilst anchored to home during a seemingly

everlasting lockdown, it was a nourishing treat to be brightened and uplifted by Wells and his often ethereal music.



The Hannafords - A Good Paddock

CD review by Tony Smith
TN1869-79 - \$20

The Hannafords found some good soil for earthy sounds and homely lyrics in this album.

With simple but beautiful arrangements, the 11 songs (10 are their compositions) are clear and enjoyable.

The Hannafords write songs about themselves and real people they meet.

Their style is unsentimental and non-judgmental.

In their humble vein, Craig and Auriol Hannaford thank 'team Hannaford'.

Rachel Blake (fiddle, vocals and arrangements) and the late Hugh McDonald rate special mentions.

McDonald played instruments (bass, mandolin, mandola, various guitars and violin) and sang harmonies as well as being on recording, mixing and mastering duties at his studio.

Auriol is the main vocalist while Craig supplies guitar and banjo.

They are self-deprecating in SFOG (short, fat, old guys).

'We are the short fat old guys and we just do our thing/ he plays banjo like guitar and me I like to

sing'.

Despite having no special training and no 'fancy pantsy licks', they manage very well indeed on Auriol's splendid voice and Craig's supportive guitar.

'A Good Paddock' reveals modest ambitions about a peaceful life.

'Find me a good paddock/ with grass that's long and sweet/ where I won't want what I don't have/ where every day's a treat'.

That simple philosophy is a recipe for happiness.

In 'Blue Southern Skies', Auriol expresses her appreciation of living where she does and notes that others 'just like me' enjoy the same skies.

'The Gift' concerns the birth of a baby and its growth away from dependence on the mother.

'I'll be there when you want me/ I'll be there when you don't'.

Parents do not stop worrying about their children no matter how old they are.

'Mary Blue Eyes' who stands 'four foot six in her ninety-ninth year ... remembers the past as if it's today'.

Her story is simple enough.

In England, she wanted to marry cousin Harry but her father forbade the match.

Harry migrated to Australia and had a family, but his wife died, so he wrote to Mary, and despite the gap of thirty years, she answered his call.

They were 'fifty years married and no regrets'.

'Cliff the Cabbie' also tells the story of families separated.

'He's a London cabbie and at times, a real Aussie mate'.

'Have A Go' warns that doing so can be life-changing.

'The Visitor' tells of a casual relationship in which 'they'd loved all their life in one night'.

'A Better Way' shows compassion for asylum seekers.

'I know that folk are different and not everyone can stay/ I'd like

to change the process and find a better way'.

American, John Prine, wrote 'Paradise' for his father.

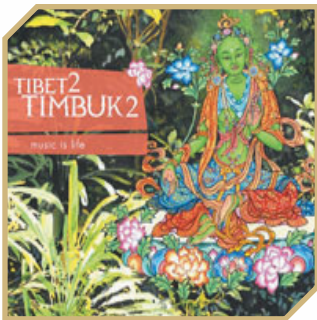
It concerns the devastating impact of strip mining for coal.

Prine died in 2020 after developing Covid symptoms.

'That Day' describes the terror of the Kinglake fires and the resilience of residents who 'heal the heart, start over again'.

A Good Paddock has an earthy Australian sound and raises important social issues.

I rate this album very highly.



Tibet2Timbuk2 - Music is Life

*CD Review by Greg Barnett
TN1682-80 - \$20*

Tibet2Timbuk2 was for this debut CD a trio of guys who, together with guest artists, provided a combination of music from Africa, India and Tibet.

'Music is Life' includes 2008 QSong BEMAC World Music Award winning piece, 'Crane Song'.

The ensemble provides a solid and pleasant blend of esoteric and eclectic instruments serving as a musical bed under the central vocal which, on the opening track, surprisingly sounds like early Morrissey.

The instruments include dranyen, flute, guitar, keyboard, trumpet, bansuri, kora, tabla and

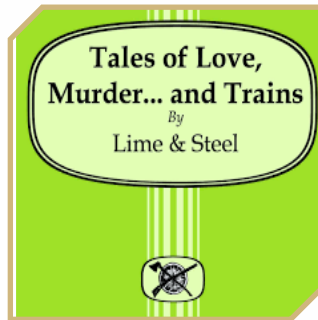
other percussion.

Probably a result of the influences and intentions, many of the arrangement motifs in each song are quite repetitive ... like mantras? ... but are done with skill and to great effect.

Tibet2Timbuk2 are now well known and have performed at numerous festivals around Australia including Bellingen Global Carnival, Woodford Folk Festival and Queensland Multicultural Festival.

In 2017, they performed in front of 40,000 people at the Dhaka International Folk Festival.

9 tracks and 58:33 playing time. Card wallet with statement, players, tracks list and credits.



Cath Connelly and Greg Hunt - Song Line - Thin Place

*CD Review by Greg Barnett
TN614-61 - \$25*

Cathy is an exponent of the tapestry of Celtic harp music.

Her music sits in that space where music meets spirituality.

Greg Hunt is on fiddle, mandolin and percussion while others contribute on guitar, vocals, whistle, cello and piano.

Most of the tracks are traditional tunes, arranged by Cath and Greg.

The playing is impeccable, the arrangements sparse and spacious, giving the harp room to

CD and book Reviews

shine and shimmer.

The vibe is generally sweetness and/or melancholy, and most tempos are slow, as befits a 'spiritual' approach.

There are two tracks which contain a 'jig', but these are barely mid-tempo.

The first of two songs (vocals) appears at Track 9 and stood out not only for the obvious sonic change, but also because the vocal itself was so emotionally sweet and clear.

I was amazed and disappointed that there were not more vocal tracks to balance the whole album.

Someone could have written lyrics for some of the many instrumentals, or else used a voice without words purely as an instrument.

A voice always adds humanity and connectedness to any arrangement.

I didn't detect the Aboriginal influence suggested by the liner, but anyone wanting a gentle, sweet and atmospheric Celtic ambience should give this album a spin.

14 tracks and 50:25 playing time.

Jewel case with 4-page booklet with story, credits and links.



New stock!



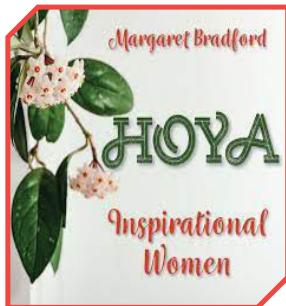
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